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'60-'61 TV SEASON—RATINGS

Chi's Nomadic Beard-and-Sandal Set Moves Again, May Cue New Cafe Belt

By LES BROWN

Chicago, Nov. 1.

The Beats—bohemians by another name—are in transition again in Chicago, and canny cabaret operators are studying carefully the areas where the colony is likeliest to reassemble. Three seedy sectors on the finge of the Near North Side seem at this point the promising prospects, and anyone who has followed the movements of the beard-and-sandal set in the last 15 years knows that one of these streets probably is going to be, eventually, the Windy City's newest cabaret belt.

Where the Beats go, there's night life; and where there's life, there's opportunity. That's been the pattern in the Windy City since the end of World War II, starting with the flowering of the Near North Side (whose Rush Street is now Chi's main nitery-eatery artery) and following with the up-Beating of the section called Old Town. Both are still thought of as bohemian areas, but the only bohemians left are the moneyed ones. The others have moved elsewhere.

Unlike the racial minorities who have a way of bringing down land values, the Beat element is nearly always a boom to real estate. They attract curiosity seekers, and many find it stimulating to live in their Left-Bankish midst. That's why the Beats are so nomadic here. Sooner or later the influx of swells drives the rents up and the Beats out.

Their latest contribution to area redevelopment in Chi is North

(Continued on page 13)

Make It an Hora

London, Nov. 1.

This notice on the door of a music shop in Whitstable, Kent, should be made punishable.

It read: "Gone Chopin . . . be Bach in a minuet."

Eichmann Trial Stirs Beaucoup Pix-TV Interest

Tel Aviv, Nov. 1.

Adolf Eichmann, the Nazi held responsible for extermination of millions of Jews in Europe, now awaiting trial here as a criminal, is now also the cause of a small-scale war in the film industry.

Several companies announced intention to make a picture about Eichmann's life, his horrible crimes, his capture, and the forthcoming trial. The Israeli government approached by several producers to cooperate with secret documents, to give more information about the way Eichmann was tracked down and to tell the true story of how he was caught.

Israeli governmental reply to such requests has been—help the way help is given . foreign producer on any subject, but no secrets, no documents, and no exclusivity. So everybody is on his ow That is why they are all in a h

First to announce was Geva, an Israeli studio, which signed with Diamant-Berger, of French Film

(Continued on page 13)

England's Queen in 1st Fiction Feature Film

London, Nov. 1.

The Queen is to make her first appearance in a fiction feature film, Michael Powell's "The Queen's Guards," which he is shooting here for 20th-Fox. But it will not mean that she will have to get up early to go to Shepperton Studios.

With permission and approval from Buckingham Palace, Powell will be using shots of her taken at this year's Trooping of the Color ceremony. For probably the first time in show biz, the Guards will be taken seriously. The pic stars Raymond Massey, his son Daniel; Peter Myers and Robert Stephens. Lord Patrick Beresford, a former escort of Princess Margaret, has been signed up as one of technical advisers.

SPONSORS' ONLY WORRY: NUMBERS

By GEORGE ROSEN

On the basis of what was expected, it's not at all surprising that the new tv season has turned out to be a dog, with practically everything "new" a carbon copy of what has gone before—be it situation comedy, suspense, adventure, crime, or you name it. Only the four debates between the two Presidential aspirants saved the new semester from being a total flop. Otherwise, in terms of making any impression on the U.S. populace (with the exception of the sponsors and the agencies concerned) it wouldn't have mattered whether there had been a premiere this season or not.

With the best of luck, two, three or maybe four of the new season's entries may develop into rating clicks. What and where they are is still to be determined, and won't probably be known until mid-November, after a couple of National Nielsen rosters have been posted. They could conceivably be an "Andy Griffith Show" (CBS) or a Fred MacMurray in "My Three Sons" (ABC) or "Candid Camera" (CBS), which, when you get right down to it, is a decade-old format. You can go even further back for the genesis of the other two.

Sponsors and their agencies are rightfully worried, but those riding on 13-week cycles have until Dec. 1 or thereabouts to make up their minds about a renewal. What happens between now and then will determine the fate of many a show. (Some aren't even waiting that long, "Dan Raven" on NBC-TV, for

(Continued on page 38)

Payola Jockeys Back in Action

Payola is said to be as rampant as ever, more so in certain key cities than others, and reportedly also more directly from the disk manufacturers than from the distributors.

Aggravating the situation have been any numbers of deejays who, conditioned by the publicity anent payola, wanted to know "where have I been all my life?" and have gotten ideas about largesse—and getting it.

Understood that the distributors, fearful of the consent decrees, have been leaving all of it to the diskeries, and the latter, eager for that platter-chatterer's plug, have been "getting it up." One west coast key city, because of its historic reputation as a source from where a "record take off" (meaning nationally), is said to be the most flagrant payola capital.

Kirk Douglas Talks of Politicking, Susskind and U.S.-Brand Diplomacy

Detroit, Nov. 1.

Kirk Douglas, in an interview with WJR's Dan Price to be broadcast on "Composite" Friday (4), said he is against actors taking an active role in political activities. He also had some tart comments to make about David Susskind. Douglas thinks, in addition, that the State Department should brief actors working abroad and use them as ambassadors of good will.

A transcript of the taped interview shows this answer to Price's question: "How do you feel about actors' involvements in political affairs? What is your opinion of Frank Sinatra and Robert Montgomery, to mention a few?"

Douglas, who was plugging his movie "Spartacus" which opened this week at the Madison here, answered: "I feel that people in our business should stand back as much as possible from taking part in active political activities. In general, I personally feel very strongly about the political campaign going on now, but as an actor I do not think it is right for me to utilize my position, right now talking to you for other people to listen, to say which candidate I prefer. I think that would be an unfair use of my position."

In commenting on Price's question relating to some "rather unpleasant things" David Susskind said about Tony Curtis, a member of the "Spartacus" cast, Douglas states: "I know David Susskind very well and I understand how badly he feels about the fact about not ever making a picture in Hollywood. He is now doing a picture so we will see how well he does. It is an old trick and such a trite one.

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23-Skidoo

There's apparently a sort of numbers game in the titles of Jewish themes. Last week's addition to the list was "The 49th Cousin," by Florence Lowe and the late Caroline Francke, at the Ambassador Theatre, N.Y. A holdover from last season is "The Tenth Man," by Paddy Chayefsky, at the Booth Theatre, N.Y.

Currently touring after a successful Broadway run is "A Majority of One," by Leonard Spigelgass. A Broadway hit of several seasons ago was "The "Fifth Season," by Sylvia Regan.

Playwrights seem to have a sixth sense about it.

GOP Asks Time, WMCA Editorial Backs Kennedy

Washington, Nov. 1.

New York's WMCA became the 1960 Presidential campaign's first major test case of the "equal time" section's application to editorials.

Republican National Chairman Thruston B. Morton rushed a telegram to Federal Communications Commission Chairman Frederick W. Ford, also a Republican, demanding that WMCA be required to give a GOP spokesman a like time period to answer the station's editorial endorsing John F. Kennedy, the Democratic Presidential nominee. Morton also wanted spots calling attention to the GOP answer similar to those which built up interest in the editorial in advance.

The Morton wire read:

"We hereby protest the activities

(Continued on page 38)

N.Y. Times Recognizes Night Life As News

Night clubs, long overlooked by the N.Y. Times, are again being recognized by the paper. Although a firm policy on the coverage of the bistros hasn't been set, the management is currently going on the assumption that the after-dark spots have news value. Stories and reviews will be run on the spots caught, but the paper is not starting a special column for the purpose.

The renewed interest in the cafe belt (the Times had covered the field several years ago) stems from the feeling that the paper, in not covering the clubs, had been passing up certain newsworthy events.

Actors 'Way Over Their Heads' When Engaged In Politics: Heston

Madrid, Nov. 1.

"A screen star pontificating on politics is about the equivalent of a high school boy describing the charms of Sophia Loren; he's just in way over his head." This is Charlton Heston's reaction to the parade of boxoffice luminaries trekking the vote-getting trails on behalf of their favorite presidential candidates. His reference to Sophia Loren just happens to coincide with her recent selection as his costar in Samuel Bronston's upcoming production of "El Cid."

Lambasting the siren call of glamor talent in the White House, Heston pointed out: "There are a few in our trade who know their way around outside a sound stage, but they didn't get where they are because of any profound knowledge of fiscal policy, the logistics

(Continued on page 15)

If Ever Out of Fashion, Naughty Heroines Now Very Forefronted

Loose women have become an apparently favorite topic of discussion in show business. They've always had a place in the entertainment world, of course, but now it seems they're all over. And, as ever, they're more or less simpatico individuals.

Film industry particularly is taking note of the midnight madonnas and, significantly, in such good-taste fashion that screams from the puritans have yet to be heard. It all goes hand in hand with the "adult" trend.

The booking by Radio City Music Hall of a picture about a brothel was unheard of a few years ago. It simply wasn't in keeping with the atmosphere at the famed Manhattan "institution." Next film at the Hall, following "Midnight Lace," is "World of Suzie Wong" which focuses on the girls, Nancy Kwan in particular, of a Hong Kong red light district.

Without going into any kind of basic critical appraisal of "Suzie

(Continued on page 17)

39 YEARS A FILM CRITIC, LONDON'S HARMAN EXITS

London, Nov. 1.

Arthur Jympson Harman, 69, film critic of the London Evening News for 39 years, during which time he reviewed nearly 10,000 films, retired on Saturday (29). He joined the paper as an office boy 53 years ago but within six years was acting as second string critic.

Though he never went to Hollywood his criticisms and weekly news column made him as familiar a figure with Hollywood personalities as in Britain.

He is succeeded by Felix Barker, legit critic and feature writer of the Evening News. Barker wrote an appreciation of Harman to tie up with his last film criticisms. The first film Harman reviewed was "Ivanhoe," with Keith Baggot and Evelyn Hope, the last was the John Wayne epic, "The Alamo."

Something Different: Japanese Bullfight

Tokyo, Nov. 1.

An 11-member Nikkatsu production unit, including young star Yujiro Ishihara, actress Mie Kitahara and director Toshio Masuda left for Madrid to loaction with "Man at the Bullfight."

The shooting schedule lists Granada, Toledo, Lisbon and Copenhagen in addition to Madrid. Ishihara plays a Japanese businessman sent to Madrid to contract for the import of bullfighting to Japan.

LIZ TAYLOR TO STAY AS 'CLEOPATRA' STAR

London, Nov. 1.

Spyros P. Skouras put an end to reports that have been circulating in London during the past fortnight concerning the production of "Cleopotra" when, in exclusive statement to VARIETY he declared: "We are proceeding as if we were not insured." The 20th-Fox prez denied any changes were contemplated in the cast because shooting had been delayed by the illness of Elizabeth Taylor, though he conceded that production activities had been held up by her illness.

"Meanwhile," added Skouras, "Walter Wanger and Rouben Mamoulian, producer and director respectively, have been shooting around Miss Taylor and I encouraged them to continue to salvage whatever they can while waiting for her return. We are all hoping for her restoration to health soon."

Before Skouras arrived here, in company with studio topper Robert L. Goldstein, there were unconfirmed reports that the production might be switched to Spain, in view of the continuous wet weather which has delayed filming of exteriors.

11/2

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Cost the Most, Make the Most?

Hollywood, Nov. 1.

The theatre-going public will determine how long Hollywood producers will continue to grind out the multi-million-dollar film product. Specs actually have proven themselves to be the only real competition of television since the advent of the commercial tube cut into boxoffice grosses. This candid observation was handed down by Edward Lewis, producer of the $12,000,000 Bryna production "Spartacus" which Universal financed.

Lewis contends that "the films that cost the most—make the most," from a boxoffice standpoint. He refers to "Gone With the Wind," "The Robe," "Giant," "Ten Commandments" and most recently "Ben-Hur" as production giants during the past years that cost from $5,000,000 to $15,000,000 and recouped their original investments plus a hefty profit.

The so-called expensive film, at one time too costly a gamble for a

(Continued on page 17)

Hate Brigade Comes Out Of Woodwork to Plague Sammy Davis on Coast

Hollywood, Nov. 1.

Sammy Davis Jr.'s first two nights of his one-man stand at the Huntington Hartford Theatre were marred by not-in-the-script incidents. Three male pickets wearing swastikas and carrying anti-racial placards paraded in front of the theatre opening night (25), with the usual hate themes: "Purity for All Nations" and "We Will Protect the Purity of the Nordic Race."

Davis wound the first of his three weeks engagement with a hefty $28,000. House is scaled at a $6.50 top.

Pickets wore suntan uniforms without insignias. They were

(Continued on page 53)

Louella Takes Stand

Boston, Nov. 1.

Hearst columnist Louella O. Parsons here vacationing and to visit daughter, Harriet, coproducer of pre-Broadway tryout comedy "Rape of the Belt" at the Wilbur Theatre here, blasted perversion in films and said "there is too much of the unhealthy in films."

"I don't have anything against sex, but perversion is something else again," she declared. "I want to see films made that will get families back into the theatre," she continued. "To me some of the films made now are shocking. We all have enough trouble and when we go to the theatre we want to be entertained."

The columnist suggested that films need more comedy and should show the pleasant side of life.

$20-Mil Piles Up in Pension Plan, Film Retirement Now $95 Monthly

Hollywood, Nov. 1.

Film workers' retirement pay will be upped from $75 to $95 per month effective Dec. 1. The $20 increase will apply to those already receiving checks as well as to those who retire on and after Dec. 1, according to George J. Flaherty, board chairman of the Motion Picture Industry Pension Plan.

It's estimated that by Dec. 1 there will be approximately 800 retirees under the plan.

Excess of $20,000,000 has accumulated in the Plan's treasury, since it was in augurated on Oct. 26, 1953, through investment of producers and employees' contributions at an eight-to-five ratio. More than $550,000 has been paid out to retirees since payments started first of this year.

A central demand which the IATSE, of which Flaherty is Coast , is that the amount of producers' contribution be increased from eight to 16 cents per manhour in order to make retirement benefits of $125 per month fiscally feasible.

Flaherty pointed out that Johnson & Higgins, actuary firm for the employer-employee plan, has adjudged the $95 per month to be actuarily sound. Under the new benefit level, it's noted, a retiree and his wife, both also qualified under Social Security, can receiv a combined monthly retirement income of up to $275.

To Film Parliament Opening in Techni

London, Nov. 1.

The State opening of Parliament today (Tues.) by the Queen is to be filmed for the first time from inside the House of Lords in Technicolor. The ceremony is being covered by the two newsreels, Pathe and Movietone, which will make a black-and-white print available to tv.

The televersion is expected on the air the same night, but the color topicals won't go out to film theatres in next day or two.

MERVYN LEROY IN HAWAIIAN POLITICS

Honolulu, Nov. 1.

Producer-director Mervyn LeRoy ran a halfpage ad in th latest issue of the Maui News endorsing election of Eddi Tam as Maui County Chairman, the island's top political plum.

LeRoy, who filmed exteriors for "Devil at 4 O'Clock" on Maui, is a Republican. Tam is a Democrat.

Unprecedented ad said "it was your friendly County Chairman Eddie Tam who persuaded us to use Lahaina as the location of the movie."

"As far as selling Maui goes, I doubt if you will ever find a better 'salesman' and booster for Maui and its people than Eddie Tam," LeRoy's ad asserted.

Tam's Republican rival managed to get the last word.

"I think LeRoy is absolutely correct; Eddie IS a good salesman. I think he should be in the Hawaii Visitors Bureau or Chamber of Commerce on a full-time basis. This is the kind of work he does best. Let ME be the Chairman of the County Government and actually Maui would benefit both " his statement suggested.

Mex Bureau Denies Permit to U.S. Circus

Mexico City, Oct. 25.

This city's Office of Public Entertainments, without any explanation, has denied a permit for the presentation of the Clyde Brothers circus here. The circus is currently on Lati American tour. The thumbs-down for the American circus follows a similar nixing of a Mexican run of the Ringling Bros., Barnum and Bailey circus, with the turndown in this case issued some time ago.

However, the office announced that the Imperial and Atayde circuses (both national) have been granted permits. The first is skedded to open at the end of this month.

GREAT MEDAL OF CITY OF PARIS TO VOGEL

Paris, Nov. 1.

Joseph R. Vogel was given the Great Medal of the City of Paris and a Diploma of Honor when he came in for the opening of "Ben-Hur" (M-G). The Metro prexy was handed the accolades by Jean Tardieu, head of the Municipal Council of Paris who underlined the close ties between the French Metro company here and the Council for more than 35 years. Tardieu also lauded "Ben-Hur" and talked about the new Metro pic, "Four Horsemen of Apocalypse" which had its exteriors done here.

Among those present at the ceremony were Michel Fourre-Cormery, head of the Centre Du Cinema; Charlton Heston, Glenn Ford, Olivia De Havilland, Maurice Chevalier, Dave Lewis, Metro Continental manager; and Jean Le Duc, head of Gaumont here.

DOUGLAS' EUROPEAN TRIP

Hollywood, Nov. 1.

Kirk Douglas, to spur interest in "Spartacus," will make personal appearances at three European openings of Universal release in December.

On his agenda are London, Frankfurt and Dusseldorf.

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LEGIT INVESTORS EYE FILMS

Negative-Investment-Braggadocio: Does It 'Impress'—And How Much?

Does the public care what a picture costs? Apparently some film companies and producers believe it does because it has been the policy recently of producers and distributors to boast about a picture's cost. This has been especially the case with the hardticket entries, where such sums as $10,000,000 and $15,000,000 are tossed around with as much ease as the industry once employed the word "colossol."

Utilizing the cost, real or alleged, as a selling plus to impress the public, the press and the trade, "Ben-Hur," at $15,000,000, was hailed as the most expensive picture ever made, "Spartacus," at $11,000,000, as the most expensive picture ever made in Hollywood, and "The Alamo," at $12,000,000, as the most expensive picture ever made in the United States.

However, industryites, wise to the techniques of the trade, are aware that these costs have been exaggerated, two slightly; one by as much as double its actual cost.

In cases where what is shown on the screen cannot be translated to astronomical numbers, the film company merely terms it "a multimillion" production, as in the case of Columbia's "Pepe." Some producers, notably Samuel Goldwyn and Otto Preminger, refuse to discuss the cost of productions on the ground that the public doesn't care what a picture costs so long as it receives its value in entertainment.

Most everybody is aware that an expensive picture is not always a good picture. Nor is it necessarily a money-maker. Some of the current hardticket entries, despite their alleged over $10,000,000 costs, will find it tough to recoup their dreamed-up costs, but they stand a chance of equalling or even topping their actual costs. But despite the realistic considerations, there's no doubt that the industry will continue to inflate production costs.

It's done to impress other producers, to get better terms from exhibitors, and to make the public believe that it is being offered something it cannot miss.

Perhaps the most glaring example of the industry's predilliction with costs was producer Sam Spiegel's disclosure that "The Bridge of the River Kwai" only cost $2,700,000 and grossed $30,000,000 world-wide. The production cost, he said, had been withheld up to now because of the fear that its disclosure might detract from the aura of bigness.

Sez The Boss' Son—

Having made "Murder Inc." for 20th-Fox, and now directing "Mad Dog Coll" for producer Edward Schreiber and Columbia, Burt Balaban was asked why he wasn't doing anything at Paramount, whose president is his father, Barney Balaban.

Young Balaban replied that he had been with Par a couple of years, working on the television end with Paul Raibourn and George Shupert. It went along fine, except that less than full credit was given him when things went well and the errors seemed to magnify themselves many times over. That's what comes of being the boss' son—and it's not a preferred role for Burt Balaban.

Leo Hochstetter Shifting to Rome

Leo D. Hochstetter, head of the Motion Picture Export Assn.'s office in Frankfurt, is expected to move to Rome as MPEA director for the Mediterranean area, succeeding Frank Gervasi, who resigned in September to become a veepee of Fairbanks-Morse.

Who would replace Hochstetter in Frankfurt is not known at the moment, and there may be some question on whether he will be replaced by a fulltime rep. Though the Frankfurt office has been a one-man-plus-secretary operation, MPEA regards it as an important one, since the Frankfurt exec, in addition to Germany, also covers Austria and the Scandinavian countries.

Though there are some important MPEA member company execs, who feel that "liberalized" film trade, particularly in Germany, makes a man in Frankfurt unnessary, MPEA toppers hold to their idea that one of the important functions of the MPEA is to guard against anti-film trade moves before they happen.

Since Gervasi's resignation, MPEA's Rome office has been run by Gervasi's former assistant, Henry Borghese.

WB Eludes 'Condemnation'; Legion Not Pleased By (Call) 'Girl In Night'

Warners has escaped a "C" (condemned) rating by the National Legion of Decency for the company's "Girl in the Night." Catholic reviewing group is far from high on the Max Rosenberg production, indeed considers it "questionable entertainment for the motion picture medium." Legion this week gave it a "separate classification."

Directed by Joseph Cates, and with Kay Medford and Lloyd Nolan among the principal players, "Night" concerns itself with a call girl. Cates said the approach is devoid of any lurid, graphic details; instead, the pictures is intended, and is, a study along psychiatric lines. He said he has had virtually complete assurance from WB that the ad campaign will be marked by an absence of any kind of "low exploitation" sell.

Legion noted the film is done in serious quasi-documentary fashion but because of the basic nature of the subject matter it is fit only for "a specialized and mature audience and its exhibition should therefore be restricted." WB's reported intent to market "Night" in good taste apparently was a factor in the Legion's "separate classification" determination.

All this, of course, leads to speculation about exhibitor attitude.

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GABE SUMNER NAMED PUB MANAGER AT UA

Gabe Sumner has been appointed publicity manager of United Artists by pub-ad v.p. Roger H. Lewis. He joins the company on Nov. 14. Sumner replaces Burt Sloane, who has received an indefinite leave of absence because of an undefined illness.

Formerly with Paramount and the Schine Theatre Circuit, Sumner has since 1956 been a partner in the indie publicity firm of Sumner & Friedkin. John Friedkin will continue to operate the firm under his own name.

'BUCKS COUNTY' FOR WB

Not Set If James Woolf Goes To Burbank Studio

"Devil in Bucks County" is set to roll at Warners within the next few months. Script, director and top cast already are signed. But there seems some uncertainty as to who will be the producer.

Property is owned by London's James Woolf. It's up in the air as to whether he'll want to journey to Burbank to make the picture and, if not, who'll substitute for him.

'THE CONNECTION' A CASE IN POINT

The film version of Jack Gelber's off-Broadway hit, "The Connection," is being privately financed under a limited partnership arrangement similar to the method employed in raising funds for legit shows. The picture is financed at $177,000, which includes a reserve for contingencies and extra week of shooting.

The film, which started shooting Monday (31) at Hi Brown's Production Center in New York, is being coproduced by Shirley Clarke and Lewis Allen. Miss Clarke, who will direct, is a documentary filmmaker. Allen is general manager for legit producer Robert Whitehead. The picture is being produced under the banner of Allen-Hodgdon Inc., a company organized for indie film production by Allen and a Washington stockbroker. Involved in the production are Arthur Ornitz as cinematographer and Jimmy DeGangi as associate producer.

Per Allen, the bulk of the financing came from the "hard core of legit investors." He indicated that usual Broadway angels became disenchanted with investing in legit shows following the Equity strike, and that they are more inclined presently to invest in motion pictures. The investors, he added, have become convinced that they have as good and perhaps a better chance to realize a return from their investment in films. Allen echoes the opinion of indie producer George Justin, reported in VARIETY last week, that there is less risk involved investing in films than in the theatre.

"The Connection," Allen believes, will establish a pattern placing independent films on the same basis as plays, but with a better chance of coin recovery.

According to Allen, theatrical producer Roger Stevens and Whitehead are planning a similar financial arrangement for a picture to be produced next year. In addition, he said that Allen-Hodgdon had six properties which it plans to place into production utilizing the same money-raising system.

Allen said no attempt will be made to obtain a distribution deal until the picture is completed. It's conceivable, he added, that efforts would be made to organize a distribution setup that would handle films that are produced under similar circumstances.

Allen served as the sparkplug that brought together a group of young, N.Y.-based filmmakers for the purpose of establishing a system of raising coin on the limited partnership basis for independent film productions.

General Drive-In's Quarterly 12½c

Boston, Nov. 1.

General Drive-In Corp., diversified amusement company, has declared a quarterly dividend of 12½c per share. Melon is payable Nov. 25 to stockholders of record on Nov. 5.

The company, formerly Mid-West Drive-In Theatres, operates drive-ins, indoor theatres at shopping centers, and a newly-created bowling center chain New England.

Charles L. Moore, v.p. of the First National Bank of Boston, has been elected a director of General Drive-In which is headed by Philip Smith.

The Idea Remains

Omaha, Nov. 1.

Omaha World-Herald continues to censor titles of features.

Latest switch, pulled on the Muse Theatre: "Call Girls" nixed but "Love by Appointment" okay.

Lab Financing Mexicans; Arlington Asserts Its 'Bolivar' Officially Blessed and Certain

A major unidentified film laboratory (not Pathe) is said to be the prime source of a $5,000,000 loan that is being arranged for the government-supervised Mexican film financing bank for use in coproduction ventures between Mexican and American producers. Although Del Banco Nacional Cinematografico of Mexico has financed local production, this is said to be the first time that it will have a specific revolving fund available for Mexican-Yank coproductions.

Albert E. Marten, counsel and producer's representative for the recently-organized Arlington Productions, said last week that he was in the process of negotiating the loan for the Mexican film bank and that Arlington would be among the first to benefit from the joint financing venture. Arlington, headed by William D. Coates, has joined forces with a Mexican firm to organize a new coproduction company in Mexico, it was disclosed. The new firm is known as Arlington-Bueno Productions S.A. The alliance represents a combination of Arlington and Producciones Bueno of Mexico, headed by Don Jose Luis Bueno, described as a ploneer Mexican filmmaker.

According to Marten, the new coin will be expressly earmarked for coproduction deals between Yank and Mexican producers. Profits accruing to the bank from these ventures, he added, will be reinvested for similar coproduction arrangements.

The first Arlington-Bueno coproduction, with the Mexican partner providing the below-the-line costs, will be "Let Me Breathe Thunder," based on the novel by William Attaway. This is scheduled for a January start.

The most ambitious undertaking of the new partnership will be an "$8,000,000 to $10,000,000" Todd-AO production of "Simon Bolivar." The film will be based on an original screenplay by Herbert Kline. The project dealing with the George Washington of South America has intrigued filmmakers for a number of years, including Lester Cowan and Dino DeLaurentiis, both of whom disclosed plans to make but never did films about the Latin American liberator.

Marten and Coates claim they have the only script that has the "official" approval of the Latin American countries and that they have been assured of the cooperation of South American countries. Marten stated that in reality it would be a Pan-American production, with location shooting being done in Ecuador and Peru as well as Mexico. Each of the countries, he said, would make their armies available for the king-sized produc-

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'Too Far'—Both Ways?

Paris, Nov. 1.

Is the Algerian war manifesto of the 121 entertainers and "intellectuals" and the recoil of the French government a standoff?

There is evidence that while the public feels those advocates refusal to serve in the French army "went too far" there is also a feeling that the authorities, in a tall rage, also "went too far" in punishing the signatories by denying them Film Aid or continued employment where they worked for the dramatic, radio or television arms of the state.

Simone Signoret, who has suffered before for getting into sticky politics, is again a chief focus. Novelist Francoise Sagan is perhaps second under the spotlight.

Toei Absorbing Shintoho Studio

Tokyo, Oct. 25.

Toei Motion Picture Co., the most prosperous Nippon film company these days, is expected to absorb the troubled Shintoho Motion Picture Co. by early next month.

Shintoho, deep in debt, is one of Japan's six majors. In April this year, adding to its woes, one of the largest buildings at its Kinuta studio was reduced to ashes. Moreover, the company has been embroiled in a series of labor disputes which unfavorably dragged around the name of prez Mitsugu Okura.

It is believed that the top execs of Shintoho and Toei have reached informal accord on ways and means of the aosorption.

Vet of 25 Orient Prods., Rolf Bayer Extending Filmmaking to America

Hollywood, Nov. 1.

With 25 features—all made in and for the Oriental market—under his belt, producer Rolf Bayer has revealed here he is expanding his operation to encompass the United States, both in terms of coproductions and release.

Bayer, who writes and directs as well as produces, has been headquartered in the Philippines for the past 11 years, having moved there after some 15 years in New York theatre and radio as an actor and writer. In additoin to the 25 features, he has filmed more than 200 short subjects and, in all, has received more than a dozen international awards for his pix.

First of his Banaue Films projects to be released in this country will be "Bagjao," which Parallel Films will distribute as art-house product in January. The story of the Moros and told via an "equality" theme, the film will be subtitled for U. S. showing. Second Banaue film for U. S. release will be "Cry Freedom," a story of the Guerrilla warfare in the Philippines during World War II. Pic goes out in February through Barjul International.

Bayer additionally is putting together a U. S.-Philippine co-production on "Be My Sins Remembered," English-language film rolling in the Philippines Feb. 15. American participant, now being negotiated, will provide the above-the-line costs, supplying a lead American actor, an associate producer and the raw stock.

The transplanted American producer declared filmaking in the

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ZIMBALIST-ROBERTS: UNITED AND READYING

Hollywood, Nov. 1.

Newly-formed ZRB Productions, set up last week by indie producers Al Zimbalist and Byron Roberts, is already underway on four features and one tv series, latter tabbed "Taffy." Zimbalist, who recently left Metro producer berth, will be exec producer, and Roberts, with a Columbia Pictures deal behind him, will produce.

Initial feature will be Jules Verne's "Career of a Comet," color pic to be lensed in U.S., Japan and England. Radcliffe Hall's "Well of Loneliness," Lesbian-themed novel in which the overt lesbianism will be deleted, according to Zimbalist, is set as second.

Third and fourth features, respectively, will be "The Skirts of Sgt. McHugh, war comedy authored by Zimbalist, and "The Willie Sutton Story," property owned by Roberts. Negotiations are on for Tony Randall to essay title role of latter.

'Runaway': What They Say and Do

By ROBERT J. LANDRY

After some months in Europe during 1960, a number of American film producers have lately returned to Hollywood proclaiming, in effect, *"There's no place like home."* Which may well be true, and welcome back. Almost on their heels, but going in the opposite direction, a number of other American producers head overseas to make sundry pictures. Fine, and good luck to them. But must both groups shout that they have not and/or are not "running away?"

The trouble with this kind of double-talk, cramming the facts into the theory, like a woman vain of her shoe size, is that it threatens rapidly to become preposterous. It asks trade papers and lay press to accept straight-faced a kind of self-conscious apologia which does not meet the ancient, and sound, maxim that actions speak louder than words.

The craft unions of Hollywood invented the term "runaway production" as a propaganda term. That's natural. A way of life that was very comfortable is apparently threatened out there, though the boom in television films surely offsets the theatrical film slump which has prevailed since the strikes of the actors and the writers broke the rhythm. But if the constant sloganizing against "runaway" producers is having some effect, it may fairly be hinted that many of the appeasement interviews, lately become fashionable, are hardly more than counter-propaganda.

Bluntly, is there a producer who would decline to make a picture anywhere at all, if circumstances favored his creation of a valuable property? It is simply inconsistent with human nature to ask showmen not to be showmen, but coast guards.

The Devilish Overhead

More practically, not much is heard of constructive, tangible efforts to make the Hollywood lots more attractive. True, Columbia Pictures has reduced fixed studio overhead fro 25% to 22%. The point which cannot be overlooked is that the major studios nowadays are not ideally situated to "force" independent producers to remain in Hollywood if they are disposed to wander.

There are many other related factors, of course. Tax advantage is frequently mentioned. Equally potent, if seldom mentioned, in discussions of the "runaway" problem is the human element, the fact that producers themselves, their wives and children enjoy living and working in exotic foreign lands.

Some of the purely technical considerations may or may not be crucial. Take the many stories published in these columns during the past several seasons as to the relative merits and skills of studio crews in Hollywood, Britain, France, Italy, Spain, Germany, Mexico and Japan. But will anybody truly decide for or against Britain on the basis of the studio shop stewards being temperamental petty tyrants and the grips tea-break happy? France's technicians won't get up early, but willingly work into the wee hours. What price the difference? Madrid stagehands are wonderfully cooperative, but sometimes green. And so on. These are important, but not telltale.

More significant is the trend in European studios for American productions to exceed budget. That's too much like home, perhaps. There , also, the question of how long the novelty of European scenery can be touted as a unique plus?

'Protesting Too Much'

Meanwhile, producers come and go, in both senses. If they feel a compulsion to apology they must at least recognize that there is the danger of "protesting too much" their love of Hollywood. Certainly there is no obligation to apologize for pursuing their careers as and where they best may in a trying and challenging transitional period. Moreover, it is sufficiently clear that certai productions, of which "King of Kings" nd "El Cid" in Spain may be cited as examples, which could not possibly get produced in Hollywood. Not financially, nor pictorially.

The long-perspective of theatrical history, as recorded in the files of this 55-year old publication, amounts to this: trends rise and fall and the film medium grows constantly more "international." Hollywood must adjust to the new set of circumstances and survive in a new context. There is a good deal of evidence, despite all wailing, that it is doing precisely that. In any event, there is no turning back the calendar to the old, easy days.

Meanwhile, producers i transit ought perhaps to get hold of their poise. They'll never win a popularity contest with the IATSE by mimeograph handout alone.

Skouras on 'Francis of Assisi' Location; Superstition Menaces Earlier Start

Assisi, Italy, Nov. 1.

Spyros P. Skouras, president of 20th-Fox, paid a whirlwind visit to the location of his son, Plato Skouras' film, "Francis of Assisi," here last week. The elder Skouras arrived in the afternoon of the first day of production (28), accompanied by Mrs. Skouras, briefly visited the set, conferred with his son, hosted the company at dinner and headed back to Rome which is three hours' distant.

Skouras had intended to arrive on the very first day of production, but local superstition spoiled his plans. It was, incidentally, one of Skouras' very rare visits to a location away from a major studio in Hollywood or London.

The original schedule called for "Francis" to go before the color and CinemaScope camera on Oct. 28, a Friday. At a production confab on Wednesday eve, Pierro Portalupi, the Italian director of photography, suddenly said he would not start a film on a Friday. He explained patiently to the skeptical Americans that this would bring the picture bad luck.

The eventual compromise saw Portalupi and director Michael Curtiz lensing general shots of Assisi sans the actors. This made it perfectly all right for work to proceed in earnest on Friday morning.

"Francis" stars Bradford Dillman in the title role, Dolores Hart as Clare (also later Sainted) and Stuart Whitman in the role of Paolo, the young nobleman who cannot accept Francis' outlook on life which calls for the renunciation of property, the practice of humility and the seeking of peace among men even at a time when the Crusaders were on the march.

The picture will be shot on location around mountainous Umbria where medieval villages are almost flawlessly preserved. Later, "Francis" will move to Rome and to Spain for interiors and the big outdoor action scenes including the battles between the Crusaders and the Saracens. Producer Plato Skouras, who's been working on the "Francis" script for some two years, expects to wind up around Christmas time.

Production of the film 200 miles north of Rome presents plenty of headaches. Some 3,000 costumes are being created locally for the picture which carries a $2,800,000 budget. System is unique Parts of the costumes are farmed out to individuals who in turn contract for certain villages to turn them out. Thus a whole village might work on the shoes, another on the breast-plates, still another on embroidered blouses, etc. Procedure is much cheaper than renting from Western Costume, but it also takes a lot longer.

Squabble almost immediately arose over the type of robe Saint Francis should wear. The Franciscans are split into two groups dating back to the times of their foun-

(Continued on page 15)

U.S. Dividend Pace

Washington, Nov. 1.

Dividends by motion picture companies rose from $3,617,000 in September—a jump of $198,000 from September a year ago, according to the Commerce Dept. Seven firms reported melons, the same as last year.

The cumulative total amounted to $18,992,000—well ahead of the 1959 year-to-date figure of $17,929,000. Lion's share of the September total was accounted for by Universal.

Commerce Dept. by policy does not make public the firm-by-firm breakdown.

Converting Real Estate Continues; AB-PT Fiscal Story Remains Boomish

The financial success story at American Broadcasting-Paramount Theatres continues. Leonard H. Goldenson, president, this week revealed an operating profit for the first nine months of 1960 estimated at $7,522,000, or $1.80 per share, representing an increase of 44% over the $5,226,000, or $1.22 a share, for the corresponding period of last year.

Profit for the first three quarters of the current year was the highest in AB-PT history, said Goldenson. With capital gains included, the earnings for the period amounted to $8,873,000, or $2.12 a share, compared with $5,407,000 or $1.26 a share for last year.

Third quarter of 1960 brought a net of $1,869,000, or 45c a share, representing an increase of 40% over the $1,340,000, or 32c a share for the like period of 1959.

Goldenson related that theatre business in the third quarter was about equal to last year. July, he said, was slow but August was the best since 1955 and September was ahead of last year.

AB-PT is continuing its policy of divesting or converting marginal theatre properties. For example, a 12-story office building is replacing a theatre in Atlanta. AB-PT has a longterm lease on the property and a 50% equity in the building. Total of 22 film houses have been disposed of so far this year.

Third quarter results for the ABC division reflect a continuation of the improvement shown earlier in the year. Despite losses sustained in carrying the political conventions in July, gross television time billings ran 43% over the same three months last year, Goldenson reported, adding that this was the largest percentage and dollar increase of all three webs.

Experts We're Getting, Sez Pix Producers Guild On Pension-Welfare

Hollywood, Nov. 1.

Screen Producers Guild has laid the groundwork for participation in a pension, health and welfare plan—perhaps similar to the programs newly won by directors, actors and writers—by giving the green light to an ambitious survey of all pertinent data in the field. Guild is about to hire a private actuarial firm to conduct the survey, prexy Walter Mirisch confirmed last week.

Out of the survey will come a proposed plan and recommendations to the Assn. of Motion Picture Producers, industry body repping most of the major companies through which Directors Guild of America, Writers Guild of America and Screen Actors Guild closed recent negotiations and won pension-health-welfare plans.

It's clear that SPG presents peculiar problems not duplicated in DGA, WGA or SAG, and these problems will be incorporated in any pension-health-welfare plan proposed by the Guild. In some cases, of course, SPG members actually are employers. In other cases, however, they are considered employees.

SPG, in December of last year, staked a claim to residuals from tv sale of post-'48 films. It's not likely that this issue will play a highly important role in any SPG proposal to AMPP, at least not beyond the "past-service credit" payment made to other Guilds. Body of the proposal should revolve around consideration on future films.

SPG is not a collective bargaining unit, and thus no collective bargaining agreement exists between the Guild and AMPP. However, major studios are signatories to a 1954 "Code of Practices Relating to Screen Producers," a document which provides for such discussions.

Producers' org additionally is working with AMPP's parent body, the Motion Picture Assn. of America, in developing a formula for SPG representation on the MPAA board. Mirisch and MPAA prexy Eric Johnston are about to work out proposed plan which, it's understood, involves three spots for SPG on the MPAA executive body.

Europe to U. S.

Monty M. Berman
Alfred Black
Victor Chekhradze
Shura Cherkassky
Reg Connelly
Mildrid Dilling
Ben Feldman
Robin Fox
Jimmy Gardiner
Leslie Grade
Eugene Ionesco
Alexander Korneichuk
Charles B. Moss
Maurice Newton
Steven Pallos
John Pardos
John Parelko
Ronald Rogers
Jules Romains
George Weltner

Conflicts in Wording, Not Content

'Young Doctors' Okay for UA Despite Columbia's 'Internes'—U Wins 'Talk' Fight

Motion Picture Assn. of America board, meeting in New York Thursday (27) to hear appeals on tw title conflicts, turned down Wallis-Hazen Productions' "Sweet Talk" title and upheld a United Artists' appeal on "The Young Doctors."

Universal, which in April registered "Small Talk," "Easy Talk" and "Soft Talk," contested the Wallis title which was registered in July. Board Thursday upheld decision by the Title Registration's arbitration committee, which favored U's prior claim.

Columbia, which i February purchased the novel, "The Internes," contested UA's "Young Doctors," registered April and based on a novel of another name. Arbitration committee originally upheld Col, but board reversed ruling, saying that Title Bureau i concerned about conflicts in wording, not in subject matter.

Pledged Popcorn

Los Angeles, Nov. 1.

All Southern California film exhibs are being asked to pledge their popcorn sales Nov. 4 to the Will Rogers Hospital as a birthday salute to late humorist, in whose memory the 30-year-old show biz hospital was founded.

Al Lapidus and National Theatre Supply, two of the West's largest popcorn suppliers, have agreed to replace all popcorn sold at theatres pledged for the drive.

Ludwig Lawrence Wins An Examination of Decca, Universal & Rackmil

The right to examine Decca Records, Universal Pictures, and Milton R. Rackmil, president of both companies, in a suit alleging "waste and mismanagement" was granted last week to a plaintiff, Ludwig (Laudy) Lawrence, by N.Y. Supreme Court Justice Samuel Gold.

In granting the motion for the examination, the Court stated that the affidavits "show sufficient special circumstances and tend to show that the allegation has some basis in fact." The Court added that the specific items of examination requested "are pertinent to the issues involved." The Court ordered the examination for Friday (4) and ordered the presentation of relevant books and records.

Lawrence, a large holder of Universal's preferred stock, is a former theatreowner, distributor, and investor in pictures. He was longtime head of Metro in Europe, based in Paris.

TRANS-LUX PAYS 30c AND 5% STOCK DIV.

Board of directors of Trans-Lux Corp. has declared an annual dividend of 30c a share on the company's capital stock, plus an extra 5% stock dividend. Cash dividend, the same as last year, is payable Dec. 16 to stock of record Nov. 21.

Stock dividend is payable Jan. 17, 1961, to stock of record Dec. 16.

N. Y. to L. A.

Paul Benson
Erroll Garner
Jerome Lawrence
Robert E. Lee
Robert H. O'Brien
Henry Onorati
Harry Ruby
George Shupert
Ben Schwalb
Joseph R. Vogel
Janet Waldo
Harry Warren

Theory: Arty Showmen Better Bets to Handle USSR Product in U.S.

Kingsley International, under an arrangement with Jay Frankel's M.J.P. Enterprises, will handle U. S. distribution of the Russian-made "Ballad of A Soldier," a prize-winner at this year's Cannes film fest. Deal marks the first time a Russian entry has been independently distributed under the Soviet-American cultural exchange program.

Distrib Ed Kingsley feels that indie handling of the Soviet import more closely meets the requirements for realizing full potential of quality Russian films than that offered by the majors. Latter have not yet had any particular success with the seven original cultural exchange pix in this market.

"Soldier," an entry at the recent San Francisco fest, will be premiered in New York in titled version. A dubbed version already has been completed and will be used for general release.

L. A. to N. Y.

June Allyson
Robert F. Blumont
John Cameron
Irving P. Lazar
George Montgomery
Elizabeth Montgomery
Jonas Rosenfield Jr.
Dinah Shore
Ned Washington

U. S. to Europe

Pierre Boulle
Stephen Draper
Henri Dormond
Ernie Emerling
Rene Fraday
Jose Quintero
Jacqueline Sussann
Max E. Youngstein

EXHIBS TRULY 'FAMILY' MEN?

National Boxoffice Survey

Trade Offish in Most Keys; 'Hur' Again 1st, 'Lace' Second, 'Spartacus' 3d; 'Seven,' 'Alamo' Next

Current session at first-runs over the country looms nearly as dreary as last week, although there are a few scattered exceptions to the downbeat along the Atlantic seaboard. Reports from VARIETY correspondents in representative key cities blame interest in the election and some routine product for the mild b.o. tone.

Although being threatened by some strong upcoming product as it nears termination of runs in some key cities, "Ben-Hur" (M-G) again is hanging on to No. 1 spot but by a much narrower margin than in recent weeks. "Hur" actually has concluded its dates in a few keys.

"Midnight Lace" (U) is winding up a great second currently although playing in only five key cities. It is lagging only about $46,000 behind "Ben-Hur." "Spartacus," another from Universal, is managing to cop third money although out in only four keys so far.

"Magnificent Seven" (UA) is finishing fourth, same as a week ago. "The Alamo" (UA) is showing enough the initial week on release to hardticket to take fifth place. "Girl of Night," also from Warners, is winding sixth.

"Song Without End" (Col), long high on the list, is taking seventh position. It was second last round. "Let No Man Write My Epitaph" (Col) is capturing eighth spot.

"Dark At Top of Stairs" (WB), which was third last stanza, is finishing ninth. "Surprise Package" (Col), fifth a week ago, will land in 10th place. "Sunrise at Campobello" (WB) again is finishing 11th, same as a week ago. "Can-Can" (20th), now playing in some keys on regular release, rounds out the Top 12.

"Jungle Cat" (BV) and "I Aim At Stars" (Col) are the runner-up pic in current session.

"10 Who Dared" (BV) shapes uneven among the newies, being fair in Omaha and lofty in Denver, where in second session. Also new, "Village of Damned" (M-G) shapes good in Cincy and Indianapolis, but only mild in Louisville.

"Expresso Bongo" (Cont) looms okay in Chi. "I'm All Right, Jack" (Col) still ise oke to big in some three or four keys.

"September Storm" (20th) looks to be in for some stormy going, based on very disappointing showing in some six keys currently. It is good only Detroit. "School For Scoundrels" (Cont), good in Washington, looms wow in Minneapolis and big in L.A.

"Under 10 Flags" (Par), fair in Toronto, shapes slow in Balto. "Desire in Dust" (20th) looks dull to dim in four keys but is good in Philly.

"Let's Make Love" (20th), neat in Boston, shapes nice in N. Y. "Carry Nurse" (Gov), good in Denver and Cincy, is hefty L.A. and N.Y.

(*Complete Boxoffice Reports n Pages* 8-9-10)

Her Press Agent Partisan to Ava; Book Slams Metro's 'Slave' Deals

By GENE ARNEEL

As her global pressagent and then personal manager for a big-deal Hollywood over a period of fiv years, David Hanna came upon enough of the "inside" to warrant a book. His subject is Ava Gardner and his chronicle, billed as an "unauthorized biography," "Ava: Portrait of a Star," put out by Putnam's ($3.95).

Hanna has interesting but not scandal-like diary material. Miss Gardner is moody to the point of eccentricity, distributes herself among a trio of husbands (Mickey Rooney, Artie Shaw and Frank Sinatra, with nothing sensational as to details herei , and works hard at being the actress she admittedly is not, despite the one Academy Award nomination.

Although there is th "unauthorized" suggestion, the author clearly is partisan, with Miss Gardner ing out all the way. She's a gorgeous creature victimized by a Metro which has given her only poor properties in which to work, not boxoffice in herself but nonetheless cause for celebration whenever this superbly-poised ideal confirmation hits a foreign port—or ven an opening on Broadway.

Actually, Hanna's portrait of Ava is like a day-to-day reportial job, being a closeup on her globe trots on picture-making and picture-plugging assignments. There are the broad sketches of an internationally-known personality who, despite manifestation of adulation among citizens from here to Madrid, Paris, Rome, South America and Australia, is a lonely gal.

Hanna writes as a friendly, sympathetic participant in the happenings of these five years—from "Barefoot Contessa" to "On the Beach." He's not sympathetic toward M-G, for this studio's casting at Culver City or its exorbitant loan-out terms involving the star; towards Dino de Laurentiis, for his stinginess in publicity expenditures anent the production-costly "War and Peace"; United Artists, because of the deal whereby Ava had to be housed in a second rate Rio hotel in turn for the hotel's paying for a couple of press receptions; Humphrey Bogart, a gossip-monger who made snide remarks about Ava on th "Contessa" set.

The sympathy is all for Ava, from standpoint of hostile and or blackmailing press to un-understanding film company brass and individuals who are part of the closeup.

Hanna's book is well-organized, clearly written and makes for engaging reading for those looking in from the outside and those on the inside.

But at least one reader has come way with the thought that lots more should be said about the noble, yet lackey, functionary of Hollywood on the worldwide scene, the baliy specialist.

The copy "Ava" subordinates the pressagent's role to that of the star in terms of line-o-type attention, and this doubtless is as it should be in a biography of this kind. But pressagentry can be chronicled, too, and perhaps should b a little more.

French Exhibs To French Govt: 'We're Neglected'

Paris, Nov. 1.

National Federation of French Film Exhibitors has handed the government Centre Du Cinema, which is under the Ministry of Culture, an ultimatum stating that it would stage a series of one night closings of all the film houses in France and eventually close down altogether if (a) excessive taxation were not cut and (b) Film Aid restored to exhibs. First shut down is slated for Nov. 20, a Sunday. Sundays are France's top filmgoing days.

Exhibs feel that the French film industry is taxed more than any other in the world with one-third of the gross going to state coffers. Exhibs were also cut off from Aid last year which also added to their burden heightened by falling filmgoing. For a while they decided to hike percentage rates but that would only make things worse for

(Continued on page 17)

TRADE SEES LOT OF LIP SERVICE

By VINCENT CANBY

Just how sincere are exhibitors in their highly-publicized demands for more family pix and fewer of the so-called adult-themed dramas? This question is being kicked around in the private offices of producers and distribs with increasing frequency and skepticism as the industry prepares to meet upcoming legislative battles on film classification.

Skepticism arises not only from fact that some of the year's biggest moneymakers have been pix definitely slanted for the adult market (and understanding)— "The Apartment," "Psycho," "From The Terrace," "Suddenly Last Summer," "Elmer Gantry," etc—but also from the apparent difficulty in getting suitable playdates, enough playdates, and general exhib enthusiasm for the family pix which are offered by the majors. It's known, for example, that two fine "family" films—Disney's "Pollyanna" and Paramount's "Conspiracy of Hearts"—have been disappointing in the current ket.

Situation was spotlighted Friday (28) by Glenn Norris, 20th-Fox's general sales manager, who suggested that exhibitors who are making the most noise about th censorship threat might back up their words by offering family pix "the same preferential and sympathetic treatment" which they accord a "Psycho" or "From The Terrace."

Hard-Selling 'Family'

Exec, in effect, was calling attention to the irony of the situation where a distrib, who has a family film, has to go out and (often) knock his head against a stone wall in order to persuade an exhibitor that by booking and promoting a family film he may well be able to take some good money as well as perform a tremendously important public relations job for the entire industry.

"And," said the exc, "make no mistake about it. These films (recent 20th 'family' releases) are profitable," but his idea is that they would have been even better with greater exhib cooperation.

Following the policy spelled out by 20th prexy Spyros P. Skouras late last year, company's release schedule has included a large number of family-slanted pix in all budget categories. Among them: "Dog of Flanders," "The Rookie," "Masters of The Congo Jungle," "For The Love of Mike," "Bobbikins," "Story of Ruth," "When Comedy Was King," "The Lost World," "Freckles," and, upcoming, "The Little Shepherd of Kingdom Come," "Tess of The Storm Country" and "The Wizard of Bagdad," among others.

According to Norris, all of these pix which have gone into release have been profitable in relation to their costs, though in some cases it's been an uphill battle. He described "Dog of Flanders" as one of the most successful films ever released by 20th, having returned ($1,000,000) four it negative cost ($250,000).

Other Aspects

In discussing some of the general problems that must be solved in handling family pix, Norris noted that though they play off much more slowly than those of more adult appeal, many (especially the ones with special appeal to the juve trade) can become timeless attractions "always in release somewhere, sometime"). "Flanders," for example, which already played off in the New Orleans territory early this year, will be brought back there as this year's Christmas attraction in a number of neighborhood and outlying theatres, all of which will join in with 20th in a new cooperative ad campaign to promote the dates.

Company has also found, Norris said, that with the more modestly budgeted family films, the area saturation playoff is the most successful. Such will be the approach

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Believe Pre-Opening Campaign For 'Alamo' Ran Around $1,000,000

The cost of the pre-opening campaign for "The Alamo" may have been $1,000,000. This includes a reported $150,000 fee for publicist Russell Birdwell who took over the bally when producer-director-star John Wayne had a falling out with Jim Hennagan. However, Wayne had indicated that Hennagan will still participate in the proceeds, to the extent of 2½% up to $100,000.

Although Birdwell's free-wheeling and expensive campaign made an impact, there was considerable friction between United Artists' pub-ad staff and the indie publicist throughout the production. UA's idea on how the picture should be sold and Birdwell's were frequently at odds, but Birdwell had the confidence of Wayne and his ideas prevailed. UA's was upset, to say the least, by Birdwell's spending spree. In addition, the publicist's book-length memorandums and releases were the subject of a great deal of inter-office comment that cou'd hardly be called complimentary.

Weltner Back in U.S.

George Weltner, v.p. in charge of world sales for Paramount, is back in New York this week following a month's tour of the United Kingdom and Europe.

Weltner once annually goes off on an on-the-spot study of business conditions in the foreign territories.

Audience Board Gloms Presley As 'An Adult'

At the request of Paramount, the National Audience Board recently gathered its New York associates to take a critical look at post-Army Elvis Presley in "GI Blues." Most of the grownup reviewers (who are officials of civic and national organizations), agreed that the teen r&r fave "seemed more mature" and did a good acting and singing job, but 28% said the picture did not meet their "standards of good taste."

Board, which recently expanded to review of feature films as well as tv, saw the picture Oct. 26 at the Paramount screening room in New York.

Response of ⅔ of the reviewers was that Presley in his first post-Army picture "projects a matured personality; turns in a good performance; retains his popularity as a singer."

While the panel basically figured Presley as teen entertainment, with 71% agreeing the film would be "entertaining for teenagers," more than 50% said they would recommend the picture to their adult friends.

Regarding the query on taste, 13% said they "strongly agreed" that the picture met their own standards of good taste, and another 50% "agreed" with the standards. But close to 11% took strong issue with th standards, and another 17.5% at least took issue. A slight percentage had no opinion.

NBA plans in the future to award a seal of approval to films and tv shows requesting review. Details of the plan re now being worked out.

Value Line Survey On The Fine Example For Others of Metro and U

There's a way for Hollywood filmmakers to prosper—just take the cue from Metro and Decca-owned Universal. Both these companies, via their individual fiscal stories of late, have done a great deal in chasing the gloom. So states Arnold Bernhard & Co., most persistent among Wall Street outfits to analyze film corporations.

The opinions of Bernhard, as publisher of the Value Line investment survey, frequently mirror a financial district thinking, and for this alone are significant.

Value Line this week notes that in the past three months the value of Decca stock has gone up 21% and M-G 23%.

The M-G upheat is due to "Ben-Hur," not only because of the company's having achieved a successful production but also because of the marketing approach. Bernhard says that the distribution operation, cut from the "Ten Commandments" and "Around the World in 80 Days" pattern, is slow roadshow but eventually will bring in the maximum boxoffice receipts.

Exhibitors won't like this, but the fact remains that this kind of modus operandi further keys a more successful policy of lesser pictures in number, but with a

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Soviets Dominate Frisco's Festival

By WILLIAM STEIF

San Francisco, Nov. 1.

San Francisco's fourth annual film festival looks like a triumph for the Russians.

U.S.S.R. was only nation which sent a "delegation" and Soviets seem fairly certain to cop one of the top Golden Gate Awards with "Ballad of a Soldier," and possibly all four (best picture, best actor, best actress, best director).

Last couple days of screening may change this, but even so the Russians, with an attractive young actress (Zhanna Prokhorenko) and young actor (Vladimir Ivashev) out of "Ballad," the "Ballad" director (Grigori Tchukhrai) and an English-speaking Moscow critic (Alexander Karaganov), have deeply impressed those they've come in contact with in Frisco area.

More important, possibly, they've rated the lion's share of space and time in all three media, have acted like "perfect gents" throughout and have been readily available to anyone who's wanted to talk to them.

So far, only one untoward "incident" has taken place. Last Friday (28) night the Russians tossed a black-tie party for upwards of 100 persons in a White Russian neighborhood of Frisco.

The party was on the second floor in a big room, which had an adjacent bar (vodka consumption was particularly high that night). At ground-floor entrance two teenagers in scout uniforms and two men in scout uniforms passed out a newspaper-sized pamphlet with the heading, "Wanted, for Murder . . Khruschev." On this were two photos of the party chairman.

At top of the stairs stood Russian hosts waiting to receive guests, all of whom felt It incumbent to ditch pamphlets they were handed by the time they reached their hosts. Pamphlets were printed by White Russian organization which calls itself United Russian-American Anti-Communist Organization.

Whole thing was very orderly—cops were on hand—and if the Red Russian hosts noticed the White

(Continued on page 18)

Bette Davis-Glenn Ford Tandem in Capra Pic

Hollywood, Nov. 1.

Bette Davis will costar with Glenn Ford in "Pocket Full of Miracles," which Frank Capra will produce and direct for United Artists release. Hal Kantor wrote screenplay.

Pic will be made under banner of Franton Productions as a joint venture of Capra's indie company and Ford's Newton Productions.

The Sundowners
(COLOR)

One of the year's finest films. Tale of Australian sheepman and his family, beautifully told. Poses some selling problems, both to trade and public, but has the stature to overcome them and click at the b.o.

Hollywood, Oct. 25.

Warner Bros. release of Fred Zinnemann production. Stars Deborah Kerr, Robert Mitchum. Peter Ustinov; features Glynis Johns, Dina Merrill; with Chips Rafferty, Michael Anderson Jr., Lola Brooks, Wylie Watson, John Meillon, Ronald Fraser, Mervyn Johns, Molly Urquhart, Ewen Solon. Directed by Zinnemann. Screenplay, Isobel Lennart, from novel by Jon Cleary; camera, Jack Hildyard; editor, Jack Harris; art director, Michael Stringer; second unit director, Lex Halliday; music, Dimitri Tiomkin; sound, David Hildyard; assistant directors, Peter Bolton, Roy Stevens. Reviewed at the studio, Oct. 25, '60. Running time, **133 MINS.**

Ida Carmody	Deborah Kerr
Paddy Carmody	Robert Mitchum
Vanneker	Peter Ustinov
Mrs. Firth	Glynis Johns
Jean Halstea	Dina Merrill
Quinlan	ips Rafferty
Sean	Anderson Jr.
Lia	Lola Brooks
Herb Johnson	dle Watson
Bluey	John Meillon
Ocker	Ronald Fraser
Jack Patchogue	Mervyn Johns
Mrs. Bateman	Molly Urquhart
Halstead	Ewen Solon

Warner Bros. release is a wonderfully warm, rich and compelling picture about truly flesh-and-blood people. And yet, the commercial success of "The Sundowners" appears to be another, and very delicate, matter. The problem is to convey to the public a marketable "image" that is also faithful to the film's high standards. That won't be easy, for this is a picture that won't "classify" easily in the public's imagination.

It is set in the Australia of the 1920s and, although its appeal is intrinsically universal and its characters identifiably human, it defies the advertising urge to pinpoint and sensationalize or clarify in terms of imminence or excitement. As such, its success hinges on the reputation of its producer Fred Zinnemann (in more discriminating circles, of course), the existing popularity of its stars and, most important of all, the extent of favorable word-of-mouth. On the hopeful assumption that a fine product normally finds a receptive market, "The Sundowners" should be a boxoffice success.

Jon Cleary's novel is the basi source from which Zinnemann's inspiration springs. Between Cleary and Zinnemann lies Isobel Lennart's perceptive, virile screenplay, loaded with bright, telling lines of dialog and gentle philosophical comment. But, fine as the scenario is, it is Zinnemann's poetic glances into the souls of his characters, little hints of deep longings, hidden despairs, indomitable spirit that make the picture the achievement it is. He has also managed a stimulating visuo-cultural expedience, particularly early in the film in nature scenes that seem to have popped to life right out of the pages of National Geographic magazine. In lesser hands these passages might have grossly lacked relevance and delayed the pace of the human story. Not so, under Zinnemann's aesthetic guidance.

On paper, the story sounds something short of fascinating. It tells of an Irish-Australian sheepdrover (Robert Mitchum) whose fondness for the freedom of an itinerant existence clashes with the fervent hope of settling-down shared by his wife (Deborah Kerr) and his son (Michael Anderson Jr.). The wife, in an effort to raise funds for a down-payment on a farm, persuades her husband to accept stationary employment as a shearer. Then, in a petulant fit, he gambles away the entire family savings. His attempt to make amends backfires, but it provides the irony for a desirably natural ending.

Mitchum's rugged masculinity is right for the part. His thespic range seems narrow, but that can be deceptive, for there are moments when he projects a great deal of feeling with what appears to be a minimum of effort. This may be the finest work he has done in films. Miss Kerr gives a luminous and penetrating portrayal of the faithful wife, rugged pioneer stock on the outside, wistful and feminine within. There is one fleetingly eloquent scene at a train station, in which her eyes meet those of an elegant lady traveller, that ranks as one of the most memorable moments ever to cross a screen.

Peter Ustinov, as a whimsical, learned bachelor who joins the family and slowly evolves into its "household pet," gives a robust, rollicking performance. Glynis Johns is a vivacious delight as a hotelkeeper who sets her sights on matrimonially-evasive Ustinov. Young Anderson does a convincing job as the son, likewise Dina Merrill as a lonely wife befriended by Miss Kerr. The picture contains some wonderful supporting performances, one of the best of which is John Meillon's as an expectant father. Meillon accomplishes one of the best cockeyed drunk bits seen in years.

Art, photographic and technical skills are extremely well represented by the craftsmen assembled in the bush country of Australi and at Elstree Studios in London. There is evidence of painstaking camera work by Jack Hildyard. Editing by Jack Harris is tidy and sensible. Art director Michael Stringer's efforts are authentic and appropriate, and the same goes for wardrobe designer Elizabeth Haffenden and set dressers Frants Folmer and Terrence Morgan. Dimitri Tiomkin's music, heavy on the melancholy harmonica, backs up most of the action with listenably melodic tenderness, but flares up into mor violent tempos and punctuations where necessary.

Zinnemann has resisted all petty tendencies to be theatrical at the expense of being real. *Tube.*

The Secret of the Purple Reef
(C'SCOPE—COLOR)

Watered-down mystery melter about a naughty nautical caper on a tropical isle. Pleasing views of the Caribbean make it attractive for lower-berthing.

Hollywood, Oct. 19.

Twentieth-Fox release of Gene Corman production. Stars Jeff Richards, Margia Dean, Peter Falk; with Richard Chamberlain, Jan. Terence de Marney, Gina Petrushka, Phil Rosen, Robert Earl, Larry Markow, Frank Ricco, Jerry Mitchell, Ben Blum. Directed by William N. Witney. Screenplay, Harold Yablonsky, from SatEvePost novel by Dorothy Cottrell; camera, Kay Norton; editor, Peter C. Johnson; art director, Juan Viguie; music, Buddy Bregman; sound, John L. Bury Jr.; assistant directors, Jack Bohrer, Robert Webb. Reviewed at AFI screening room, Oct. 19, '60. Running time, **80 MINS.**

Mark Christopher	Jeff Richards
Rue	Margia Dean
Webber	Peter Falk
Ashby	Terence de Marney
Dean Christopher	ichard Chamberlain
Tobias	Robert Earl
Grandmere	ina Petrushka
Henri	Frank Ricco
Twine	Phil Rosen
Priest	Ben Blum
Kilt	Larry Markow

Nothing dramatically novel or emotionally stimulating happens in "The Secret of the Purple Reef." But, as strictly Grade B mystery melodrama, it ought to please the tastes of those who will settle for several flurries of explosive combat in the foreground and screenful of tropical sea water the background. Since the views are embellished by some handsome CinemaScope-De Luxe Color photography, and the action is set against Caribbean locales, the Gene Corman production for 20th-Fox is suitable for programming as a companion piece, and might even make a small splash as a minor chief attraction in isolated rural areas where the natives don't grow restless if the drama is little m re than an excuse for waterlogged travelog.

Corman's "Reef"er springs from the SatEvePosted novel by Dorothy Cottrell, as efficiently screenplayed by Harold Yablonsky. It has to do with a young man's efforts to discover why a fishing vessel commanded by his late brother went to the bottom on a supposedly calm sea. The mystery is unearthed, or in this case dehydrated, in routine melodramatic fashion. The title hints ther will be some underwater activity, but the action all takes place on the surface.

In addition to Kay Norton's scenic-minded camerawork, th film's chief asset is Buddy Breg an's music, alive with semi-atonalistic young ideas and appropriate tropical percussion rhythms. A good dead of footage could have been trimmed down or out by Corman and director William N. Witney. There are several unnecessary or strained passages, particularly a long pre-titles burial sequence. Mechanically, Peter C. Johnson's editing is adept.

Acting tends to be wooden among the younger principals, livelier among the character players. Jeff Richards plays the young man out to solve the mystery, Rich rd Chamberlain his brother and co-sleuth, Margia Dean a doomed casino proprietress. Slickest work is turned in by Peter Falk as the heavy and Terence de Marney as an alcoholic old salt, and there's a sympathetic portrayal of an elderly native islander by Robert Earl. *Tube.*

Heaven on Earth
(COLOR)

Essentially a stunning travelog on the treasures of Rome and, particularly, the Vatican. Framed by an aggressively innocuous American-girl-meets-Italian-boy story. Nice for the arties.

JB Film Enterprises release of a Dominick Franco-Fulvio Lucisano production. Features Barbara Florian, Charles Fawcett, Gabriele Tinti. Arnoldo Foa. Directed and written by Robert Spafford. Camera (Eastman color), Rino Filippini; original story, Murray Hill Topman; music, Alberto Vitalini. Reviewed at 55th Street Playhouse, N.Y., Oct. 28, '60. Running time, **82 MINS.**

Caroline Brent	Barbara Florian
Henry Brent	Charles Fawcett
Antonio Verbano	Gabriele Tinti
Count Verbano	Arnoldo Foa

Despite woefully amateurish script that passes for a story, this Italian-U.S. coproduction venture should hold a good deal of interest for special U.S. situations and patrons who like to travel sitting down. At least 80% of the footage is pure travelog through Rome and the Vatican, featuring the classic ruins of the former and the magnificent art treasures of the latter. These scenes, photographed in often breathtaking color, are fine and informative.

All this, however, has been framed with some silly, artlessly acted and badly post-synched (English) fiction that has to do with a pretty American girl's visit to Rome with her ex-G.I. father. Her guide through the city is the Italian son of an old friend of her father's. It's boy meets girl, boy shows girl, boy gets girl. That's okay until, sandwiched in between a visit to the Sistine Chapel and the Vatican Museum, is a sidewalk cafe scene in which the heroine semi-rocks a little ballad called "At Seventeen" ("I'm seventeen and searching for love"). An audience, which moments before had been thrilled by the Sistine Chapel Choir and Lydia Aldini's singing of the "Ave Maria," is inclined to be struck totally dumb.

While Carol Danell gets program credit for singing "At Seventeen," nobody is cited as film editor, which may be just as well since the continuity is ragged i the extreme. Rino Filippini's camerawork is particularly good in the hard-to-photograph interiors, including the Sistine Chapel, the Catacombs of St. Sebastian, the Basilica of St. John The Lateran and St. Peter's.

As the youngsters, Barbara Florian and Gabriele Tinti are handsome enough to rate chances in another flim which might show whether or not they have screen personalities. Robert Spafford's direction is uncertain, but he does rate a nod if he was responsible for getting permission to film inside the Vatican. Alberico Vitalini composed and conducted the score, played by the Roi Symphony Orchestra. *Anby.*

Labbra Rosse
(Red Lips)
(ITALIAN—FRENCH)

Rome, Oct. 25.

Dino DeLaurentiis release of a Rotor Film (Carmine Bologna) Gray Film (Paris) coproduction. Stars Gabriele Ferzetti, Jeanne Valeri, Christine Kaufmann; features Giorgio Albertazzi. Directed by Giuseppe Bennati. Screenplay, Bennati, Paolo Levi, Federica Zardi; camera, Dino Santoni; music, Piero Umiliani; editor, Franco Fraticelli. At Trevi, Rome. Running ti , **97 MINS.**

Martini	Gabriele Ferzetti
Irene	Jeanne Valerie
Baby	Christine Kaufmann
Carrel	Giorgio Albertazzi

One of a series of nymphet-styled items currently making their appearance on the local market, this pic is a natural entry for the exploitation markets in dubbed form. It's handled fairly adroitly, and if made with more care might have played to a wider market. This a very saleable export piece.

Film tells of the sudden infatuation of middle-aged father for a young teen-ager. He fights it for while. Just as he's about to give in, he's shocked to his senses by the discovery that his own young daughter has run off with a friend of his.

Jeanne Valerie plays her usual role as the baby-faced temptress while Gabriele Ferzetti and especially Giorgio Albertazzi perform capably as the two men.

Film boasts fine lensing by Dino Santoni. Other credits measure up. *Hawk.*

San Francisco Festival Films

Nianchan
(The Diary of Sueko)
(JAPANESE)

San Francisco, Oct. 26.

Nikkatsu Corp. production. Stars Akiko Maeda; features Takeshi Okimura, Kayo Matsuo, Hiroyuki Nagato, Tanie Kitabayashi. Directed by Shohei Imamura. Screenplay, Ichiro Ikeda, Shohei Inamura; camera, Masahisa Himeda; music, Toshiro Miyazumi. At San Francisco Film Fest. Running time, **100 MINS.**

Sueko Yasumoto	Akiko Maeda
Koichi Yasumoto	Takeshi Okimura
Yoshiko Yasumoto	Kayo Katsuo
Koichi Yasumoto	Hiroyuki Nagato
Granny Sakata	Tanie Kitabayashi

This picture might also and more accurately be titled, "Hard Times Among Souther Japan's Coal Miners 1953-54." This would be a way of saying that what might be a blockbuster in Japan is a total bust outside Japan, for the theme simply has little to interest any western audience.

Deep-rooted family ties, and all they imply, seem to have more significance to the Japanese than to westerners, and therefore this picture may seem more poignant to Japanese eyes than to western onee.

The picture depicts how four orphaned children of a mining family are forced to go their separate ways and manage to reunite during a local depression. This is supposed to be told through the eyes of a 10-year-old girl, nicely played by Akiko Maeda.

Well, life is difficult, but everyone survives and sub-plots abound —none of them too clear, ven with English subtitles.

The script cliches are wholly predictable: the cheapskate storekeeper with heart of gold, the upper-class social worker, the mine disaster, etc., etc. Along with th script cliches are the camera cliches, all looking as if they came out of a Hollywood program picture of 25 years ago. Another "western" touch is the zither musical background—more cliche. And on top of all this, the picture meanders for an hour and 40 minutes.

Not a bet in the U. S. *Stef.*

En Fremmed Banker Paa
(A Stranger Knocks)
(DANISH)

San Francisco, Oct. 22

Flamingo Film Studio production. Stars Birgitte Federspiel, Preben Lerdorff Rye. Directed by Johan Jacobsen. Screenplay, Finn Methling; camera, Ake Borglund, Johan Jacobsen; music, Eric Fiehn. At San Francisco Film Fest. Running ti , **87 MINS.**

She	Birgitte Federspiel
He	Preben Lerdorff Rye
Man From Village	Victor Montell

This brooding, explosive and superbly fabricated Danish film has only one obvious flaw: it is simply too explicit for exhibition in the U.S.

The picture starts in a very low key, with a hunted man (Preben Lerdorff Rye) seeking shelter in a cottage on a lonely stretch of land along the North Sea in 1947. A seemingly cold, expressionless woman (Birgitte Federspiel) lets him in, feeds him and allows him to sleep by her hearth.

Gradually, her story comes out: she is the widow of a Resistance hero. She has lived in this cottage, alone, for three years, mourning her husband, who was murdered by brutish collaborators.

The hunted man sees the setup is wonderful for him. He determines to hide out and, further, to make love to the woman. He does and she opens up, like a flower meeting th sun. But slowly details of her husband's murder seep out—the telltale detail is that the murderer was supposed to have had a scar "like an animal's mouth" on his right arm.

In an utterly shocking climactic scene, the woman is at the height of erotic passion when she espies the scar on her lover's arm. In the film's last 25 minutes she plays with the man, wrings a coward's confession from him and finally shoots him as he tries to escape.

This is a conscious updating of the Cain and Abel story, with this quote from Genesis thrown on the screen at the film's start: "And the Lord set his mark upon Cain lest any finding him should kill him. Therefore whosoever slayeth Cain, vengeance shall be taken from him sevenfold."

There can be no doubt that the woman, having erased the stain of the man by killing him, bears within herself the greater guilt of murder.

Johan Jacobsen's direction lends this Gothic theme great validity, and the Jacobsen-Ake Borglund black-and-white camera work is inpeccable, while Eric Fiehn's incidental music is just right.

Miss Federspiel etches an unforgettable character and Rye offer a finely balanced portrayal of maleness, cowardice and cunning.

Indeed, this is a highly moral film—but the candor of its tw seduction scenes makes France's "The Lovers" seem like a Disney family special. Unfortunately, these two scenes—especially the latter one—are indispensable to the film's dramatic integrity, and therefore it appears unlikely that many, if any, U.S. art houses would want to take a chance on "A Stranger Knocks." *Stef.*

Flight
(U.S.)

San Francisco, Oct. 25.

San Francisco, Inc., production. Stars Efrain Ramirez. Directed by Louis Bispo. Screenplay, Barnaby Conrad. From a John Steinbeck story; camera, Verne Carlson; music, Laurindo Almeida. At San Francisco ilm Fest. Running time, **72 MINS.**

Pepe	Efrain Ramirez
Mother	Esther Cortez
Sister	Maria Gonzales
Brother	Endrew Cortez
Old Man	Ed Smith
Young Girl	Susan Jane Darby
Hunters	Richard Crommie, Edwar O'Brien, Barnaby Conra

"Flight" never gets off th ground. Though the John Steinbeck story, fro which the film was made, is simple enough—a Mexican-American youth kills drunk in a Monterey, Cal., bar, circa 1900, flees to the hills and eventually is caught and shot by a lynching party—the picture fails to build much tension and fails to evoke much sympathy for the youth (Efrain Ramirez).

Among reasons for this failure are:

(1) Barnaby Conrad's remarkably childish scripting;

(2) Unclear motivation of the lynch party—they may be "bad men" but why are they bad?

(3) Insufficient odds in favor of the youth—he's badly wounded right at the start of the chase, and it's mostly a case of waiting till he's finished off;

(4) Over-realism—th is, the youth appeared to be living such grinding poverty at the film's start that perhaps he's better off dead.

Relatively minor flaws include over-acting, which may be director Louis Bispo's fault or may result from the fact that most of th players either came straight from legit or had no acting experience whatever, and some of the most over-emphasized makeup seen on the screen since the early 1930s.

On the credit side is a good score by Laurindo Almeida and some superb photography of the Big Sur area south of Monterey by Verne Carlson. These credits ren't enough to pull this "" picture through. *Stef.*

Chin Nu Yu Hun
(The Enchanting Shadow)
(HONG KONG)

San Francisco, Oct. 23.

Shaw Brothers (HK) Ltd. production. Stars Chao Lei, Betty Loh Tih; features Margaret Tong, Yang Chi-Ching. irected by Li Han-hsiang. Screenplay, Wang Yueh-ling; camera, Ho Lu-Ying; music, Chi Hsiang-tang. At San Francisco Film Fest. Running time, **81 MINS.**

Hsiao Chien	Betty Loh Tih
Ning Ch chen	Chao Lei
Lo Mu	Margaret Tong
Yen	Yang Chi-Ching

The Shaw Brothers' Hongkong studio has come up with an interesting and, at times, exciting Eastmancolor picture in this old Chinese legend.

Story revolves around a haunted temple, where a young scholar (Chao Lei) beds down one night. An exquisite maiden (Betty Loh Tih) appears and tries to seduce him, but because he is a highly moral fellow, he rejects her advances. Gradually, he understands that she is a ghost and is trying to set him up to be killed by her ghostly aunt. Only so long as he is morally upright will he be able to save his life. Rest of the film carries out this theme, with temptations spread along the path of the young scholar—in final frames the murderous ghost is done in.

As a fairy tale, this is delightful, with director Li Han-hsiang keeping things moving at a nice, scary clip, the cast giving good performances and Ho Lu-Ying's color camera work pleasing the eye immensely.

It is a question whether this

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GENTLE PRUNE OF VIOLENCE

New York Sound Track

It's mighty hard to please the press. **Eugene Archer** in The Times was delighted with "Chance Meeting," Paramount import, but just couldn't understand (and said so out loud) why Par had allowed the thriller to open in out-of-the-spotlight nabes.

John Wayne returning to the U. S. after the London bow of "The Alam ." His next picture, "Matari," scheduled to be made in Africa, has been postponed until December . . **Jerry Evans**, Universal's eastern promotion manager and a marketing instructor at City College, addressed the Diamond Sales Corp. on film and radio-tv tieups . . . Because of the Presidential election, the New Yorker Theatre Film Society's opening performance of "Gold Diggers of 1933," originally set for Nov. 7, has been pushed back to Nov. 10. Performances are held at 7 and 9:30 p.m. Prexy **Joseph R. Vogel** heads a contingent of Metro homeoffice brass visiting the Coast. Accompanying Vogel are financial v.p. **Robert H. O'Brien**, and **George Shupert**, MGM-TV v.p. . Metro will make "Charlie My Darling," based on a **Joyce Cary** novel, in England. **Irving Ravetch** and **Harriet Frank Jr.** wrote the screenplay and **Martin Ritt** will direct. It will be coproduced by Ravetch, Miss Frank, and Ritt . **Charles B. Moss** back from a three-week visit of the film production centers of Europe.

Paris-to-N. Y. com uniques: **Lacey W. Kastner** (Col) writes he is back and happy . Paris where Priscilla (Mr. K.) has located a new apartment on the Ave. d'Iena (near the Etoile). Kastner also reports that **Harry Novak** is back on a regular routine and "holding his own remarkably." Also from Paris, U.A.'s **Charles Smadja**, on his new and easier schedule, lans sojourning " in the country, when not in the Riviera."

First scenes for "El Cid" (Allied Artists) will be photographed Nov. 10 at Sevilla Studios in Madrid. **Anthony Mann** is directing for **Samuel Bronston** on an original screenplay of **Philip Yordan** and **Frederic M. Frank**. Added to the cast headed by **Charlton Heston** and **Sophia Loren** are **Andrew Cruickshank** as Count Gormaz and **Ralph Truman** as King Ferdinand.

Maurice Foster, of Film Finance, Ltd., of London, and Mrs. Foster planed back to Britain Sunday (30) after a two-week N. Y. vi Coincide Dept.: Actress **Joyce Gordon** dubbed leading female voices for both Trans-Lux's "Nude in A White C " and Films-Around-The-World's "Rosemary," which are double-billed in local circuit break **Eric Johnston**, prexy he MPAA, may give the board his detailed report on his recent frican trip at meeting here tomorrow (Thurs.).

Shep loom, formerly manager of 20th-Fox's New Haven br. ch, has been named assistant manager of the New York branch. **Bennett Goldstein**, who has been sales manager of the Philadelphia branch, becomes manager in New Haven . . Actress **Ina Balin** will be one of the special guests at the Nati al Allied convention in Chicago next week . **Doris Lavelle**, member of 20th's radio-tv department, gaged to **Jack Lotz**, sales manager of J. H. Cohen Manufacturing Corp. . Greek actr **Melina Mercouri** tel's **Jesse Zunser**, in the Oct. 19 issue of Cue, that the greatest compliment sh received on her performance as the *jolie poule* in "Never on Sunday" when a reporter, after a preview of the film, pinched her and tried to make a pr ate date. She doesn't mention reporter's name.

Daliah Law'e, Israeli star of the controversial Israeli-German film, "Blazing Sands," is scheduled to come here sh rtly to test for a role in Columbia's "The Internes." "Sands" producer-director **Raphael Nussbaum** is being repped this sid **Munio Podhorzer** . **Tony Bennett** has recorded title tune for upcoming "The Marriage-Go-Round."

G. David Schine, president of Schine Enterprises Inc., Mr. Schine and their year-old-daughter, left New York via plane Wednesday (26) for Rome. Son of **J. Myer Schine**, board chairman and founder of the Schine Circuit, David concentrates on the corporation's hotel-motel operations. His younger brother, **C. Richard**, one-time NBC-TV trainee and now a Schine vice president in charge of the Boca Raton, Fla. development project, has been vacationing abroad ith Mrs. Schine, since their early-September marriage in New York.

"The Undefeated," original screenplay by **Stanley Hough**, is being developed by Famous Artists as a feature to star **Hugh O'Brian**. Story is based on fact involved Mexican history.

Attorney and IFIDA exec director **Mike Mayer** hit the front pages and tv newsreels Wednesday (26) when latter attempted to pass through a Westchester toll gate on top of an elephant. Democrat Mayer, running for state senator, was protesting toll charges on state highways

Alfred Davis prexy of the Cinematograph Exhibitors Assn., and his wife sail home for London today (Wed.) aboard the Queen Elizabeth . . **Rene Furst**, who has been Valiant Films' publ city gal for some time, has resigned to pursue a full-time career as housewife

An article on the copyright questi ns involved in the **Billy Rose** case, by **Richard Colby**, copyright counsel in New York for Paramount, being reprinted by Italian and German law journals. Article originally appeared in June issue of the Copyright Society of U. S. A. Bulletin

Hubert Cornfield has signed **Jeanne ("The Lovers") Moreau** for lead in his "My Face for The World To See," indie production slated to start work early next year.

Eddie Solomon, v of Embassy Pictures, named chairman of the dinner committee for the 22d annual Motion Picture Pioneers Dinner honoring his boss, **Joseph E. Levine**, on Nov. 21 at the Waldorf-Astoria

Ernie Emerling, Loew's Theatres pub-ad chief, to London for a two-week vacation . . United Artists will have five entries represented at the third World Review of Film Festivals to be held in Mexico City and Acapulco, Nov. 18-Dec. 6. Pix re "The Fugitive Kind," "The Apartment," "Tunes of Glory," "Inherit the Wind," and "Never on Sunday."

Carroll Baker, who just completed "Something Wild" in New York for United Artists, off to Japan to begin work in the Franco-Japanese coproduction "Bridge to the Sun," which Metro will release worldwide . . . Tickets for "Exodus," which already has a mail order and benefit advance of over $500,000, went on sale at the Warner Theatre, N. Y., boxoffice on Monday (31). Tickets, priced at $1.50 to $3, are being sold for performances through December, 1961. The **Otto Preminger** production preems on Dec. 15 . . New Beaver-Champion Attractions, headed by **James A. Mulvey**, has set up headquarters at 1270 Sixth Ave. **Johnny Greenhut**, **Dick Gabbe** and **Al Bruno** named by the Conference of Personal Managers, East to work as liasion committee with the Coast branch of the organization . . Annual election of the Variety Club of New York Tent No. 35 will be held on Nov. 10 . Universal's "Midnight Lace" played special Holloween night performances in 150 key theatres on Saturday (29) . **Toby Solomon**, daughter of **Robert Solomon**, manager of Loew's Paradise Theatre in the Bronx, marries ad exec **Stan Cohen** on Nov. 6 . **Dick Winters**, formerly with 20th-Fox, has joined the Metro homeoffice publicity staff.

Greater Washington Industrial Investments investing $80,000 in Norwood Studios in five-year 8% debentures. Norwood is in non-theatrical producti . . **Jonas Rosenfield Jr.** back from Coast . . . **Alfred Hitchcock** returned from Europe tour in behalf of "Psych " . . Victoria Theatre's opening of "G. I. Blues" pushed back one day, to Friday (4), for the stated reason the additional time was needed to complete reno-

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BRITON: TEENERS MUCH TOO LURID

Hollywood, Nov. 1.

Problems caused in Britain by "excessive violence and brutality" in American films can be solved easily if steps are taken early in production, according to John Trevelyan, secretary and chief executive officer of the British Board of Film Censors. In Hollywood to compar notes and learn, Trevelyan said last week the level of violence and brutality in Yank pix generally is ore than British audiences will stand for.

What Trevelyan advocates is a policy whereby the producer includes unreasonable violence in such a way that the portion of film can be lifted out for British viewing. Censor exec noted that the trend toward long takes makes this concept difficult, and suggested that certain scenes be lens d in three or more portions so the questionable action can be deleted without marring the storyline.

Trevelyan indicated he and h's colleagues are far less concerned with sex in motion pictures, explaining the British classification system allows minors to see only those films deemed suitable. While not urging the U.S. industry adopt a similar "adults only," etc., policy, Trevelyan made it clear the British system works well and has distinct advantages. "irst of all," he pointed out, "the X rating (admitting one under 16) enables a producer to make adult films. The X rating and the A rating (children admitted if accompanied by responsible adult) also give us a defense, for when someone criticizes a picture on the basis of sex or violence, we are able to answer, 'You were warned'."

In expl iuing that Telemeter's pay television system is about to invade England, Trevelyan declared the Censor Board's work will become ineffective if pix are to be shown on tollvision without going through me authority which governs pix in theatres. He explained the classification system could not work on pay or free television except in th area of viewing time, putting adult pix n the air only in the late evening hours.

How does it work in theatres and

(Continued on page 15)

Massepequa, L.I. Latest Antitruster

Bar Harbor Theatre, Massapequa, L. I., has filed suit in U. S. District Court of New York against 21 distributors and exhibitors, charging conspiracy in violation of antitrust laws involving distribution of art house films in Nassau County.

The plaintiff, Sam Baker's Bar Harbor Amusement Corp., says that the Cinema, Manhassett; a Rugoff & Becker house, and the Malvern, Malver a B. S. Moss operation both about 20 miles away from the Bar Harbor, get first run art product which the Bar Harbor just then play second run. Plaintiff seeks "right to compete on an equal basis" for the product. Baker is seeking $100,000 in treble damages.

D. H. Isacson, Baker's attorney, alleges that the defendants control 95% of the art type films available. Defendants include the above named circuits, Zenith International, Continental Distributing, Donald S. Rugoff, Charles H. Moss, and others.

'Can-Can' to Chi Nabes

Chicago, Nov. 1.

20th-Fox has set "Can-Can," which played nearly 27 weeks in the Loop, for its first outlying run here in six theatres starting Nov. 18. It'll be the pic's only day-dater for the balance of the year.

Two-week bookings call for two performances day at upped prices.

'Vulgar, Pointless, In Bad Taste' But 'Mr. Teas' Not Pornography

Philadelphia, Nov. 1.

Nudity doesn't necessarily make a film obscene, nor even interesting, Judge David L. Ullman declared in Common Pleas Court here after a jury trial of Edward Seretsky, owner of the Aabbe Art Cinema, West Philadelphia nabe art house.

Seretsky had been arrested for showing "The Immoral Mr. Teas" and a jury of five men and seven women, along with Judge Ullman, went to Aabbe Art to view the picture. The jury returned a verdict of not guilty after deliberating five hours.

[Film was produced in Hollywood by Pad-Ram Enterprises. VARIETY review, Jan. 27, 1960, called it a "nude comedy with art touches."]

The jurist said he concurred in the decision. "If I were sitting without a jury I would have reached the same verdict. However, we are not putting a gold star on Mr. Seretsky. If I had paid $1.50 to see the movie, I would have sued for a refund."

Judge Ullman called the film "vulgar, pointless and in bad taste" and warned that any defendant in his court found guilty of showing an obscene film "will serve time." "Fines," he added, "only act as a license for them to go out and commit the same offense."

Dist. Atty. Victor H. Blanc, whose county detectives arrested Seretsky, said he was not disturbed by the acquittal. "I am going to drive obscene films out of Philadelphia," the D.A. said. "And I am going to do it with every means at my disposal. We really have only a half dozen places to worry about."

Periodic visits will be made to offending film houses by Assistant district attorneys and detectives, Blanc said. The new policy marks a departure from previous methods, when the D.A's office waited for specific complaints before taking action.

Cycle of Daring?

Irving Rubine, v.p. of Highroad Productions, in discussing the overall film promotion fraternity, says "it's not without significance that Joseph Levine looks like a great innovator. He's not, really, but he's doing things which haven't been done for a long time."

Point, of course, is that Levine has been creating excitement of the kind that used to be (repeat, used to be).

'Runaway?'—Nay! Frank & Panama Just Pilgrims

Mel Frank and Norman Panama, the writer-producer-director team, are temporarily shifting their headquarters to London where they will establish Quadrangle Productions as the canopy under which they will make several pictures abroad. Pair, who have worked in Hollywood for the past 20 years, insist that their new venture cannot in any way be construed as "runaway" production.

At present they have two pictures, with a third as a possibility, which they plan to make abroad. They stressed that they were in no sense abandoning Hollwood and that they would return to the Coast with their first project that is best suited for production there. They indicated that they did not agree with those who maintain that Hollywood is the best place to make all pictures, but they conceded that Hollywood is tops for certain pictures.

Their move to London, they said New York yesterday (Tues.), was merely devised to give them wider latitude and to establish a program of international picture-making that would permit them to produce pictures "where they sh uld be made." Having worked in Hollywood for 20 years, they feel the change of scenery will provide more creativity and greater stimulation.

With "The Facts of Life," Lucille Ball-Bob Hope starrer, delivered to United Artists, the team has extended its arrangement with UA. The new deal involves the first two films which they will make abroad—"Road to Hong Kong," reuniting Hope and Bing Crosby, and "Five Pieces of Maria," for which they hope to get Dean Martin and Jack Lemmon. "Road," which will also star Sophia Loren, will get under way at the end of June, with locations being done in

(Continued on page 15)

NO DETAILS REVEALED

20th Privately Settles With Authors Before Trial

Hollywood, Nov. 1.

Out of court settlement has been reached in the $100,000 copyright infringement-breach of contract suit against 20th-Fox instituted 17 months ago by writer Julius Epstein, the estate of Philip Epstein and author Rosemary Taylor. Claim was to have gone to court last week, according to Mel Nimmer, attorney repping trio.

Suit was filed in connection with rights to "Chicken Every Sunday," Rosemary Taylor novel which the Epstein brothers translated into a play. Warner Bros. had purchased screen rights to both and subsequently sold them to 20th which filmed property as a theatrical feature in 1948. Defendants' action followed production of the property by 20th as a tv film for its "Twentieth Century-Fox Hour."

The Epsteins and Miss Taylor contended studio did not have tv rights.

BILL PERLBERG'S BACK AND LOVES HOLLYWOOD

Hollywood, Nov. 1.

Producer William Perlberg, who just completed a four-month shooting schedule in Europe, returned here last week and declared himself 100% in support of Hollywood labor's battle against foreign production. Filmaker, having put most of "The Counterfeit Traitor" into the can, now resumes "The Pleasure Of His Company" which was suspended seven months ago by the actors strike.

Said Perlberg: "I don't think a producer should take just any picture abroad and deprive Hollywood technicians of work." He explained, however, that certain films —"Counterfeit Traitor" is one of them—must be done abroad because their locations demand it. "We used authentic backgrounds that couldn't have been simulated here," he pointed out.

To prove his stated view, Perlberg told newsmen at Paramount that he could have scored "Traitor" in Europe for one-fourth the cost of scoring it here. "But we signed Alfred Newman, and we'll do it here."

Perlberg and his partner, George Seaton, have three properties definitely scheduled on their Paramount slate—"The Hook," being scripted by John Michael Hayes; "Night Without End," being written by Eric Ambler; and "Carnet de Bal." All three, he said, will be filmed here.

Producer noted that actors and technicians cost less in Europe than they do in Hollywood. "But Hollywood," he confirmed, "is the best place to make films. The finest craftsmen and equipment in the world are here. And Hollywood is a center for actors. In Europe you have to bring them in from all surrounding areas and pay transportation, food and lodging."

Perlberg admitted that "Traitor" erupted in countless headaches,

(Continued on page 15)

L.A. Turns Spotty Albeit 'Alamo' Bangup 22G, 'Spartacus' Boff 30G, 2; 'Package' Light 16G, 'Desire' 12G

Los Angeles, Nov. 1.

Local first-runs continue to topple this week, with only a few money pix in the running. "Alamo" is shaping to get a bangup $22,000 at Carthay, but balance of incomers are failing to make much of an impression on over-all outlook.

"Surprise Package" is after thin $16,000 in four theatres while "Desire in Dust" is only dull $12,000 or close, also in four.

"Can-Can" on first general release should do good $7,000 at the Vogue. "School For Scoundrels" is hot $5,000 in second Music Hall.

Among hard-ticket pix, "Spartacus" should close second week at Pantages with boff $30,000. "Ben-Hur" looks fancy $22,500 in 49th round at Egyptian.

Estimates for This Week

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA). Bangup $22,000.

Fine Arts (FWC) (631; 90-$1.50)—"Man in a Cocked Hat" (Indie). Slick $5,000. Last week, "Sons and Lovers" (20th) (6th wk-5 days), $3,400.

Fox Wilshire, Los Angeles, Iris, Loyola (FWC) (1,990; 2,019; 825; 1,298; 99-$1.50)—"Desire in Dust" (20th) and "Kiss Them for Me" (20th). Dull $12,000 or near. Last week, "Fox Wilshire, Los Angeles with Vogue, "Come Dance With Me" (Col), "Oscar Wilde" (Crest) (1st general release), $8,600. Iris, Loyola with State, "Let's Make Love" (20th), "39 Steps" (20th) (2d wk) Iris, Loyola; 1st wk, State), $9,200.

Warren's, Hawaii, Wiltern, Baldwin (B&B-G&S-SW-Elect) (1,757; 1,106; 2,344; 1,800; 90-$1.50)—"Surprise Package" (Col) and "The Raid" (20th) (reissue) (Warren's), "It Happened to Jane" (Col) (reissue), Thin $16,000. Last week, Warren's with Pix, "College Confidential" (U), "Shakedown" (U), $6,700. Hawaii, Wiltern, Baldwin with Hillstreet, "Aim At Stars" (Col), "Man on String" (Col), $15,000.

Vogue (FWC) (810; $1.50-$2)—"Can-Can" (20th) (1st general release). Good $7,000.

Orpheum (Metropolitan) (2,213; 9 -1.50) — "House on Haunted Hill" (AA) and "Macabre" (AA) (reissues). Fair $3,400. Last week, with Hollywood, "Studs Lonigan" (UA), "Lust to Kill" (Ind) (Orpheum), "Not As a Stranger" (UA) (reissue) (Hollywood), $11,900.

State, 4 Star, Pix (UATC-Prin) (2,404; 868; 756; 90-$1.50)—"Duel in Sun" (Fav) and "Bold and Brave" (Fav) (reissues). Slender $8,000. Last week, Four Star, "Miracle of Our Lady Fatima" (W3) (reissue) (3d wk), $1,200.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (2d wk). Boffo $30,000. Last week, $32,100.

Hillstreet (Metropolitan) (2,752;

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Key City Grosses

Estimated Total Gross
This Week $2,130,300
(Based on 24 cities and 249 theatres, chiefly first runs, including N. Y.)
Last Year $2,086,300
(Based on 22 cities and 223 theatres.)

'Lace' Great 14G Pacing Toronto

Toronto, Nov. 1.

Newcomers currently are topped by "Midnight Lace," smash at Uptown. "Under 10 Flags" is only fair at Imperial. "Strangers When We Meet," in second stanza, still leads holdovers with wow take. "Magnificent Seven," in second frame, is so-so. "Song Without End" shapes solid in fourth stanza at Carlton.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Song Without End" (Col) (4th wk). Fine $12,000. Last week, $15,000.

Eglington (FP) (1,080; $1-$1.40)—"Jungle Cat" (BV) (5th wk). Neat 3,500. Last week, $4,000.

Hollywood (FP) (1,080; $1-$1.25)—"Strangers When We Meet" (Col) (2d wk). Wham $15,000. Last week, $16,000.

Hyland (Rank) (1,057; $1-$1.50)—"From Terrace" (20th) (14th wk). Nice $4,000. Last week, $4,500.

Imperial (FP) (3,343; $1-$1.25)—"Under 10 Flags" (Par). Fair $11,000. Last week, "High Ti " (20th), $11,000 in 8 days.

Loew's (Loew) (2,745; $1-$1.25)—"Magnificent Seven" (UA) (2d wk). Fairish $8,000. Last week, $10,500.

Tivoli (FP) (935; $1.50-$2.50)—"Can-Can" (20th) (31st wk). Nice pickup to $8,000. Last week, $7,000.

Towne (Taylor) (693; $1-$1.50)—"Wild Strawberries" (Indie). Fine $6,000. Last week, "School for Scoundrels" (Cont) (10th wk), $3,500.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (M-G) (46th wk). Hep $8,000. Last week, $9,000.

Uptown (Loew) (2,745; $1-$1.25)—"Midnight Lace" (U). Smash $14,000 or near. Last week, "Subterraneans" (M-G) (2d wk), poor $4,500.

Mpls. Mild; 'Song' NSH $8,000, 'Epitaph' Modest 5½G, 'Time' Big 8G, 2d

Minneapolis, Nov. 1.

Trade is spotty again this session. Strongest newcomer is a nabe first-run, "School for Scoundrels," off to a mighty start at Suburban World. On the mainstem, two fresh entries are having tough sledding. "Let No Man Write My Epitaph" shapes so-so at Gopher while "Song Without End" looks off-key at Orpheum.

Holdovers prevail elsewhere. "High Time" looms big in second round at State as does "All Young Men" on m.o. at the Pan. "Dark at Top of Stairs" is good at Lyric in third week. "Come Dance With Me" at World, also in third chapter, continues lively. It's the 10th week for "This Is Cinerama" at Century where it's rousing.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (36th wk). Steady $8,000. Last week, $9,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinemara" (Cinerama) (reissue) (10th wk). Rousing $10,500. Last week, $9,500.

Gopher (Berger) (1,000; $1-$1.25)—"Let No Man Write My Epitaph" (Col). Fair $5,500. Last week, "Jungle Cat" (BV) (4th wk), $2,000.

Lyric (Par) (1,000; $1-$1.50)—"Top of Stairs" (WB) (3d wk). Good

(Continued on page 10)

'Can-Can' Lively $10,000, L'ville; 'Desire' Dud 5G

Louisville, Nov. 1.

"Can-Can," Brown's replacement for "Ben-Hur," started out nicely on hard-ticket policy, with sizable take for opening week. "Village of Damned" at United Artists is mild while Rialto's "Desire In Dust" shapes drab. "Girl of Night" in second at the Mary Anderson is off to fair take after sock opener.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th). Here after "Ben-Hur" (M-G) great 23-week run. Reviews were full of praise. Looks like nice $10,000, and may build. Last week, "Ben-Hur" (23d wk), $8,000.

Kentucky (Switow) (900; 75-$1)—"Started in Naples" (Par) (2d wk). Mild $3,000, after first week's $5,000.

Mary Anderson (People's) (900; 75-$1)—"Girl of Night" (WB) (2d wk). Off to fair $6,000 after first week's $8,500.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Desire in Dust" (20th). Poor $5,000. Last week, "Jungle Cat" (BV) $7,000.

United Artists (UA) (3,000; 75-$1)—"Village of Damned" (M-G) and "Gunmen From Laredo" (Col). Livened up some by plenty of kids filling house at low admish. But only mild $7,000 looms. Last week, "Surprise Package" (Col), $7,200.

'Mike' Fine $6,000, Omaha; 'Dared' 4G

Omaha, Nov. 1.

Biz is perking a bit at downtown first-runs this session, thanks to teachers' conventions. Aided sharply was hard-ticket "Ben-Hur" at Cooper, fancy in 37th round. "For Love of Mike" is rated fine at the Omaha in first but "Song Without End" is only fair at Orpheum. "10 Who Dared" looks fairish at State for opener.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20) — "Ben-Hur" (M-G) (37th wk). Fast $7,000. Last week, $5,400.

Omaha (Tristates) (2,066; 75-$1)—"For Love of Mike" (20th) and "Young Jesse James" (20th). Fine $6,000. Last week, "Aim at Stars" (Col) and "Boy Who Stole Million" (Par), $3,500.

Orpheum (Tristates) (2,877; 75-$1—"Song Without End" (Col). Fair $6,500. Last week, "Surprise Package" (Col), $5,500.

State (Cooper) (743; $1)—"10 Who Dared" (BV). Fairish $4,000. Last week, "Subterraneans" (M-G), $3,800.

Buff Light But 'Stairs' Firm 8G; 'Seven' Fair 10G

Buffalo, Nov. 1.

First-run trade is quite dull at most spots currently despite two newcomers. "Dark at Top of Stairs," good in second round at the Center, looms standout. "Girl of Night" is okay in first holdover session at Paramount. Neither "Magnificent Seven" nor "Desire in Dust" are getting any place of new entrants.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"Magnificent Seven" (UA) and "Walking Target" (Indie). Mild $10,000 or less. Last week, "Studs Lonigan" (UA) and "Five Bold Women" (Indie), $5,200.

Center (AB-PT) (3,000; 70-$1.25)—"Top of Stairs" (WB) (2d wk). Good $8,000. Last week, $12,000.

Century (UATC) (2,700; 70-$1)—"Desire in Dust" (20th) and "Squad Car" (20th). Dim $5,000 in 6 days. Last week, "12 to Moon" (Col) and "Battle in Outer Space" (Col), $7,500.

Lafayette (Basil) (3,000; 70-$1)—"On Waterfront" (Col) and "Wild Ones" (Col) (reissues). Dismal $14,500. Last week, "Caltiki" (AA) and "Tormented" (AA), $5,000.

Paramount (AB-PT) (3,000; 70-$1)—"Girl of Night" (WB) and "Notorious Mr. Monks" (WB) (2d wk). Okay $8,000. Last week, $13,000.

Teck (Loew) (1,200; $1.75-$2.75)—"Ben-Hur" (M-G) (33d wk). Good $4,500 or over. Last week, $4,600.

Cinema (Martina) (450; 70-$1)—"Jungle Cat" (BV) (4th wk). Slow $1,500. Last week, $2,000.

'Lace' Rousing $18,000, Philly; 'Alamo' Good 12G, 'Night' 11G; 'Stairs' 10G, 4

Philadelphia, Nov. 1.

Lively weekend trade is making whole b.o. picture shape brighter here currently, with some newcomers credited with helping biz. "Midnight Lace" pacing the field with a sockeroo round at the Arcadia. "The Alamo" is fairly good at Midtown although not as loud as expected. "Girl of Night" is lofty on initial week out at Stanton.

"Sunrise at Campobello" looms okay in second Stanley round. "Hiroshima Mon Amour" shapes solid on opener at Trans-Lux.

"Dark at Top of Stairs" still is bright in fourth Fox stanza. "Surprise Package" loonis so-so opener at Randolph.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Midnight Lace" (U). Sockeroo $18,000 or near. Last week, "All Young Cannibals" (M-G) (2d wk), $6,000.

Boyd (SW) (1,562; $1.40-$2.75)—"Ben-Hur" (M-G) (49th wk). Slick $11,500. Last week, $14,000.

Fox (Milgram) (2,000; 99-$1.80)—"Top of Stairs" (WB) (4th wk). Bright $10,000. Last week, $12,000.

Goldman (Goldman) (1,200; 99-$1.80)—"Jungle Cat" (BV) (3d wk). Nice $7,000 in 5 days. Last week, $9,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Alamo" (UA). Shapes good $12,000, but rated not up to hopes. Last week, "Can-Can" (20th) (26th wk), $6,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Surprise Packag " (Col). So-so $10,500. Last week, "Song Without End" (Col) (3d wk), $10,000.

Stanley (SW) (2,500; 99-$1.80)—"Sunrise at Campobello" (WB) (2d wk). Okay $12,000. Last week, $16,500.

Stanton (SW) (1,483; 99-$1.80)—"Girl of Night" (WB). Lofty $11,000. Last week, "All Young Men" (Col) (4th wk) $7,800.

Studio (Goldberg) (483; 99-$1.80)—"Tosca" (Indie) and "Aida" (Indie). Good $4,000 or near. Last week, "Morals Squad" (Indie) and "Sin and Desire" (Indie) (2d wk) $5,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Hiroshima Mon Amour" (Zenith). Solid $7,000. Last week, "Sons and Lovers" (20th) (4th wk), $3,200.

Viking (Sley) (1,000; 99-$1.80)—"Desire in Dust" (20th) (2d wk). Good $7,000. Last week, $8,000.

World (R&B-Pathe) (449; 99-$1.80)—"End of Innocence" (20th). Oke $3,200. Last week, "Royal Ballet" (Indie) (3d wk), $2,200.

Broadway Grosses

Estimated Total Gross
This Week $463,600
(Based on 26 theatres)
Last Year $430,900
(Based on 23 theatres)

'Lace' Boffo 18G, Cleve; 'Seven' 12G

Cleveland, Nov. 1.

"Midnight Lace," playing at the Hipp, is heading for a sockeroo take opening session to lead city. Some newcomers re taking a beating here currently but "Magnificent Seven" is nice on opener at the State. "Gigi" and "Around World i 80 Days," two oldies, shape fairly okay for first week at Palace.

Estimates for This Week

Allen (SW) ($1-$1.50) — "Song Without End" (Col). Mild $10,000 or less. Last week, "Girl of Night" (WB) (2d wk), $9,000.

Continental Art (Art Theatre Guild) (950; $1.25) — "Captai Table" (Indie) (2d wk). Nice $2,000. Last week, $2,900.

Heights Art (Art Theatre Guild) (950; $1.25 — "Hiroshima Mon Amour" (Zenith) (3d wk). Off to $2,000. Last week, $2,600.

Hippodrome (Eastern Hi) (3,700; $1-$1.50)—"Midnight Lace" (U). Smash $18,000 or over. Last week, "Aim at Stars" (Col), $9,500.

Ohio (Loew) (2,700; $1-$2.75) — "Ben-Hur" (M-G) (40th wk). Stout $6,000. Last week, $6,500.

Palace (Silk and Helpern) (3,750; $1-$1.25) — "Gigi" (M-G) and "Around World in 80 Days" (UA) (reissues). Fair $7,000. Last week, "Desire in Dust" (20th), $11,000.

State (Loew) (3,700; $1-$1.25)—"Magnificent Seven" (UA). Nice $12,000. Last week, "Night Fighters" (UA), $5,500.

Stillman (Loew's) (2,700; $1-$1.50)—"Sword and Dragon" (Indie) (2d wk). Mild $6,000. Last week, $7,500.

'Alamo' Okay at $12,000, Frisco; 'Seven' Hep 14G, 'Night' Smooth $13,000

San Francisco, Nov. 1.

First-run biz has turned soft here, with only "Girl of Night" at Paramount and "Magnificent Seven" at United Artists shaping bright. Latter is best with a torrid round in prospect. "The Alamo" started out slowly on hardticket at Alexandria, with just okay round in prospect.

"Sunrise at Campobello" is being pulled after four weeks on hard-ticket at the Marine. "September Storm" is rated drab on opener at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"College Confidential" (U) and "Head of Tyrant" (U). Dull $6,000. Last week, "Psycho" (Par) (11th wk), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)—"September Storm" (20th). Drab $8,000. Last week, "Desire In Dust" (20th) and "Secret Purple Reef" (20th), $10,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Key Witness" (M-G) and "Tunnel of Love" (M-G). Slow $7,000. Last week, "Rosemary" (FAW) and "Violent Patriot" (Indie), $9,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Girl of Night" (WB) and "Violent Women" (WB). Stout $13,000. Last week, "Under 10 Flags" (Par) and "Boy Who Stole Million" (Par), $11,000.

St. Francis (Par) (1,400; $1-$1.50)—"Surprise Package" (Col) and "Prime Time" (Indie) (2d wk). Good $7,000. Last week, $13,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65) — "Cinerama Holiday" (Cinerama) (reissue). Nice $14,000. Last week, "This Is Cinerama" (Cinerama) (reissue) (17th wk), $24,000 for 8 days.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Magnificent Seven" (UA) and "Walking Target" (UA).

(Continued on page 10)

'Song' Sockeroo $11,000, Denver; 'Night' Hot 15G

Denver, Nov. 1.

It's either feast or famine in the Denver area this week. There are a lot of new entries, with some of them promising; others are fair to slow. "Song Without End" looks sock at Centre while "Girl of Night" shapes big. "All Fine Young Cannibals" looms slow. "Ben-Hur" is going strong again in 29th week at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25) "Miracle of Fatima" (WB). Fair $4,000. Last week, "Jungle Cat" (BV) (3d wk) (m.o.), $4,000.

Centre (Fox) (1,270; $1-$1.45)—"Song Without End" (Col). Sock $11,000. Last week, "Surprise Package" (Col) (2d wk), $10,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (29th wk). Nice $9,500. Last week, $10,500.

Denver (Fox) (2,432; $1-$1.25)—"10 Who Dared" (BV) (2d wk). Lofty $12,000. Last week, $17,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (24th wk). Steady $3,000. Last week, $3,200.

Orpheum (RKO) (2,690; $1-$1.25)—"All Fine Young Cannibals" (M-G) and "Love Maker" (Indie). Slow $7,500. Last week, "Time Machine" (M-G) and "Day They Robbed Bank England" (M-G), $11,000.

Paramount (Indie) (2,100; 90-$1.25)—"Girl of Night" (WB) and "Night Fighters" (UA). Boffo $15,000. Last week, "Magnificent Seven" (UA) (2d wk), $11,500.

Towne (Indie) (600; $1-$1.45)—"Magdalena" (Indie). Big $5,000. Last week, "Come Dance With Me" (Col) (2d wk), $2,700.

Package' Nice $6,000 In Indpls.; 'Damned' Good 8G

Indianapolis, Nov. 1.

Biz has improved some at all first runs here this stanza, state teachers' conclave and school vacation in town Thursday and Friday helping trade. "Surprise Package" looks top newie, nice at Keith's. Closing notice has boosted "Ben-Hur" in 34th week at Lyric. "Village of Damned" is good at Loew's.

Estimates for This Week

Circle (Cockrill-Dolls) (2,500; 75-$1) — "Battle in Outer Space" (Col) and "12 To Moon" (Col). Dull $6,000. Last week, "Sex Kittens To College" (AA) and "New Orleans After Dark" (Indie), $5,000.

Indiana (C-D) (1,000; $1.25-$2.50)—"This Is Cinerama" (Cinerama). Hefty $13,000. Last week, $11,000.

Keith's (C-D) 1,300; 90-$1.25) — "Surprise Package" (Col). Nice $6,000 or near. Last week "Top of Stairs" (WB) (2d wk), $4,500.

Loew's (Loew) (2,427; 75-$1) — "Village of Damned" (M-G) and "She Played With Fire" (Indie). Good $8,000. Last week, "Girl of the Night" (WB) and "Tijuana Story" (Indie), $5,500.

Lyric (C-D) (850; $1.25-$2.50) — "Ben-Hur" (M-G) (34th wk). Hot $7,500. Last week, $4,500.

New Product Perks Chi; 'Alamo' Fair $16,000, 'Lace' Smash 28G, 'Package' Smooth 25G, 'Spartacus' Hep 21G, 3d

Chicago, Nov. 1.

Stack of new pix is giving the Chi first-run front a much-needed hypo this round, albeit the totals are still under hopes. Mildish weather hasn't helped, and election campaigning is also hampering biz. Hard-ticketed "Alamo," up against some negative reviews, is gunning for mild $16,000 Palace initialer. "Midnight Lace" preem shapes smash $28,000 total at United Artists. Oriental's "Surprise Package" is taking a very good $25,000 firster.

"Hiroshima Mon Amour" at the arty World expects a robust take in first week. Surf's "Battle of Sexes" looks for fine preem stanza.

"All Fine Young Cannibals" shapes mild in Woods second round while "Let No Man Write My Epitaph" is fast in State-Lake third. "Magnificent Seven" in ditto Roosevelt stanza should bag a robust take.

The Chicago's "Dark at Top of Stairs" is nice in fifth session. Second week of "Come Dance With Me" is rated good at the Loop.

On hardticket, "Spartacus" posted a hep third canto at the McVickers. "Ben-Hur" continued fine stride within 45th Todd Theatre week.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Expresso Bongo" (Cont) (2d wk). Okay $3,600. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80)—"Top of Stairs" (WB) (5th wk). Good $13,000. Last week, $15,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Please Turn Over" (Col) (3d wk). Moderate $7,000. Last week, $9,500.

Loop (Telem't) (606; 90-$1.80—"Come Dance With Me" (Col) (2d wk). Busy $7,900. Last week, $9,000.

McVickers (JL&S) (1,580; $1.49-$3.50) — "Spartacus" (U) (3d wk). Hep $21,000. Last week, $24,200.

Monroe (Jovan) (1,000; 65-90)—"Torpedo Zone" (indie) and "Frog Woman" (indie). Fair $4,200. Last week, "Moments of Pleasure" (indie) and "Crazy for Love." (Indie), $5,300.

Oriental (Indie) (3,400; 90-$1.80)—"Surprise Package" (Col). Nice $25,000. Last week, "High Time" (20th) (3d wk), $15,000.

Palace (Indie) (2,177; $1.75-$3.50) — "Alamo" (UA). Kicked off at

(Continued on page 10)

Estimates Are Net

Film gross estimates ported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Spartacus' Sock $20,000, Hub Ace

Boston, Nov. 1.

Pix biz hit updraft this week, being sparked by "Spartacus" at the Astor, sock in first week on hard-ticket. Lethargy and legit competish has been somewhat overthrown with cool weather and crowds overflowing Saturdays and Sundays. "Surprise Package" is fast at Memorial. "September Storm" shapes mild at Paramount.

"Let No Man Write My Epitaph" looms hotsy at Orpheum in second week. "Song Without End" is big in fifth at Kenmore. "I'm All Right Jack" is very much all right at Exeter in third. "Sunrise at Campobello" is perking up at Gary in fourth via continuous run and lower scale.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3)—"Spartacus" (U). First week ending tomorrow (Wed.) looks rousing $20,000 or over.

Beacon Hill (Sack) (678; $1.50)—"Rosemary" (Films Around World) (3d wk). Oke $5,090. Last week, $7,200.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65) — "This Is Cinerama" (Cinerama) (28th wk). The 27th week ended Monday (31) was nice $9,000 hypoed by closing weeks' bally. Last week, $7,500.

Capri (Sack) (900; $1.50-$1.80)—"Can-Can" (20th) (m.o.) (5th wk-final). Oke $4,500. Last week, $5,000. "Inherit Wind" (UA) opens Wednesday (2).

Exeter (Indie) (1,376; 90-$1.49)—"I'm All Right, Jack" (Col) (4th wk). Third week ended Friday (28) was hotsy $10,000. Last week, $11,000.

Gary (Sack) (1,277; $1.50-$2.50)—"Sunrise at Campobello" (WB) (4th wk). Fine $13,500. Last week, $10,000. Went to grind, $1.50 to Monday (31).

Kenmore (700; $1.50-$1.75) — "Song Without End" (Col) (5th wk). Hefty $11,000. Last week, $12,500.

Memorial (RKO) (3,000; 60-$1.10) — "Surprise Package" (Col) and "Between Time and Eternity" (U). Fast $15,000. Last week, "High Time" and "S.O.S. Pacific" (U) (2d wk), $13,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Desire in Dust" (20th) and "Chartroose Caboose" (U) (2d wk). Dull $7,000. Last week, $9,000. "Breath of Scandal" (Par) and "Next to No Time" (Show) opens Wednesday (2).

Orpheum (Loew) (2,900; 90-$1.50)—"Let No Man Write My Epitaph" (Col) and "Walking Target" (UA) (2d wk). Torrid $15,000. Last week, $18,500.

New Fenway (Indie) (1,350; $1.25-$1.50) — "Hiroshima Mon Amour" (Zenith) (9th wk). Good $3,000. Last week, $4,000.

Paramount (NET) (2,357; 70-$1.10)—"September Storm" (20th) and "Trapped in Tangiers" (20th). Mild $11,000 or under. "Girl of Night" (WB) opens today (Tues.)

Pilgrim (ATC) (1,900; 60-$1.10)—"Let's Make Love" (20th) (rerun) and "Fast and Sexy" (Col). Neat $7,500. Last week, "Carnival Story" (Indi) and "Come Dance With Me" (Col), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) (50th wk). Stout $15,000. Last week, ditto. Holds until Dec. 21 when "Exodus" (UA) opens. "Hur" then moves over to Capri.

State (T-L) (730; 75-$1.25) — "Follies Bergere" (Indie) and "Diary of Bad Girl" (Indie) (2d wk). Hot $5,500. Last week, $7,000.

'Seven' Snappy $15,000, Pitt; 'Night' Fair $8,000, 2d; 'Ben-Hur' Fat 12G

Pittsburgh, Nov. 1.

Strong new entry, "Magnificent Seven" at Penn and two hefty holdovers, "Ben-Hur," in 41st round at Warner, and "Jungle Cat" in third at Squirrel Hill, are the lone bright spots in Pitt's current session. "I Aim At Stars" at Harris is lean for opener. "Girl of Night" shapes only fair in second at Stanley. One day Hallowe'en showing of "Midnight Lace" on Saturday was boff.

Estimates for This Week

Fulton (Shea) (1,365; $1-$1.50)—"Miracle of Fatima" (WB) (reissue). Very soft $3,000. Single showing of "Midnight Lace" (U) on Saturday night hit excellent $2,000. Last week, "Secret of Purple Reef" (20th), $1,900.

Harris (Associated) (2,100; $1-$1.50)—"Aim At Stars" (Col). Slim $3,000 with doubtful help of "Fast and Sexy" (Col) last Saturday ight. Last week, "Surprise Package" (Col), $5,400 in 5 days.

Penn (UATC) (3,300; $1-$1.50)—"Magnificent Seven" (UA). Trim $15,000. Last week, "Night Fighters" (UA), $8,500.

Squirrel Hill (SW) (834; $1.25)—"Jungle Cat" (BV) (3d wk). Wow $3,500. Last week, $4,000.

Stanley (SW) (3,700; $1-$1.50)—"Girl of Night" (WB) (2d wk). Fair $8,000 after $14,500 last week.

Warner (SW) (1,513; $1.50-$2.75)—"Ben-Hur" (M-G) (41st wk). Excellent $12,000 via two extra morning student shows. Last week, $8,500.

'Seven' Modest $10,500, St. L.; 'Song' Big 10G, 3

St. Louis, Nov. 1.

New product is not proving much help to biz here currently, "Magnificent Seven" being fairish and "Freckles," also new, shaping modest. "Song Without End" is big in third Esquire stanza. Two reissues, "Gigi" and "Around World in 80 Days" at Ambassador are okay.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Gigi" (M-G) and "Around World in 80 Days" (UA) (reissues). Nice $9,000. Last week, "Desire in Dust" (20th), $7,500.

Apollo Art (Grace) (700; 90-$1.25)—"Three-Penny Opera" (Indie). NSH $1,200. Last week, "Idiot" (20th), $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25) — "Song Without End" (Col) (3d wk). Big $10,000. Last week, $15,000.

Fox (Arthur) (5,000; 60-90) — "Freckles" (20th) and "Walk Tall" (20th). Fair $12,000. Last week, "Under 10 Flags" (Par) and "Seven Ways From Sundown" (U), $13,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (M-G) (23d wk). Okay $8,000. Last week, $9,000.

State (Loew) (3,600; 60-90) — "Magnificent Seven" (UA). Fairish $10,500. Last week, "Jungle Cat" (BV), $7,000.

Pageant (Arthur) (1,000; 60-90)—"Sons and Lovers" (20th) (2d wk). Oke $2,700. Last week, $3,500.

St. Louis (Arthur) (3,800; 60-90)—"College Confidential" (U) and "Blackboard Jungle" (U). Small $9,000. Last week, "All Young Men" (Col) and "12 to Moon" (Col), $15,000.

'Damned' Good 9G, Cincy; 'Cat' 8G

Cincinnati, Nov. 1.

Cincy first-runs bid for improvement this canto. Biz-bracer comes partly from four new bills in face of election spotlighting, college and high school football and pro basketball. "Dark at Top of Stairs" shapes modest at Albee in first. "Village of Damned" at Palace looms good. "Jungle Cat" rates fast on opener at Keith's.

"Girl of Night" at Grand and "Song Without End" at the Valley are firm holdovers. Long-run "Ben-Hur" continues sturdy 33d round.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Top of Stairs" (WB). Modest $9,000. Last week, "Magnificent Seven" (UA), $8,500.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (33d wk). Firm $13,500. Extra a.m. show gives lift over last week's $12,500.

Esquire Art (Shor) (500; $1.25)—"Royal Ballet" (UA). So-so $1,600. Last week, "Cousins" (Indie), $1,400.

Grand (RKO) (1,400; 90-$1.25)—"Girl of Night" (WB) (m.o.) (2d wk). Good $6,000. Last week, $7,500.

Guild (Vance) (300; $1.25)—"I'm All Right, Jack" (Col) (7th wk). Mild $1,300. Last week, $1,400.

Hyde Park Art (Shor) (500; $1.25)—"Carry On Nurse" (Gov) (m.o.) (2d wk). Good $1,800. Last week, same. Had 10-week run at Esquire Art.

Keith's (Shor) (1,500; 90-$1.25)—"Jungle Cat" (BV). Fast $8,000. Last week, "Surprise Package" (Col) (2d wk), $6,500.

Palace (RKO) (2,600; 90-$1.25)—"Village of Damned" (M-G). Good $9,000. Keying area saturation and exploitation spread by Crosley's WLW and WLW-T with mentalist Dunninger personaling for a day at houses in larger cities. Last week, "One Foot in Hell" (20th), $6,500.

Twin Drive-In (Shor) (1,200 cars each side; 90c)—West side: "Rose Mary" (Indie) and "Virgin Island" (Indie). Oke $6,000. Last week, "Caltiki" (Indie) and "Tormented" (Indie), $5,000. East side: "Wild One" (M-G) and "On Waterfront" (M-G) (reissues). Good $6,000. Last week, "Love Specialist" (Indie) and "Three Blondes In His Life" (Indie) $3,800.

Valley (Wiethe) (1,200; $1-$1.50)—"Song Without End" (Col) (2d wk). So-so $6,000. Last week, $6,200.

B'way Uneven; 'Alamo' Smash $33,000, 'Storm' Mild 28G; 'Spartacus' Giant 32G, 4th, 'Lace'-Stage Lofty 140G, 3d

With only two newcomers this session and the hot race between Kennedy and Nixon for the Presidency drawing attention, there is not much excitment at Broadway first-run theatres currently. Cool, rainy weather is proving a bit helpful but some forced holdovers of not so strong product is quite a handicap.

Chief interest is centered on "The Alamo," playing on hard-ticket at the Rivoli. John Wayne opus hit close to capacity $33,000 in first full week for nine regular shows plus two kiddie matinees. "September Storm" is not getting far on initial session at the Paramount with only mild $28,000 likely, and due to be replaced Nov. 10 by "North To Alaska."

Still taking top coin is "Midnight Lace" with stageshow, with a big $140,000 probable for current (3d) round at the Music Hall. It stays. "Spartacus" still is holding great, around $32,000 in fourth stanza at the DeMille.

"Never On Sunday" hit an amazing $27,2000 in second week at the arty Plaza or ahead of first round's record take. "Inherit the Wind" landed a good $29,000 in third round, day-dating the Astor and arty Trans-Lux 85th Street. Pic is doing solid trade at the latter house.

"Surprise Package" is heading for an okay $18,000 in third round at the Criterion, where "Girl of Night" moves in Nov. 11. "Hell To Eternity" dipped to lean $17,000 in third session at the Capitol, with "Butterfield 8" due on Nov. 16.

"Sunrise at Campobello," helped by two extra kiddie shows, looks to move up to a good $20,000 in current (5th) round at the Palace. "Ben-Hur" is heading for great $32,000 or close in 49th week at the State, with boost from an extra performance.

"I Aim at Stars" is down to lean $6,500 or less in second round at the Forum, with "Let No Man Write My Epitaph" set to open Nov. 10.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Inherit the Wind" (UA) (4th wk). Third round finished last night (Tues.) was okay $19,000 or near after $23,000 for second.

Capitol (Loew) (4,820; $1-$2.50) — "Hell To Eternity" (AA) (4th wk). Third stanza ended last night (Tues.) was lean $17,000 or close after $23,000 for second. Stays until Nov. 15, with "Butterfield 8" due to open Nov. 16.

Criterion (Moss) (1,671; 90-$2.40) — "Surprise Package" (Col) (3d wk). This week winding tomorrow (Thurs.) is heading for okay $18,000 after $22,000 for second round. "Girl of Night" (WB) opens Nov. 11.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (4th wk). This week ending today (Wed.) looks like socko $32,000 after $33,500 for third. Holding on even keel with weekends capacity, with weekdays not selling front rows. Theatre parties are cutting into overall take, too. Advance still is holding big.

Palace (RKO) (1,642; $1.25-$2.50)—"Sunrise at Campobello" (WB) (5th wk). This frame winding up today (Wed.) looks to hit good $20,000. Fourth was $19,000. Finishes run here on Nov. 17; then moves over to Murray Hill on continuous-run, popscale basis. Current week is being helped by two morning student shows.

Forum (Moss) (813; 90-$1.80)—"I Aim At Stars" (Col) (3d wk). First holdover session ended last night (Tues.) was mild $6,500 or less after $11,000 for opener. Goes a few days past third week in order to open "Let No Man Write My Epitaph" (Col) on Nov. 10, day-dating with T-L 52d Street.

Paramount (AB-PT) (3,665; $1-$2) — "September Storm" (20th). First week ending tomorrow (Thurs.) is heading for mild $28,000 or near. Holding. In ahead, "Desire in Dust" (20th) (2d wk-10 days), $19,000. Theatre already is advertising "North To Alaska" (20th) to open on Nov. 10.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Midnight Lace" (U) and stageshow (3d wk). Current session ending today (Wed.) is heading for big $140,000 or close. Second was $151,000. Holds again for fourth-final week. "World of Suzie Wong" (Par) opens Nov. 10 prior to Christmas show.

Rivoli (UAT) (1,545; $1.50-$3.50)—"The Alamo" (UA) (2d wk). Initial session ended last night (Tues.) for nine regular performances was near-capacity $33,000 on hard-ticket basis, plus two morning kid shows. Advance seat sale on opening day had climbed to $60,000.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (49th wk). This round finishing today (Wed.) looks like great $32,000 for 11 shows. Last week, $30,500 for 10 performances. Stays.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"It Happened in Broad Daylight" (Cont) (5th wk). This stanza winding tomorrow (Thurs.) looks to reach oke $5,500 after $6,500 in fourth.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (25th wk). The 24th frame finished Sunday (30) was smash $7,000 after $7,600 for 23d week. Continues.

Beekman (R&B) (590; $1.20-$1.75)—"Confess Dr. Corda" (Indie) (2d wk). Initial round ended Saturday (29) was modest $4,000, and won't be around long.

55th St. Playhouse (Moss) (253; $1.25-$1.80) — "Heaven on Earth" (Miske) (4th wk). Third frame finished Sunday (30) was fancy $4,100 after $5,200 for second.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80—"World of Apu" (Harrison) (5th wk). Fourth week finished Monday (31) was great $5,200 after $6,000 in third round.

Normandie (T-L) (592; $1.25-$1.80—"Royal Ballet" (Lope) (5th

(Continued on page 10)

D.C. Still Down; 'Storm' Light 10G, 'Seven' Okay $9,000, 'Sexy' Lean 9½G

Washington, Nov. 1.

Downtown continues this session as holdovers wane and new entries fail to stir up much excitement. "September Story" at the Capitol shapes mild in opening round, while "Surprise Package" at Playhouse is only passable. "Fast and Sexy" looks barely fair at two Stanley Warner houses.

Top holdover looks like "Song Without End," sturdy in seventh at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Fast and Sexy" (Col). Mild $9,500 or close. Last week, "Top of Stairs" (WB) (3d wk), $9,800.

Capitol (Loew) (3,426; $1-$1.49)—"September Storm" (20th). Mild $10,000 or near. Last week, "Ruby" (Selznick) (reisue), $7,500.

Keith's (RKO) (1,850; $1-$1.49)—"Magnificent Seven" (UA) (3d wk). Okay $9,000. Last week, $10,000.

MacArthur (K-B) (900; $1.10)—"School for Scoundrels" (Cont) (5th wk). Good $5,000. Last week, $5,400.

Ontario (K-B) (1,240; 90-$1.49)—"Aida" (Indie). Thin $4,000. Last week, "Royal Ballet" (Lopert) (2d wk), $5,700.

Palace (Loew) (2,390; 90-$1.25)—"One Foot in Hell" (20th) (2d wk). Frail $2,500 for final 3 days. Last week, $7,500.

Playhouse (T-L) (458; $1-$1.80)—"Surprise Package" (Col). So-so $7,500. Last week, "All Young Men" (Col) (3d wk), $2,700.

Plaza (T-L) (276; $1-$1.80) — "Magdalena" (Magna) (6th wk). Fair $3,000. Last week, $3,800.

Town (King) (800; $1-$1.49) — "Psycho" (Par) (14th wk). Hardy $4,500. Last week, $5,000.

Trans-Lux (T-L) (600; $1.25-$2)—"Song Without End" (Col) (6th wk). Sturdy $7,000. Last week, $7,200.

Uptown (SW) (1,300; $1.49-$2.75)—"Sunrise at Campobello" (WB) (4th wk). Okay $5,500. Last week, same.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (33d wk). Nice $9,000. Last week, $9,500.

'Epitaph' Wow $20,000, Det.; 'Storm' Good 18G, 'Eternity' Hep 17G in 2d

Detroit, Nov. 1.

Hot new product is adding to an already list of films this week at downtown deluxers. "Let No Man Write My Epitaph" looks wow at the Palms. "September Storm" shapes good at the Fox.

"Hell to Eternity" stays torrid in second session at the Michigan. "Song Without End" holds very big in third round at the Mercury.

"Surprise Package" is rated okay at Madison. "Ben-Hur" in 37th week at United Artists and "Windjammer" in 32d session at the Music Hall are terrific.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49) —"September Storm" (20th). Good $18,000. Last week, "Girl of Night" (WB) and "12 Hours to Kill" (20th) (2d wk), $13,500.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Hell to Eternity" (AA) and "Raymie" (AA) (2d wk). Hot $17,000. Last week, $21,000.

Palms (UD) (2,961; $1.25-$1.49)— "Let No Man Write My Epitaph" (Col) and "Stranglers of Bombay" (Col). Wham $20,000. Last week, "Elmer Gantry" (UA) (3d wk), $17,000.

Madison (UD) (1,408; $1.25-$1.49) —"Surprise Package" (Col) (2d wk). Oke $10,000. Last week, $13,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Coltiki" (Indie) and "Tormented" (AA). Slim $7,500. Last week, "Dead One" (AA) and "Undead" (AA), $8,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "All Fine Young Cannibals" (M-G) (2d wk). Down to thin $6,000. Last week, $10,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (37th wk). Fine $13,500. Last week, same.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65) — "Windjammer" (NT) (32d wk). Great $14,500. Last week, $15,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Sons and Lovers" (20th) (5th wk). Oke $4,000. Last week, same.

Mercury (UM) (1,470; $1-$1.49) —"Song Without End" (Col) (3d wk). Strong $11,000 or near. Last week, $14,000.

'NIGHT' OK $6,000 IN DULL PROV.; 'STORM' 4G

Providence, Nov. 1.

Seasonal decline has started in earnest here, with all stands crying the blues currently. However, Majestic's "Girl of the Night" shapes okay. "Ben-Hur" in 19th round at Elmwood looms lofty. "Aim At Stars," at Strand and "September Storm" at Albee are moderate.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "September Storm" (20th) and "Smiley Gets Gun" (20th). Slow $4,000 or near. Last week, "Desire In Dust" (20th) and "39 Steps" (20th), $4,000.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (19th wk). Tall $7,000. The 18th week, fair $5,000.

Majestic (SW) (2,200; 65-90) — "Girl of Night" (WB) and "Go, Johnny, Go" (WB). Okay $6,000. Last week, "Young At Heart" (WB) and "High and Mighty" (WB) (reissues), $5,000.

State (Loew) (3,200; 65-90) — "Thunder In Carolina" (Howco) and "Ma Barker's Killer Brood" (Indie). This 8-day week shapes drab $6,000. Last week, "Studs Lonigan" (UA) and "Bold Women" (UA), $5,000.

Strand (National Realty) (2,200; 65-90)—"Aim At Stars" (Col) and "Boy Who Stole Million" (Par). Mild $5,000. Last week, "Let No Man Write My Epitaph" (Col), $4,000.

Ben Kaufman's Berth

Ben Kaufman, longtime New York staffer for the Hollywood Reporter in New York, has resigned to become director of publicity for Valiant Films. Latter is the distributor of theatrical features acquired from indie producers by Sig Short's Vitalite Films.

Kaufman in past also has held promotional posts with Metro, United Artists and Universal.

Seattle Slow; 'Seven' Mild 6½G, 'Desire' 5G

Seattle, Nov. 1.

Product situation has eased on the local level sufficiently to prompt the Music Hall to reopen after two weeks, but its first pic "Magnificent Seven," looks only mild. "Desire in Dust," also new, is dull at Coliseum while "Song Without End" shapes poor at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G) (39th wk). Swell $8,000. Last week, $8,200.

Coliseum (Fox-Evergreen) (1,870) $1-$1.50)—"Desire in Dust" (20th) and "Secrets of Purple Reef" (20th). Modest $5,000. Last week, "Aim at Stars" (Col) and "5 Bold Women" (Indie), $6,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Song Without End" (Col). Poor $6,000. Last week, "Surprise Package" (Col) and "As Sea Rages" (Col) (2d wk), $6,800.

Music Box (Hamrick) (850; $1-$1.50)—"Jungle Cat" (BV) (3d wk). Good $4,000. Last week, $5,200.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Magnificent Seven" (UA). Mild $6,500. Last week, house was dark.

Paramount (Fox-Evergreen) (3,000; $1-$1.50) — "Psycho" (Par). (10th wk). Okay $5,000. Last week, $5,700.

LOS ANGELES

(Continued from page 8)

90-$1.50)—"Aim at Stars" (Col) and "Man On String" (Col) (2d wk). Dim $2,200.

Hollywood (FWC) (756; 90-$1.50) —"Studs Lonigan" (UA) and "Not As a Stranger" (UA) (reissue) (2d wk). Soft $2,800.

Music Hall (Ros) (720; $1.85-$2.25)—"School for Scoundrels" (Cont) (2d wk). Busy $5,000. Last week, $3,800.

Hollywood Paramount Elect (1,468; $1-$2)—"Gigi" (M-G and "Don't Go Near the Water" (M-G) reissues (3d wk). Limp $3,500 in 5 days. Last week, $6,500.

El Rey (FWC) (861; 90-$1.50)— "Strangers When We Meet" (Col) (3d wk) and "Started in Naples" (Par) (2d wk). Light $2,000. Last week, $3,300.

Chinese (FWC) (1,408; $2-$2.40 — "Dark at Top of Stairs" (WB) (5th wk). Down to $6,000. Last week, $8,600.

Beverly (Elect) (1,150; $1.49-$2.40)—"Sunrise at Campobello" (WB) (5th wk). Slow $3,800. Last week, $4,100.

Crest (Elect) (750; $1.25-$2)— "Carry On, Nurse" (Cov) (34th wk). Hefty $3,400. Last week, $3,500.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G (49th wk). Fine $22,500. Last week, $22,200.

BROADWAY

(Continued from page 9)

wk). Fourth round ended Monday 31) was okay $5,000 after $5,800 in third week.

Little Carnegie (L. Carnegie) 520; $1.25-$2)—"Carry On, Nurse" (Cov) (8th wk). This session winding tomorrow (Thurs.) is heading for hot $6,500 after $7,000 for seventh week. No change of bill set as yet.

Guild (Guild) (450; $1-$1.75) — "I'm All Right, Jack" (Col) (28th wk). The 27th week ended Sunday (30) was big $7,000 after $7,500 for 26th week.

Murray Hill (R&B) (565; 95-$1.80) —"Surprise Package" (Col) (3d wk). This stanza winding tomorrow (Thurs.) looks like fair $4,500 after $6,000 in second.

Paris (Pathe Cinema) (568; 90-$1.80)—"Picnic on Grass" (Kings) (4th wk). Third round concluded Monday (31) was fine $8,000 after $9,000 in second.

Plaza (Lopert) (525; $1.50-$2)— "Never on Sunday" (Lopert) (3d wk). First holdover session finished Monday (31) was amazing $27,400 after record $26,800 for opener. Second week, of course, hung up a new high for house.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Dog, Mouse and Sputnik" (FAW). Opened Monday (31). In ahead, "39 Steps" (20th) (3d wk), slim $3,200 after $5,000 in second.

Sutton (R&B) (561; 95-$1.80)— "Entertainer" (Cont) (5th wk). Fourth stanza completed Sunday (30) was big $9,200 after $10,000 for third week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Let's Make Love" (20th) (8th wk). This week winding today (Wed.) looks to hit nice $5,500 after $6,600 for seventh. "Let No Man Write My Epitaph" (Col) opens Nov. 10.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Inherit the Wind" (UA) (4th wk). Third week finished last night (Tues.) was torrid $10,000 or near after $13,500 for second.

World (Perfecto) (390; 90-$1.80) —"Nature's Paradise" (Indie) (14th wk). Current session ending tomorrow (Thurs.) looks to hold with loud $6,000 after $6,700 for 13th week.

CHICAGO

(Conti ued from page 9)

modest $16,000. Last week, dark.

Roosevelt (B&K) (1,400; 90-$1.80) — "Magnificent Seven" (UA) (3d wk). Lively $14,000. Last week, $19,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Let No Man Write Epitaph" (Col) (3d wk). Fine $17,500. Last week, $20,000.

Surf (H&E Balaban) (685; $1.80) —"Battle of Sexes" (Cont.). Trim $4,800. Last week, "Lesson Love" (Indie) (2d wk), $2,400.

Todd (Todd) (1,089; $1.75-$3.50) — "Ben-Hur" (M-G) (45th wk). Hardy $18,000. Last week, $17,000.

United Artists (B&K) (1,700; 90-$1.80) — "Midnight Lace" (U). Smash $28,000. Last week, "Song Without End" (Col) (4th wk), $12,000.

Woods (Essaness) (1,200; 90-$1.80) — "All Fine Young Cannibals" (M-G) (2d wk). Mild $10,000. Last week, $16,000.

World (Teitel) (600; 90-$1.50)— "Hiroshima Mon Amour" (Zenith). Hotsy $6,800. Last week, "Wouldbe Gentlemen" (Indie) (2d wk), $1,000.

MINNEAPOLIS

(Continued from page 8)

$5,000. Last week, $6,000. Holds again.

RKO Orpheum (RKO) (2,800; $1-$1.25)—"Song Without End" (Col). NSH $8,000 or near. Last week, "All Young Men" (Col), $12,000.

RKO Pan (RKO) (1,800; $1-$1.25) —"All Young Men" (Col) (m.o.). Neat $6,000. Last week, "Beyond Time Barrier" (AI) and "Amazing Transparent Man" (AI), $5,500.

St. Louis Park (Field) (1,000; $1.50-$2) — "Can-Can" (20th) (2d run) (7th wk). All right $3,500. Last week, $4,000.

State (Par) (2,200; $1-$1.25) — "High Time" (20th) (2d wk). Drawing heavy family trade. Big $8,000 or near. Last week, $14,000.

Suburban World (Mann) (800; $1.25) — "School for Scoundrels" (Cont). Wham $7,000. Last week, "Man in Cocked Hat" (SCA) (4th wk), $2,200.

Uptow (Field) (1,000; $1.25) — "Ikiru" (Brandon). Modest $2,800. Last week, "Brink of Life" (Ajay), $2,600.

World (Mann) (400; 85-$1.25) — "Come Dance With Me" (Col) (3d wk). Swinging at $5,000. Last week, $6,500. Goes another round.

SAN FRANCISCO

(Continued from page 8)

Hot $14,000 or close. Last week, "Studs Lonigan" (UA) and "Living Idol" (M-G), $5,500.

Stagedoor (A-R) (440; $2.50-$3) —"Song Without End" (Col) (3d wk). Fine $7,700. Last week, $8,700.

Vogue (S. F. Theatres) (364; $1.50)—"Savage Eye" (Kings) (8th wk) and "Roof" (Indie) (3d wk). Mild $1,200. Last week, $1,500.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben-Hur" (M-G) (45th wk). Fancy $16,000. Last week, $15,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Love Game" (Indie). Fair $3,000. Last week, "Royal Ballet" (Lopert) (2d wk), $3,000.

Marina (Hardy) (840; $1.50-$3.50) —"Sunrise at Campobello" (WB) (4th wk). Dull $5,000. Last week, $6,800.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA). Just okay $12,000. Last week, house closed.

'Song' Fairish $6,500, Port.; 'Seven' Oke 7G

Portland, Ore., Nov. 1.

Biz continues in the doldrums along the main stem, but this time the product can hardly be blamed. And two first-runs, with reissues, failed to click. "Magnificent Seven" at Orpheum looms just okay while "Song Without End" is only fair at the Fox. Town is bogged down with transient name attractions which are cutting deep into cinema biz.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"High Society (M-G) and "Dream Wife" (M-G) (reissues). Thin $3,000. Last week, "Subterraneans" (M-G) and "Key Witness" (M-G), $3,800.

Fox (Evergreen) (1,600; $1-$1.49) —"Song Without End" (Col). Fair $6,500. Last week, "Surprise Package" (Col) and "As Sea Rages" (Col) (2d wk), $5,300.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (41st wk). Big $3,000. Last week, $12,900.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Magnificent Seven" (UA) and "Walking Target" (UA). Okay $7,000. Last week, "Desire In Dust" (20th) and "Secret Purple Reef" (20th), $4,400.

Paramount (Port-Par) (3,400; $1-$1.50)—"Dial M For Murder" (Par) and "Stranger On Train" (Par) (reissues). Slow $3,000 in 5 days. Last week, "Sex Kittens Go College" (AA) and "Heroes Di Young" (AA), $4,200.

METRO TO CELEBRATE ONE YEAR FOR 'HUR'

With "Ben-Hur" marking it's first anni at Loew's State Theatre, N. Y. on Nov. 18, Metro is readying a birthday celebration that will serve as promotional hypo. Special festivities are planned for the first three cities where the Academy award-winning film has racked up a year's run.

Special advertising and radio-tv material has been designed for the event. The activity will be concentrated in N. Y., Los Angeles and Philadelphia. In New York, Metro is teaming up with Loew's Theatres to work on plans for the anni party, civic and media salutes, promotion contests, press kits and special event. The pattern established for the Loew's State anni will be the basis of similar celebrations in other cities.

Screen Actors Guiid In Election; 18 Posts Open

Hollywood, Nov. 1.

Twentyone members of Screen Actors Guild, including three independent candidates who filed petitions for nination, will vie for the 18 sitions open on th Guild's board of directors. Ball have been mailed to more than 14,000 SAG members and must be returned by Nov. 11. Results of th election will be revealed at Guild's membership meeting Nov. 21 at the BevHilton.

Among th independents is Michael Jeffers, also an extra who recently instituted unsuccessful NLRB action against SAG in connection with Guild's new basic agreement. Other indies filing for nomination ar Michael Lally and Glenn Taylor.

Unopposed for office are George Chandler, prexy; Dana Andrews, first veepee; James Garner, second veepee; John Litel, third veepee; Ann Doran, recording secretary; and Frank Faylen, treasurer.

Nominated by Guild's nating committee for positions on the board are Warner Anderson, Chick Chandler, Ann B. Davis, Edurad Franz, James Gonzales, Charlton Heston, Robert Keith, Louise Laureau, Jock Mahoney, Ricardo Montalban, Gilbert Perkins, Barry Sullivan, Marshall Thompson, for three-year terms; Roger Smith, two-year term; Rosemary DeCamp, Buddy Ebsen, Pauline Myers and Jane Powell, one-year terms.

ROWLEY GOES CONSULTIVE

Edward H. Rowley, exec veep of United Artists Theatre Circuit, has retired from active duty with the company, it was revealed in New York recently following meeting of the board of directors. He's signed a 10-year contract on a consultive basis and will continue to serve on the UATC board.

Exec plans to divide his time between his Texas home and California.

'Night' Brisk $8,000 In Better K.C.; 'Song' Loud 9G, 'Seven' OK $7,000

Kansas City, Nov. 1.

Several better films are giving theatre row a brighter outlook this session. "Song Without End" shapes sturdy at Plaza, while "Girl of Night" at Paramount is bright, both in openers. "Magnificent Seven" at Midland is above recent level at that house. "I'm All Right Jack" at the Rockhill returns the house to its usual artfilm policy.

"Sex Kittens Go To College" is light the Uptown-Granada. Weather is on the pleasant side.

Estimates for This Week

Capri (Durwood) (1,260; 90-$1.50-$2.50)—"Ben-Hur" (M-G) (39th wk). Sturdy $7,500. Last week, same.

Fairway (NT) (700; $1)—"Carry on Sergeant" (Gov) (3d wk). Fair $1,200. Last week, $1,500.

Kimo (Dickinson) (504; 90-$1.25) —"Come Dance With Me" (Col) (6th wk). Okay $1,200. Last week, $1,400.

Midland (Loew) (3,300; 75-$1)— "Magnificent Seven" (UA) and "Squad Car" (20th). Fairly good, $7,000; likely holds. Last week, "Studs Lonigan" (UA) and "Boy Who Stole a Million" (Par) (5 days), $3,000.

Paramount (UP) (1,900; 75-$1)— "Girl of Night" (WB). Sturdy $8,000. Last week, "Surprise Package" (Col) (2d wk), $3,500.

Plaza (NT) (1,900; $1.25)—"Song Without End" (Col). Dandy $9,000; stays on. Last week, "Desir Dust" (20th), $5,300.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"I'm All Right Jack" (Col) Fat $2,200; holds. Has been housing Lyric Opera the last four weeks.

Roxy (Durwood) (850; $1-$1.50) —"Ocean's 11" (WB) (10th wk). Bows out with creditable $4,500. Last week, sam

Uptown, Granada (NT) (2,043, 1,217; 85-$1)—"Sex Kittens Go To College" (AA) and "Bluebeard's Ten Honeymoons" (AA). Slight $5,500. Last week "For Love of Mike" (20th) and "Bobbikins" (20th), same.

'SONG' ROBUST $7,000, BALTO; 'ROAD' SAD 4½G

Baltimore, Nov. 1.

New pix are weak here this session with dr weekend weather rated no hel "Mountain Road" is poor in first at Stanton. "Song Without End" looks robust in first at Mayfair. "I Aim at Stars" shapes sad first week at the New. "Under Ten Flags" is lean in second at the Charles. "Dark At Top of Stairs" is only fairish in fourth at the Hipp.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Psycho" (Par) (15th wk). Holding at oke $3,000, ast week, $4,000.

Century (Fruchtman) (3,200; 50-$1.25) — "Magdalena" (Indie) (2d wk). Slow $3,000 aft $7,000 first.

Charles (Fruchtman) (500, 90-$1.50)—"Under 10 Flags" (Par) (2d wk). Poor $2,000 following $3,000 opener.

Cinema (Schwaber) (490; $1.50)— "Gold Rush" (UA) (reissue). Slow $3,200 for 11 days. Last week, "Marie-Octobre" (Lopert) (2d wk), $1,300.

Five West (Schwaber) (460; 90-$1.50)—"Always Price Tag" (Cont) (4th wk). Okay $1,800 after $2,000 in third.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Top of Stairs" (WB) (4th wk). Down to fair $5,000 after $8,000 in third.

Little (Rappaport) (300; 90-$1.50) —"Next to No Ti " (SCA). Poor $1,800. Last week, "Jungle Cat" (BV) (4th wk), $2,000.

Mayfair (Fruchtman) (750; 90-$1.50)—"Song Without End" (Col). Loud $7,000. Last week, "Can-Can" (20th) (22d wk), $4,000.

New (Fruchtman) (1,600; 90-$1.50)—"Aim at Stars" (Col). Sad $3,000. Last week, "Surprise Package" (Col), $5,000.

Playhouse (Schwaber) (460; 90-$1.50)—"Up Creek" (Indie) (3d wk). Fair $2,300 after $2,600 in second.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Mountain Road" (Col). Poor $4,500. Last week, "Magnificent Seven" (UA) (2d wk), $4,000.

Town (Rappaport) (1,125; $1.49-$2.50)—"Ben-Hur" (M-G) (31st wk). Good $7,500 after $8,000 in the 30th wk.

SPAIN: PEP PILLS FOR INDUSTRY

Serious Censor Row Over Italo Film

Milan City Officials Order Trims, Re-Editing Of 'Rocco' After National Cuts

Rome, Oct. 25.

A serious censorship situation is brewing in Milan, Italian city, where the Titanus production, "Rocco and his Brothers," has been ordered cut and re-edited by city authorities in an unprecedented (for Italy) example of local censorship. Film, which won an award at the Venice Festival, previously had been passed (after a few cuts) by the national censor authorities, which placed it in a "forbidden for minors under 16" category.

Apart from immediately adding a substantial daily gross to the pic's take, the fracas has raised a headline-making do in Italo dailies and weeklies. This comes only a few weeks after the same pic was involved in another space-grabbing hassle when it failed to come up with what most thought was a walkaway Venice Grand Prix.

Most local pundits pointed out the extreme danger that any adverse decision by the local Milan powers-that-be if enforced, would create a paralyzing precedent for others to follow. Also that it also would deprive official government censorship (about which gripes are numerous anyway) of authority as well as causing confusion and fear in industry ranks.

Titanus topper Goffredo Lombardo winged to Milan to sit in on a session which was to decide fate of pic, emerging with a diplomatic statement that the entire matter (of revising the print) was being discussed, and that the pic meanwhile would continue its run (an extra show added) a Milan first-run.

It's not known if a re-editing job would apply nationally, or if only the Milan area would be affected. In a separate statement, "Rocco" director Luchino Visconti meanwhile angrily announced he would not allow a foot of the pic to be cut from its general release print.

DANES' MINIATURE WORK

The Bestest, Thinks Pink—Plots New Vikings Spec

Hollywood, Nov. 1.

A $4,000,000 spectacle on the Vikings is being mapped for production next summer i three Scandinavian countries by producer Sidney Pink as the apex of a deal just consummated whereby American International Pictures will handle world-wide distribution of six pix made by his Cinemagic Inc. production outfit. Three of the features, all lensed abroad, have been completed by Pink, who has just returned to Hollywood singing the praises of Danish craftsmen.

Danish miniature work has surpassed that of Japan, up to now generally acknowledged to be the finest in the world, Pink declared. Facilities in Denmark, by Hollywood standards, are notably lacking, but the craftsmen, who "put everything together by hand are not concerned with the time it takes," are excellent, he stated. Pink also noted that the Scandinavian countries have never truly been exploited by Hollywood filmmakers, so that the settings have remained unusually fresh ground for motion pictures.

Pink recently completed "Reptilicos" at Saga Studios in Copenhagen "at a cost of $380,000, about a third of what it probably would have cost if made in the U. S.," he maintained. Also finished and ready for AIP distribution are "The Green-Eyed Elephant" and "Gateway Gaza," latter shot in Cairo. Upcoming, in addition to the tentatively titled "Blood Brothers" (the Viking venture), are "Journey to the Seventh Planet" and "Invisible City," all to be shot in Scandinavian countries. Among other matters, Pink is here to sign thesps for leading roles in these pix.

HABLA COLETTE 'CHERI'

Alonso Contracts Screen Player Parra for Lead

Madrid, Oct. 25.

Legit producer Justo Alonso will star young screen actor Vicente Parra next month in "Cheri"—for a first staging of the Colette story in Spain. Cayetano Luca de Tena will direct.

Later in the , Alonso will revive "Caligula" with Francisco Rabal in starring role.

More Location Filming In France With Only 4 Shooting in Studios

Paris, Oct. 25.

Of th 24 French pix in the works currently, only four are actually using studios with the others relying mainly on real decors. This is a hangover from the "new wave" realistic, economy shooting. However, it is felt that this can only apply to certain types of pix while others may eventually suffer and get more costly via on-the-spot shooting. Meanwhile, Yank pix are coming into studios here and are being welcomed.

There are nine French pix shooting in Paris streets or in the surrounding area, four around France, two in Munich, three in Yugoslavia, one in Spain and one in Portugal. Hence, French producers are also branching out for new and real locales as wel las making many coproductions. Large scale pix invariably head for Yugoslavia where it is cheaper and easier.

However, it is felt here this is not runaway production but that it's just a coincidence that these pix calling for foreign and real settings are all in work now. Yet there has been a greater tendency to get away from studio-made exteriors here. Some rate Paris as just one big film set and should be utilized.

Anatole Litvak is doing "Do You Like Brahms?" (UA) at studios here. Also "Paris Blues" (UA), "Four Horsemen of the Apocalypse" (M-G) and "Lady L" (M-G) are due to be made in studios here.

Irish Give 'Peeping Tom' Objectionable Rating

Dublin, Oct. 25.

"Peeping Tom" (Anglo-Amalgamated) and "The Entertainer" (British Lion) have both drawn "objectionable" ratings from Reviewing Board of Irish National Film Institute despite the fact that both were cleared for showing by the film censorship Appeals Board after scissoring.

"Sands of the Desert" (Warner-Pathe) has given an "objectionable-in-part" rating.

National Film Institute, a Catholic body, has been swinging hard at pictures lately, but last week placed Maurice Cloche's "The Missionary" in the "recommended" classification.

Mann Winds Casting For Spain Pic, 'El Cid'

London, Nov. 1.

During his visit to London last week, Anthony Mann completed principal casting for "El Cid," which he is directing in Spain for Samuel Bronston. The principal roles in this $6,000,000 production will be filled by Charlton Heston and Sophia Loren. Among the British artists signed by Mann are Garry Raymond, John Fraser, Ralph Truman, Andrew Cruickshank, Michael Hordern, Christopher Rhodes and Frank Thring.

"El Cid," which is to be made in Super-Technirama-70, starts this month on four months exterior locations in Spain, with a final month of interiors to be filmed at the Cinecitta Studios in Rome.

NEW CREDITS TO PROMOTE GROWTH

Madrid, Nov. 1.

Agreement was finally reached between the Ministry of Finance and the Ministry of Information on the application of a motion picture industry medium-term credit plan for producers, film studios and dubbing companies—slightly over two years after film aid credit became a law decreed by the Spanish government.

As now implemented, producers submitting a production program of not less than three films a year, will be accorded advances of 60% of the total program budgets and 65% to producer-distributors. A maximum of 70% will go to a handful of producer-distributor-film studio combines. Owners of film and dubbing studios will be granted credit covering 70% of budgets submitted for modernization and rehabilitation of existing facilities.

The government is also prepared to promote Spanish companies distributing local product in foreign markets and to this end will advance 70% of the capital required to give the Spanish film industry a firmer footing abroad.

While the Ministry of Finance will establish the total credit available each year, believed to be in excess of 150,000,000 pesetas, the National Film Institute within the Ministry of Information will apply credit machinery in each particular case.

Overall effect of film aid credit will result in elimination of many small speculative producers and encourage the majors here to budget for international product.

British Lion Fiscal Rhythm Seen Altering

London, Nov. 1.

The impending formation of a new production company which is to be concerned solely in big-budget projects, and which will use the British Lion distribution service in the United Kingdom, may eventually affect the volume of direct film financing undertaken by BL.

The new company, title of which is now being cleared, will represent a joining of forces of personalities in Bryanston and Britannia Films. Both these outfits are concerned with production and distribution, but their output has physical release in Britain through British Lion. Lion International, the overseas arm of BL, handles most of the foreign sales for Bryanston, though Britannia mainly negotiates its own foreign deals.

The new company which is being formed will continue the production-distribution pattern, and will presumably be operated jointly by Maxwell Setton, the Bryanston topper, and Steven Pallos, head of Britannia. It will concentrate on productions which hiterto had been considered too big for either.

With the new setup, there will be the three production-distribution groups releasing through British Lion, plus BL's own producing teams of the Boulting Brothers and Launder and Gilliat. BL will, of course, continue to finance both these producers and, as a normal business undertaking, to back any attractive outside propositions though industry insiders do not consider there will be much scope for many outsiders.

As the trade sees it, British Lion, like any other distributing outfit, is geared to handle only an agreed number of films, and it's felt that the resources of the thre groups combined with its own producers, plus the European films in which it's actively participating, will more than meet the company's needs.

More to American Prod. Move For O'Seas Locales Than Cost Savings

Tokyo, Oct. 25.

There is more to the movement of American film production to overseas locales than saving on costs, according to Hal Wallis, who will make "Tamiko" here next spring with Laurence Harvey for Paramount release. Here doing spadework on the picture, Wallis estimated that "Tamiko" will be budgeted at around $2,000,000.

"I'm not making the picture here to save money," Wallis told VARIETY. "I don't think I will. It's expensive to transport at least the nucleus of a company and to maintain it for a month."

Acknowledging that some film producers shoot overseas, especially in Europe, to benefit from government support or mobs of extras at reduced fees, Wallis said: "If you don't care to go that route, making pictures abroad is not cheap. And it's not a matter of choosing between overseas or Hollywood," he added, "but of using a foreign locale to get scenes that couldn't be produced in Hollywood."

Although he has some 300 pictures to his credit, Wallis has done comparatively little shooting outside the U. S. "Tamiko," to be made in color and widescreen, deals with a triangle of a stateless Chinese-Russian (Harvey) in Japan who is engaged to a Nipponese girl, but who almost casts her aside in favor of an American girl working temporarily in the American Embassy. He desperately wants to go to the U. S. and tries to use the American girl as his ticket.

Wallis said that a big star would play the American girl. For her Japanese rival, he interviewed some local actresses, but made no selection. The problem as usual is to find one with looks, talent and ability to speak English. In addition, players here are heavily scheduled in domestic productions and their availability for months ahead cannot be forecast. As a result, Wallis said he may have to take another look at the Oriental actresses now working in Hollywood.

One of Hollywood's foremost latter-day starmakers — his screen introductions include Burt Lancaster, Kirk Douglas, Carolyn Jones, Dean Martin, Jerry Lewis, Elvis Presley and Shirley MacLaine—Wallis is a non-believer in today's star system where about a dozen players are in a position to demand astronomical fees and percentage deals. He prefers to cultivate his own talent.

"We've got to replace the stars," Wallis said. "The big stars are making their own pictures and are no longer in circulation, unless you meet their demands. I can't exist like that. It's economically unsound. "I don't want to make a picture if I know I'm going to lose money. I'm not a philanthropist to that extent. I at least want a shot at it."

Reuters With BCINA

London, Nov. 1.

With the entry last week of Reuters news agency into the British Commonwealth International Newsfilm Agency, the world resources of latter will be expanded and Reuters will be linked with the rapid developments of visual news reporting.

BCINA, which was established in 1957, has a constitution modelled on that of Reuters, guaranteeing its integrity, freedom from bias and complete independence.

Other shareholders are the British Broadcasting Corp., the Rank Organization, the Canadian Broadcasting Corp. and the Australian Broadcasting Commission. The agency's filmed news service is sent round the world, and in Europe is transmitted via the Eurovision link.

New Formula Agreed On For Selecting Pix To Royal Command Gala

London, Nov. 1.

A new formula for the selection of pix for the Royal Command film gala has now been agreed by all sections of the industry. It is being put into immediate effect for next year's event at the Odeon, Leicester Square, on Feb. 20.

Under the new procedure, every producer and distributor is being invited to submit immediately the title of any film considered suitable, the only proviso being that the running time does not exceed three hours. The selection committee, under Lord Radcliffe, will continue viewing until the right film has been found.

Once the choice has been made, the producer and distributor will be asked to give an undertaking that the pic will be held for the royal gala. The final choice is expected to be made by mid-December.

The Cinematograph Trade Benevolent Fund, which organizes the event, and relies on the proceeds to provide about one-quarter of its annual income, is hopeful that the new formula will end past criticisms on the choice of films named. The February gala will be attended by the Queen Mother, Princess Margart and Anthony Armstrong-Jones.

Steve Pallos Due in N.Y. On Co-Production Deals

London, Nov. 1.

Steven Pallos, head of Britannia Films, planed out for N. Y. last Sunday (30) to negotiate new co-production deals, and also to arrange distribution for his latest British pic, "Foxhole in Cairo," which just completed a prerelease run at the Odeon, Leicester Square.

In the last few weeks, Pallos has completed filming two Anglo-U. S. coproductions. One, "Hands of Orlac," was made in partnership with Continental, and the other, "City of the Dead," was in association with Max Rosenberg.

Large Talent Lineup Set for Aussie ABC

Sydney, Oct. 25.

Australian Broadcasting Commission has signatured top overseas talent for the 1961 concert season.

Lineup includes Isaac Stern, violinist; Larry Adler; comedienne Anne Russell; British pianist Moura Lympany; Karel Ancerl, chief conductor of Czech Philharmonic; Russian pianist Tatyana Nikolayeva; Finnish bass Kim Borg; American pianist Abbey Simon; Austrian soprano Rita Stretch; French conductor Lorin Maazel and Hungarian violinist Jo[illegible] Martzey.

Now Japanese Prods. Film Eastern Westerns

Tokyo, Oct. 25.

The term "Eastern Westerns," often tongue-in-cheeked when linking Nippon outdoor samurai actioners to U.S. horse operas, has become a reality.

Nikkatsu Studios already has released a second oater (or ricer) and has a third slated. Second in the series titled, "Gambler on the Prairie," is in the classic formula somewhat reflective of "Shane." Akira Kobayashi does the Audie Murphy bit in complete Western regalia riding the wide open spaces of Japan's airy northern island of Hokkaido. He's a card sharp, a fist-fighter and a gun slinger. Indians are on the scene too, Hokkaido's blue-eyed Ainu tribe filling the bill.

First in this category, bowing last year, was "Gambler With a Guitar." Low budget and strong returns on this encouraged future made-in-Japan Westerns. Next up is "Covered Wagons."

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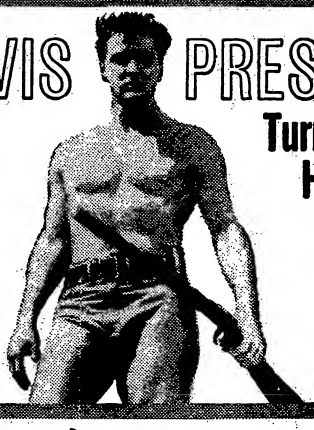


Turns On The Dramatic Heat As The Singing Half-Breed in FLAMING STAR

The Wizard of Baghdad

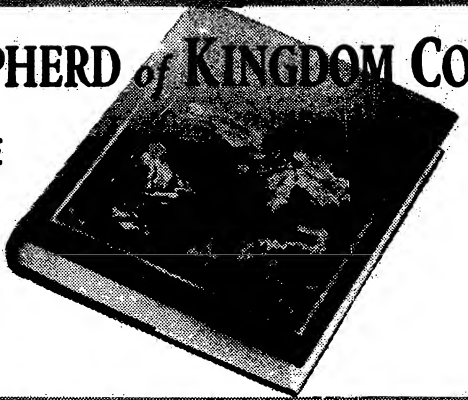
starring DICK SHAWN DIANE BAKER BARRY COE

Even the kids of 90 will love it!

Any Choice Is a Holiday Winner!

The LITTLE SHEPHERD of KINGDOM COME

TEENAGE RECORDING FAVORITE JIMMIE RODGERS IN HIS STARRING DEBUT!



ALL IN CINEMASCOPE AND COLOR by DE LUXE!

Amusement Stock Quotations

Week Ended Tues. (1)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	82	28¾	27⅛	28	+ ½
41⅝	25¾	Am Br-Par Th	156	37¾	34¾	37⅛	+2⅜
42¼	19½	Ampex	785	22⅛	20⅜	22¼	+2¼
45¼	36⅝	CBS	98	38	36⅞	37⅜	+ ⅛
25¼	14⅝	Col Pix	75	22¾	21¼	21½	+ ⅛
37	17⅜	Decca	194	36⅝	34⅝	35¾	+ ⅛
49¼	20	Disney	78	24⅜	20¼	24⅜	+4¼
136½	94	Eastman Kdk	522	104⅜	97	103¾	+6¾
8½	5¾	EMI	413	6¼	6	6⅛	+ ⅛
23⅞	11½	Glen Alden	629	13	12¼	12¾	+ ½
19	14	Loew's Thea.	80	15¼	14⅝	15	+ ⅛
40⅛	22⅛	MCA Inc.	35	33	31¼	31¼	— ¾
40	24⅞	Metro GM	191	35½	33⅛	35½	+1⅝
66⅞	12⅞	NAFI Corp.	439	28⅞	26	28⅛	+2⅛
13	4¾	Nat. Thea.	151	5⅛	4¾	5	— ⅛
67⅝	39½	Paramount	95	52¾	50¼	52	+1
38¼	17¼	Philco	329	18⅞	17½	18⅝	+1
261¾	163⅛	Polaroid	529	215¼	197	214⅜	+16¼
78⅜	46½	RCA	849	51⅝	47½	51⅛	+3⅞
11¾	7½	Republic	30	9¾	9½	9¾	+ ¼
15¼	12⅝	Rep., pfd.	5	14⅝	14⅜	14⅜	— ¼
42⅝	19½	Stanley War.	68	21½	20¼	21⅜	+ ⅞
30⅞	26¼	Storer	31	30	29⅜	30	+ ⅜
43⅜	30	20th-Fox	123	37½	35½	36¼	+1
32⅝	23⅝	United Artists	108	31¾	30	31	+ ¾
51⅛	28¼	Univ. Pix	6	50⅛	50	50⅛	+ ¾
52¼	37⅜	Warner Bros.	24	47⅜	46	46⅛	— ⅞
129⅜	89⅛	Zenith	339	105	99⅛	103⅞	+5¼

American Stock Exchange

6¾	4½	Allied Artists	42	5½	5	5	..
7¼	3⅝	Buckeye Corp.	106	3⅞	3¾	3⅞	+ ⅛
11⅛	8	Cap. City Bdc.	19	9⅞	9⅛	9⅞	+ ⅝
6½	3⅜	Cinerama Inc.	327	6	5⅝	5½	— ¼
14¾	10	Desilu Prods.	31	10	9¼	9⅜	— ¾
7½	4½	Filmways	31	5¼	4⅝	4¾	— ¼
2⅜	⅜	Guild Films	189	½	⅜	⅜	—1/16
8⅞	2½	Nat'l Telefilm	63	3¼	3⅛	3¼	+ ⅛
10⅞	6⅞	Technicolor	110	8⅞	8⅜	8⅝	..
14½	8⅛	Teleprompter	27	10⅞	10½	10⅝	..
4¼	2	Tele Indus.	45	2¼	2	2⅛	..
13¾	8½	Trans-Lux	21	12¼	11	11¾	+ ⅜

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1¾	2	+ ⅛
Gen Aniline & FA	350	380	+20
Gold Medal Studios	1	1¼	
Magna Pictures	2⅜	2⅝	— ⅛
Metropolitan Broadcasting	15⅝	16⅛	—1⅛
Movielab	10	11	+ ¼
Scranton Corp.	2¼	3¼	..
Sterling Television		1⅝	— ⅛
U. A. Theatres	6½	7¼	
Wometco Enterprises	117	127	

* Week Ended Mon. (31).

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Eichmann Trial

Continued from 1

d'Art. Picture would be made in Geva studio, near Tel Aviv, the leading roles played by French actors. They plan to start shooting in a few days, to finish the picture in January and release it immediately.

Eichmann's trial will start in March. Therefore, the Geva-French coproduction will not include the trial. It will tell about Eichmann's deeds during the war, and about the Jew, who barely escaped death in a concentration camp, who dedicated his life to ferret out Eichmann's whereabouts. This story would end when Eichmann is brought to trial in Israel.

Meantime British producer Michael Green (said to have had MGM financing) had contacted author Meyer Lavin, who resides in Israel, is well acquainted with the subject, and asked him to prepare a script. But when Green found out how complicated the whole matter is, backed out.

Lester Cowan's Pitch

The third one to enter the picture was Hollywood producer Lester Cowan. He got in touch with Tuvia Friedmann, when the latter was in New York recently.

Friedmann, the best known "Nazi-hunter" in Israel. He has during the past 15 years collected a huge dossier on Nazi war criminals and helped to capture many of them in various part of the world by tipping off the right people. Friedmann never had believed Eichmann was dead, as his family claimed, and for his relentless pursuit of a seemingly nonexisting Eichmann he was considered by many to be a "Jewish Don Quixote" —until the day Eichmann was caught alive.

However, Friedmann had no direct connection with the actual secret action that brought Eichmann here from the Argentine. Israeli authorities didn't favor the way Friedmann was played up in New York. Cowan — so Friedmann claims—was prepared to make a picture about Friedmann and Eichmann, but Israeli officials supposedly discouraged him, and he gave up the idea.

Artur Brauner's Prod.

The most impressive producer to enter the Eichmann race is Artur Brauner, the Jewish head of the huge C.C.C. studios in Berlin. As the Israeli government would never agree that, of all people, the Germans make the Eichmann picture in Israel, Brauner is using a subsidiary, Boston Film, of Vaduz, Lichtenstein. He has Israeli, French and reportedly American partners in this venture. Robert Siodmak and Cyril Frankel are mentioned as directors and German actor Hannes Messemer would play the role of Eichmann.

Brauner's version would concentrate on Eichmann's war-crimes in Hungary. Through the Jewish Survival Committee in Budapest, Eichmann had made in 1944 an offer to the Allies to exchange "his" Jews for American trucks. Joel Brand, a member of the Committee, was permitted to leave Hungary for neutral Turkey to negotiate. The deal never worked out and 600,000 Hungarian Jews were killed. Brand wrote a book about the case. This book and the story of Dr. Rudolf Kastner, the head of the Survival Committee, will be used for Brauner's picture. Meyer Levin is writing the script. He is now in Paris.

Marty Foster In Oakland

Oakland, Cal., Nov. 1.

Martin Foster, operator of two Portland arties (Guild and Fine Arts), has taken over lease of the 800-seat Parkway from John Parsons and is converting to an art policy.

Parsons acquired theatre from Fox West Coast about a year ago.

'Yugoslavia More Than An Outpost For Cheap Cavalry Sequences'—Petrovic

MG's Election Sandwich

Metro has purchased prime station break time on television between Presidential election result flashes for the promotion of "Butterfield 8."

Special 20-second spots have been prepared. According to M-G, tv stations estimate an audience of 80% of the nation's viewers as the results are tabulated.

"Butterfield 8" set Metro's Thanksgiving release. It will open in a group of key situations early this month, with staggered openings bringing th total number of engagements to about 150 by Thanksgiving.

Chi's Cafe Belt

Continued from page 1

State St. — now known as the French Village—running parallel to Rush. For many years, although it's only a short block away from Rush, that stretch of State was Nowheresville so far as the snow biz entrepeneurs were concerned. The rule was: if you weren't on Rush or one of the interesecting streets you didn't have a spot for a club.

The College of Complexes, a long-time hangout for oddballs and egg-heads with beards, was the first to break bohemian ground on North State, moving there from Old Town when that sector became fashionable. Two years ago a Beat bookshop named Maury's pulled up alongside with its highbrow paperbacks and chessboards and night-long collection of bearded philosophers. The same Maury (supposedly that's his last name, his first is unknown) then opened a Beatnik coffee shop, the Roue, with sidewalk tables—and the boom was on.

The club that benefited initially was Le Bistro, at the bottom of Chestnut Street; but in the past year around a dozen others have sprouted, turning the area into a glittery, chic nitery vein. The Beats are gone, of course.

A ramshackle frame building that has been a real estate white elephant for more than a decade is now the smart Absinthe House, with wandering minstrels. Maury's erstwhile bookstore has become Cafe Milano. The College of Complexes has moved, and its North State St. site now promises Jazz at the Fat Belly, with the Yellow Unicorn neighboring. The Roue is shuttered, and the remodeling now going on seems to augur another smart cabaret. Across the street is the new, intime Coq de la Rue.

An alley that separated Maury's Books from Le Bistro, previously just a dark cut-through to Dearborn St., is now lighted, dressed up with elegant facades in French Quarter fashion, and dubbed Tooker Place. There, among some quaint shops, hang the marquees for Kismet and La Femme, with entertainment ranging from jazz singers to belly dancers.

As for the Beats, they've dispersed in three directions. The College of Complexes, sort of geiger-counter for upcoming fashionable neighborhoods, has relocated on North Clark Street, a skid row strip just out of the Loop. Other bohemians have defected to Chicago and State, where a new bistro, Montmarte (with folk singers), is shaping as headquarters.

But the most promising Beatnik sector is a slummy stretch of North Ave., at the base of Old Town, which has been gathering artists over the past few years. An arty Mexican restaurant, the Azteca, was the advance guard, and then came the Old Town Ale House and two espresso joints, Oxford House and Talk. (The latter, incidentally, has been taken over by that same Maury fellow.) Entertainment at the three spots varies with the night of the week, the principal fare being folk music, flamenco guitar, poetry readings and FM radio.

The strip has already been discovered by the coat-and-tie crowd, and on any night the clientele is an even-steven mixture of Beats and rounders. Parking has become a problem, which is probably the best indication that North Ave. is about to be up-Beated.

The Yuogslav film industry is rather tired of the idea being given international circulation that Yugoslavia is no more than a place where you go when you want to shoot inexpensive spectacle scenes with horses. To correct this impression, to facilitate U. S.-Yugoslav coproduction ventures, and to promote the import of Yugoslav films in the U. S., Jovan Petrovic, representing Yugoslavia Films (export-import agency), has just opened up an office at 501 Fifth Ave. in New York.

Exec is taking over duties which heretofore have been handled as part of the Yugoslav Information Service by Karla Duhar, who is now prepping her own Yugoslav-U. S. coproduction venture. Principal purpose of his office, Petrovic explained Friday (28), will be one of liaison. In the past, he said, U. S. producers who have worked in Yugoslavia have all gone through a "third party," perhaps an Italian or German or French partner, many of whom have unnecessarily added to the U. S. company's costs by charging an agent's fee for "arranging" Yugoslav participation.

Now, said Petrovic, interested U. S. producers can deal directly with Yugoslav industry through his office which is in a position to offer specific information as to costs, facilities, potential production partners and government requirements. At same time he'll be acting as producer's rep for a number of Yugoslav films which he thinks have a U. S. market potential. Petrovic's office will do no film buying, which function will continue to be done in Paris.

Learned A Lot

According to the exec, Yugoslav industry has appreciated and greatly benefited through various coproduction ventures which in the past resulted in such films as "Tempest" and "Austerlitz," but he thinks it's now time that U. S. film people realized that his country has somewhat more to offer than armies of extras and suitable terrain for filming battle scenes.

He would like to see "true" U.S.-Yugoslav coproductions, that is ventures in which the Yugoslavs can participate even in subject matter. One such project is that being planned by Miss Duhar, a contemporary romantic drama called "Dalmatian Summer," tentatively set to be directed by Rouben Mamoulian utilizing the Dubrovnik art and music festival as an integral part of the story. Aim is to start shooting next spring, with a major U. S. distrib as partner though most of the financing would come from a Yugoslav company and private U. S. backers.

Cool To Spookies

Yugoslav industry, said Petrovic, is particularly interested in historical and contemporary properties, but is not out to corral cheapie U. S. producers who might want to come over to make horror or science fiction quickies, simply to take advantage of lower production costs. According to the exec, Yugoslavs have turned down any number of such deals in last several years.

There is a definite cost advantage in filming in his country, he admitted, but the industry isn't out to offer cutrate service, rather to benefit and learn production "know-how" which reputable U.S. producers can bring to Yugoslavia. Several such ventures reportedly are now in the talking stage.

How to promote Yugoslav films in this market? Exec said he realized it was a difficult question that had stumped far bigger film industries than Yugoslavia's. One way, he suggested, was to see that one's best films were properly handled and promoted in this market. He expressed concern that Yugoslavia's 1958 Academy Award entry, "The Road A Mile Long," never did get a theatrical release here, though it is now being offered by a U. S. syndicator in a package of films for tv.

He also pointed to Yugoslavia's participation in the recent San Francisco film fest as another way to go about promotion. Country was represented in fest by the feature, "Black Pearls," plus two cartoons. Another feature, "The Ninth Circle," is being submitted for consideration for this year's foreign language Oscar.

Within next several weeks, exec also expects to conclude a deal with one of the more important U. S. indie distribs for release here of three "top quality" Yugoslav imports. In addition to the features he's out to sell, Petrovic will also be promoting a number of documentaries and cartoon shorts for the theatrical market.

Joe Levine's 'Bagdad,' 'Pirate,' 'Aladdin' Set For Release Via Metro

Metro has closed a deal with Joseph E. Levine's Embassy Pictures to handle the world-wide distribution of three spectacle films on Levine's slate. This is the first time Levine has had a multi-picture releasing deal with a single company. Previously he has made separate arrangements for each of his pictures, having been associated with Warner Bros., Paramount, and M-G.

The Embassy topper is said to have received an advance of $2,500,000 for the three pictures. The deal, signed yesterday (Tues.) involves "Thief of Bagdad," an Embassy coproduction with Titanus of Italy; "Morgan, the Pirate," which Levine acquired from Lux Films of Italy, and "Wonders of Aladdin," an Embassy-Lux coproduction.

The three films will hit the world market starting with the middle of 1961 and extending to early 1962. "Morgan" has been completed, "Thief" is currently in production, and "Wonders" starts on Dec. 1. The latter two will be filmed i Tunisia and Italy.

Metro is currently handling the world-wide release of Levine's Italian-made "Where the Hot Wind Blows," but this deal is separate from the new arrangement.

As has been his policy, Levine will continue to supervise the promotion and advertising campaign, employing the razzle dazzle technique for which he has become known.

'Family'-Minded

Continued from page 5

in handling "Little Shepherd of Kingdom Come," which stars Jimmy Rogers. Pic will be launched in key cities in the southern territory during Christmas holidays, with over 200 bookings set in period of several weeks, all of course, promoted by an ad-pub campaign that covers entire territory. Following this playoff, same treatment will be given in another geographic area. "For The Love of Mike" was launched this way in Denver territory with particularly fine results, exec said.

In asking that exhibs give more preferential playing time to the family pic schedule, Norris also allowed as how "we have to rely on our customers' judgment" in matter of what is played with the family type of film. A West Coast circuit last week was playing "Freckles," the Gene Stratton-Porter classic, in tandem with a reissue of 20th's 1957 servicemen's comedy, "Kiss Them for Me." Latter stars Jayne Mansfield, who is a far cry from the Girl of The Limberlost.

Norris said that in his opinion the most effective dual programs consist of two features that will appeal to the same "approximate" audience, that he feared that two films of totally different appeal might often cancel each other out, audience-wise. However, he added, this is for the exhib to decide, and quite often he is right.

In making his pitch for better exhib treatment and interest in family product, Norris was also careful to point out that 20th has no intention of abandoning strictly mature audiences. "We will continue to release good, tasteful, adult product, filmed with as much honesty as is required, and we will also make family films if exhibitors back us up at their end."

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'Intricacies of Sex' Not for USSR; Karaganov Bespeaks Red Puritanism

San Francisco, Nov. 1.

Russia is producing "115 to 120" feature films a year, "an increase of 10 times in the last six years," according to Moscow film critic Alexander Karaganov.

He is a judge at the fourth annual Frisco Film Festival, says it's USSR policy "to take part in all famous festivals"—he specifically named Cannes, Venice and Karlovy Vary, omitted Berlin.

The 115-120 features, he said, are "produced in almost all the 15 Soviet republics . . . in different languages and different national forms." Among production centers, beside Moscow, are Leningrad, Kiev, Minsk, Riga and Tashkent.

He's pleased that "Ballad of a Soldier," screened in Frisco, is getting U. S. commercial distribution through Jay Frankel.

As for Hollywood's current "sex" kick, Karaganov voted:

"Human love, yes — sex, no. Russians do not like to see the intricacies of sex on the screen. It is degrading. When I see such things, I do not feel comfortable with my loved ones."

Main difference between Russian and U. S. films, said Karaganov, is that "not so many Russian ones are made just to entertain . . . our directors prefer more serious, deeper films, while the majority of U. S. films lean to lightness and entertainment."

Karaganov, who is director of a Moscow publishing house as well as a prolific writer for Izvestia, Novy Mir, Art of Cinema, Literary Gazette, Oktober and Soviet Culture, noted this difference between U. S. and Russian techniques.

"We have no producers. Our studios are operated by a committee of directors, writers, actors, etc. A writer submits a script to the committee. If it is accepted, the committee appoints a director to make the film. The director selects his actors, prepares the script and makes the picture."

Most screen stories, he added, are originals. If a novel's adapted, the author can supervise what he wants done and if he doesn't like the results, he can have the whole thing tossed away.

Despite his generalities about U. S. films, Karaganov said "Marty" was "a great success" in Russia because "it's so human—it's very important to cultivate feelings, not make enemies but friends."

He couldn't say the same for another cultural exchange picture, "Roman Holiday," shrugging and calling it "light." But he confessed admiration for many U. S. films, "especially from the war years and just after." Among his favorites: all Chaplin pictures, Deanna Durbin films, "Bambi" and "Casablanca." His critical credo:

"I like mostly films which not only entertain but rouse thoughts and deep feelings."

Lab Financing

Continued from page 3

tion, which will take at least two years to make. It was said location and terrain shots were already being made.

Marten termed the project as "a propagandistic weapon" in that it will attempt to show that the heritage of South America is similar to that of the United States. He added that the subject, which has the approval of U.S. officials, will help to solidify relations between the U.S. and Latin America.

In addition to its coproduction ventures, Arlington has mapped a domestic program, first of which will be "Cause of Death," starring George Raft. This is set to begin in New York on Nov. 28 with Joe Kane directing.

Arlington has no specific distribution arrangements, but will make deals on a picture by picture basis, according to Coates.

Mrs. James Gray, San Antonio dentist's wife, signed for a part in the Columbia Pictures, "Two Rode Together," now being filmed at Brackettville, Tex.

HANDICAPPED BENEFIT TIED TO 'CAMPOBELLO'

Dore Schary will be guest of honor at a testimonial dinner on Dec. 12 at the Hotel Plaza in an event marking the 25th anni of the Federation of the Handicapped.

Schary's "Sunrise at Campobello," first a play and now a Warner Bros. film, portrays the period in which Franklin D. Roosevelt was first incapacited by poliomyelitis. Ralph Bellamy, who portrays Roosevelt in the film, is campaign chairman for the Federation of the Handicapped. James H. Scheuer is serving as dinner chairman.

'NOT BEST EFFORTS' SUIT

Gibralter of Britain's Charge Vs. RKO Teleradio

Gibralter Pictures Ltd., a British production company, has filed a $500,000 suit in N. Y. Federal Court against RKO Teleradio Pictures. The suit, involving the picture "No Road Back," stems from RKO's dissolution of its foreign distribution setup.

Gibralter charges that RKO failed to use its best efforts to launch "No Road Back" and that the company failed to notify Gibralter that it was closing down its distribution organization. It was further alleged that RKO breached a five-year agreement giving it exclusive rights to distribute the Gibralter picture abroad. Under the agreement, according to Gibralter's complaint, the distribution deal was granted to RKO alone and RKO had no permission to license the picture to another company.

Last year Gibralter filed a similar suit against RKO. This involved the picture "Guilty."

Bill Perlberg

Continued from page 7

not the least of which was weather. With only a week of second unit work still to be lensed, budget on the William Holden starrer will reach $3,400,000, Perlberg revealed. Had it been possible to make the film in Hollywood, he explained, the budget would have decreased by $500,000.

On another subject, the producer reiterated his position on foreign film festivals: "The American picture industry has poor representation at European film festivals. In the long run, it hurts us, for lack of cooperation works against us even in the area of picture quotas." Perlberg proposes a program whereby the Academy would pick best 10 pix of year, on a semi-annual basis, with Yank entries in foreign fest being selected from these pix. If something isn't done, he emphasized, "in time it could have a disastrous effect."

Asked about film festivals in the United States, filmaker declared he's opposed. "Nothing here should detract from the Academy Awards," he said. "The Academy is still the biggest single thing, motion picture-wise, in the world."

Additional observations:

"Countries of Western Europe are prosperous. People are spending money and they're going to see movies."

"European film audiences are more enthusiastic than American audiences."

"Anything can be done at European studios, but you can do it better and easier here."

"Pleasure of His Company" goes back into production early this month, with San Francisco locationing first up. Pic is about 60% completed, and 4½ weeks of shooting remain.

Dexter as Lippert's Aide

Hollywood, Nov. 1.

Maury Dexter, who produced "Little Shepherd of Kingdom Come" for Associated Producers, Inc., releasing through 20th-Fox, replaces Bill Magginetti as assistant to Robert L. Lippert, API chief, and production manager of API.

Magginetti ankled company two weeks ago, after 14-years with Lippert, following a split with exec.

Prune Violence

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how are ages checked at the box-office? "Well," answered Trevelyan, "it's typically British. In theory, it couldn't work at all. In generally practices, it works quite well."

The British film censor made it evident his office does not fight for the "clean, beautiful, pure" film but further explained that the impressions of children must be guarded. The British Film Censor Board, he said, is in the position of standing between potential pressure groups and the British motion picture industry in an effort to keep the pressures down to a reasonable level. "There are many danger points, and it's no good providing ammunition for them."

Specifically, Trevelyan pointed out that brutality and violence involving teenagers is the kind found most contemptible in England. "We have our own delinquency problem," he stated. "As I understand it, it's not as bad as yours, but we don't want to make ours any worse." He feels that teenage violence shown on film, despite a moral lesson for an ending, gives teenage audiences the "glamor" of delinquency. "They're not interested in the moral," he said, "just the violence."

Trevelyan praised MPAA's production code office, its administrator, Geoffrey Shurlock, and his predecessors. He also explained that in Britain there is no production code, no set of rules for judging pix. "The advantage is that we're able to judge each picture on its own merits and look at the integrity behind each film. It also enables us to change our policies in line with what we believe to be changing public opinion. That, after all, is our job—to reflect the opinion of reasonable, intellingent people."

He reported that these sentiments had received favorable reaction from those to who he had expressed himself. "Hollywood producers seem to feel my comments were helpful," he declared, "and they agree it's a point that must be watched."

Trevelyan also noted that during the past week during his visits to film studios he has spent considerable time outlining current policies of the British Board of Film Censors. He explained such discussions are helpful to the American producer since there is no written production code in England.

Asked specifically on Hollywood's two recent epics—"Spartacus" and "The Alamo"—Trevelyan explained "Alamo" already has been given a U rating in England, meaning it can be exhibited without restrictions. He said "Spartacus" has not yet been seen by his office but that his view of it here indicates that pic's violence might cause some concern.

Trevelyan observed that "Ben-Hur," for the same reason, was given an A rating, meaning children under 16 must be accompanied by an adult. He further explained the A rating, while effective, doesn't have the same economic effect on a hardticket attraction as it does on a mass-booked pic.

Francis of Assisi

continued from page 4

der-Saint who believed in absolute poverty but whose successor, Brother Elias believed in modifying that rule. Today, still, Assisi has two types of Franciscan monks —the contemplative order following Francis and wearing brown robes and the order, devoted to Elias' more worldly approach, wearing black robes. The two groups are not on too friendly terms, and the question of Francis' garment in the picture loomed large.

It was decided by sticking to realism. In a local church, a garment worn by the Saint is preserved. It is grey, and Francis' costume in the film will stick to that in-between color.

"Francis" company got some publicity dividend locally when Redd Davis, a British actor playing a leper in the film, went for a stroll in the plaza wearing his make-up and thoroughly alarmed the populace who called in the police. Rumor spread through the town that the film company had imported a real leper for the role. The unit quickly put out a denial.

Theatremen's 'Expendable Blues' As Loew's Chain Hotel-Minded

THE REHABILITATION OF MILTON RACKMIL

Universal prexy Milton R. Rackmil, the exhibitor doghouse a little more than a year ago, has been named "industry man of the year" by Allied States Assn.

The U topper was widely denounced by theatremen when he shut down U's production program for a reappraisal and sold the company's studio to Music Corp. of America. Exhibitors feared that he was liquidating the company and that another source of product would be lost to them.

Now Allied is hailing Rackmil "for his outstanding management contributions and excellent production achievement immeasurably increasing entertainment values for the screens of American theatres."

The award, based on a poll of Allied members, will be made at the banquet concluding the Allied convention in Chicago on Nov. 9.

In the same poll, Tony Curtis was named male star of the year. Shirley MacLaine, female star of the year, and Billy Wilder "outstanding director of the year."

Ben Marcus, Allied board chairman, was named "showman of the year" for his efforts in developing the Marcus-COMPO merchandising promotion.

Charlton Heston

Continued from page 1

of NATO commitments or the world of outer space."

"Combining skill and sensivity," he continued, "to play 'Hamlet' better than anyone else or to sing 'Melancholy Baby' in a smoky saloon, does not automatically qualify an entertainment celebrity as a statesman and a sound influence on the voting public."

Waving an absentee ballot from Roscommon County, Michigan, in his Madrid apartment where the Heston family will spend the winter while he roams Spanish hinterlands, the actor pursued his firm logic:

"In theory, you're supposed to pick for yourself, not for all the people who think you're a hell of a guy—whether it's because they work for you, or because they like the way you play love scenes or just inhale and exhale.

"I think Frank Sinatra sings 'One More For My Baby' as well as it can be sung, but I'd hate to think he was head-shrinking all the people who agree with me on that as to which man to vote for on Nov. 8, because I don't think he knows that much about presidents. I don't think Dick Powell does either, on the other side of the fence."

Hastening to make clear that he had no quarrel with anyone making a public choice, and that "going on record is a very old and very healthy American custom," Heston feels this tradition has nothing in common with the vigorous participation of marquee topbillers in organized political campaigns.

"I'm not throwing rocks at my own team," he explained. "But we do live in an age of specialization. Lippmann, Reston and Alsop, I'll listen to. They've been at it a long time and know more about it than the rest of us. Beyond that, I'd rather go it alone."

Unable to make a campaign prediction, he quoted Mort Sahl's "I don't think either of them can win . . ." and ended up with the admonition: "Picking a president is like picking a girl; maybe, the sooner you go it alone, the better off you'll be."

Filmgroup's 'Devil'

Hollywood, Nov. 1.

The Filmgroup will handle distribution of "The Devil's Partner," produced by Hugh M. Hooker, and "Creature From the Haunted Sea," Roger Corman production.

Pair will be packaged for Dec. 8 release.

Morale among employees at Loew's Theatres is said to be hitting a new low as the company shifts from a theatre to a hotel economy. The Tisch brothers, Laurence and Preston R. (Bob), now in a commanding position in the management of the company, are reported to be instituting a drastic economy wave in the theatre division.

The reported "sharpening of the axe" is unnerving veteran staffers. A wholesale revision of the division manager system is in the works. It's understood that four division managers who worked out of the N. Y. homeoffice will be sent back to the field as managers of theatres in New York. At the same time, one or two division managers will be retired.

The pruning, as a result of studies made by the Tisches, is said to be spreading to the operation of individual theatres. Many theatres, it's reported, are operating with only one usher on duty. In some houses, the matrons in the ladies' rooms have been eliminated.

At the homeoffice, there has been a mass move-in of hotel personnel. These include sales staffers and others connected with the two hotels that Loew's Theatres is building in New York—the Americana on the west side and The Summit (formerly Americana East) on Lexington Ave. on the site of razed Loew's Lexington Theatre. At the same time, the company is planning to build two motels on 8th Ave. and motels and hotels in other cities, some of which will be on sites of Loew's theatres.

Preston R. Tisch, recently named chairman of the executive committee and president of Loew's Hotels Inc., newly-formed subsidiary, is now taking an active role in the theatre operation and is said to be responsible for ordering the personnel shifts and the economy moves. Preston R. and his brother Laurence, chairman of the board and chief executive officer, hold the controlling interest in the company. Since reconstituting the board, the Tisches have been taking a strong position in management activities and have steered the company in the direction of real estate and hotels.

Runaway?—Nay!

Continued from page 7

Hong Kong and interiors in London. "Pieces," set to follow, will be filmed in Rome and Southern France. Both are original screenplays written by the hyphenated team. As they have with their previous independent pix, they will alternate on the production and directorial chores.

As part of their long-range program, Panama and Frank are devising a followup film for Miss Ball and Hope. They are already working on the screenplay titled "The Spanish Border." Also on their slate is an ambitious episodic film, "13 Sinners," which they said would be shot in eight different countries.

Their arrangement with UA is a non-exclusive one. Having been tied down with Paramount for a long period, the team is enjoying its new-found freedom. "This is the first time in our lives that we are in a position to negotiate with all studios," Frank pointed out.

"Facts," according to Frank, represents a complete departure for Miss Ball and Hope in that they have dropped farce for serio-comic roles in "a highly provocative film dealing with infidelity."

Legion

Continued from page 3

Specifically, what's to stop certain theatremen from using their own ad copy, with jazzed-up stress on the prostitute angles, and ignoring the WB pressbook?

That some exhibs might be inclined to do this obviously is not beyond the realm of possibility and thus the Legion's call for self-restraint in industry quarters would seem to be partially falling on deaf ears.

Thelma Ritter joins cast of Harold Hecht's "Birdman of Alcatraz" for UA release.

Tease 'em

with NATIONAL SCREEN'S

FREE for the asking

TEASER TRAILER

then SELL 'em
with regular scene trailers on "BUTTERFIELD 8"
packed with SOCK...SELL and

National Screen SHOWMANSHIP!

COMPO-site of World Ills

Trade, Talent, Trust Problems Beckon A Major Probe

Council of Motion Picture Organizations, representing all branches of the film industry, has in the talk stage a sweeping project designed to cure many of the trade's ills in the fields of exhibitor-distributor and filmmaking practices.

In mind, the broadest sense at this ti , is an alleviation of the burdens on producers-financiers of pictures, a lessening of antitrust restrictions on distributors and, finally, a reduction of film costs for exhibitors and more pictures.

Obviously, this is a tall order. Such a program was called for, in vague terms, at last week's COMPO meeting in New York by Sim Pinanski, who operates the Boston circuit subsidiary of American Broadcasting-Paramount Theatres, and who represents the Theatre Owners of America on COMPO's three-man governing board. Ben Marcus of Allied States and Abe Montague of the Motion Picture Assn. of America are the other two members of the triumverate.

In introducing the idea, Pinanski talked in general terminology about inroads on the American film companies' foreign market outlets, subsidies given foreign film industries, the merger authorizations given American banks, railroads, etc., but not American film companies.

Pinanski, Marcus and Montague were designated by the COMPO delegates to draw up a full, itemized program.

Thus, the specifics must await their decisions and then the approval or veto by the full COMPO board.

But the COMPO talk-about has served to bring into focus certain of the adversities with which the business end of the film industry is forced to cope with.

For one, the flight of Hollywood talent, which insists on working abroad and enjoying a tax-free status so far as the United States is concerned. These globally-prominent performers work in foreign pictures which play the world market and consequently reduce playing time around the world for the American product. The American distributors get hurt, and so do, too, the American exhibitors, for as the local distribs draw more limited income from abroad, then they must, in order to sustain themselves, demand commensurately more from the local showmen.

The U. S. State Department plays financial footsie with foreign countries which support their own picture industries via outright subsidy or other concessions and, at the same time, place restrictions on the import of Stateside productions.

On the local front, the American industry in large part is operating under antitrust injunctions which have the effect of hampering Hollywood production. Distributors and producers have claimed hardships right along, in terms of edicts against block booking, for one example, and along th lines of certain major circuits entering production and certain companies seguing back into exhibition. Nowadays many independent exhibitors are echoing the same sentiment.

Local taxation and censorshi is another part of the obstacle course.

As stated up front, a clarification of the COMPO undertaking must be awaited. But clearly it's a big row to hoe.

French Exhibs

Continued from page 5

producers and distribs and eventually fall back on their shoulders.

Exhibs also point out that the government takes taxes and also underwrites tv which is a top competing force now. Though Film Aid taxes are being cut gradually on admission tabs the money that goes into the exhib share is not enough to straighten out the shaky financial structures. Exhibs say that only drastic lowering of taxes can save things as well as needed governmental sharing until things get steadier on the fili economic front.

As of Nov. 20, at 9 p.m., all the houses in France are set to go dark.

Now 20th Publicists To Declare Intentions If Planning Cab or Feed

Twentieth-Fox homeoffice publicity men got the word Friday (28): no more expense accounts. Action is similar to that taken in recent months by several of the other major companies in moves to cut down on unnecessary expenditur

New policy doesn't mean that 20th staffers won't be spending lunch-cab money at all. Rather it means that before any such expenditures are made, they must be "cleared" by a department head. In recent months staffers had weekly amounts beyond which they couldn't spend, and before that, it was more or less "unlimited," provided, of course, they didn't overdo a good thing.

Kirk Douglas

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The way to draw attention to yourself is always to throw a tomato at a movie star . . . I think it is an obvious device and it is silly. I don't know what more can be said about it. Susskind is a very bright boy but obviously with no particular point of view. Let's do something to stir up controversy and obviously people will talk about Susskind. It's right I guess from his point of view but some of the things he has said with regard Hollywood are kind of silly."

Good Will Ambassadors

Douglas said he feels that while actors should refrain from politicking in this country, they should serve as good will ambassadors for America while abroad. He declared: "I feel very strongly that an actor, perhaps more than other people, should have a social conscience and be aware of his responsibilities as a citizen since he is so much in the public limelight. Wherever he travels in any part of the world he is known as an actor and as an American actor and everything he does reflects on the country . . . I think they should take part as Americans in foreign countries, or wherever they are, to try as far as possible to present America in the best light. I feel there is a cold war going on in that sense of public relations among the different countries . . . I have written to people in the State Department and I have maintained we don't do enough in this area to promote good will among other countries. It is a small area but a very important one and I think it would be a good idea for the State Department to take more of an interest and more of an awareness of the entertainment world because whether they like it or not there is a natural tendency for people to have this snobbism and say—oh Hollywood.

"We have to be aware that American movies are area where w have won the so-called cold war. There is no other country in the world that makes movies that are so sought after in every part of th globe, as Hollywood. Therefore, it is important and should be recognized that whenever American movie stars travel in every part of the globe they should be in contact with the State Department because they are important ambassadors, if you will, for America. I think there should be a closer working together. Very often we go into a foreign country and I think we should be briefed about the problems of the country, where we are shooting. I think we would be glad to be called upon to help in many different ways and commence with our positions to help as American citizens . . . I have a feeling that this is one area that both of the Presidential candidates, Nixon and Kennedy, have an awareness of. I think that there will be more work done in this area than has been done in the past."

The interview by Price was done in three parts, covering many facets of the Douglas career. Price has done several of these interviews-in-depth of show biz people.

October's Top 12

1. "Ben-Hur" (M-G).
2. "Top of Stairs" (WB).
3. "Song Without End" (Col).
4. "High Time" (20th).
5. "Can-Can" 20th).
6. "Hell to Eternity" AA).
7. "Psycho" (Par).
8. "Let's Make Love" 20th).
9. "All Young Men" (Col).
10. "Jungle Cat" (BV).
11. "Surprise Package" (Col).
12. "Campobello" (WB).

Naughty Heroines

Continued from page 2

Wong," it can be noted here that previewers evidently were impressed with the "respectability" of the nature of the film—that is, nothing really sordid as may be found in the cheap exploitation specials put out by the fast-buck independent producers.

It's a Music Hall booking for the reason that the Hall has yielded to the picture business trend toward the realistic.

Although 25 years ago, John O'Hara's "Butterfield 8" has been brought to the screen via Metro, and here again the central character is a dame of awfully easy virtue. The "Gloria" of O'Hara's novel is still much the same in cinematic form. She's a pushover but continually stresses that prostitute is not her name because she refuses to take money. It's not ideally suited for church auditorium showing, but nonetheless manages to avoid the pictorial obscene well enough.

Jules Dassin, in the recently-opened "Never on Sunday," concerns himself writer-director-performer with an out-and-out prostie. It's done for fun and, indeed, the theme is so turned that some observers might even find a moral uplift in it. Or so they say, because the lady is such an honest citizen.

Finished and now out is Warners' "Girl of the Night." This revolves about a call girl but is done in analytical, not thrill, fashion, according to director Joseph Cates.

Perhaps the most famed of all is the central character in "Rosemary," German import now in the circuits and based upon a real-life prostie of postwar Berlin who eventually was murdered.

The newcomers of Broadway legit include "Tenderloin" and "Irma La Douce" and in both the girls practicing that oldest profession can be spotted right off.

In all cases they're really good-hearted and well-meaning broads—these prosties.

Never Before, Maybe Never Again, Presidential Debates Hurt B.O.; 'Hur,' 'Stairs,' 'Song,' 'Time' Lead

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market, this monthly reprise does not pretend to express total rentals.*

Combination of (1) presidential election campaign, (2) routine product and (3) seven-game World Series in an ordinarily routine fall month spelled s-l-u-g-g-i-s-h biz at many first-runs in key cities, per those covered by VARIETY. (We're speaking of October). Of course, the baseball series ouly cut into matinee trade but it represented lower grosses in many keys for a full week. The election dealt more-than-quadrenially severe blow to the wicket take than usual because, of the first time television debates, on choice b.o. nights.

"Ben-Hur" (M-G), the boxoffice hardticket champ which has been on top for many months, again had enough to be October champ nationally. Roman opus still went over $1,000,000 in gross for the four weeks covered last month. Second place went to "Dark at Top of Stairs" (WB), which showed such strength that it wound up first one week in VARIETY weekly surveys. Pic actually proved stronger in most keys than it did in N. Y., with the ad campaign stressing the fact that it was strong adult fare.

"Song Without End" (Col), high on the list previously, captured third spot. "High Time" (20th), with a high money total, wound up fourth. "Can-Can," also from 20th-Fox, copped fifth place. It has been higher for months, but is winding up its hard-ticket runs in many of the big cities.

"Hell To Eternity" (AA), comparatively fresh, managed to take sixth position, even rising to third place one week. "Psycho" (Par), on top or near first for the two previous months, took seventh money.

"Let's Make Love" (20th), which was higher in September, copped eighth place. "All the Young Men" (Col) wound up ninth. "Jungle Cat" (BV), high in the previous month, took 10th position.

"Surprise Package" (Col), a newcomer which appeared in the ratings only two weeks, finished 11th. "Sunrise at Campobello" (WB), out on hard-ticket, rounds out the Top 12 for the month. "Sunrise" so far has been very spotty, and something of a disappointment in several keys.

"House of Usher" (AI), sixth one week, paces the runner-up pix. "Under 10 Flags" (Par), "Sons and Lovers" (20th), "All Fine Young Cannibals" (M-G) and "Carry On Nurse" (Gov) were the other runner-up films. Only "Usher" and "Flags" hit $100,000 or over for the month.

"It Started in Naples" (Par), high on the list in September, finished third one week in October. "School For Scoundrels" (Cont) was as a runner-up film two different weeks. "I'm All Right Jack" (Col) was in the same category, but neither pix had enough to make this classification for the full month.

"Spartacus" (U), preemed in three key cities last month, looms as a potentially sock grosser on hard-ticket basis. It held close to capacity the first two weeks at the N. Y. DeMille where launched. "Magnificent Seven" (UA), which landed fourth place the final week of the month, also shapes as a big entry based on first six playdates.

"Desire in Dust" (20th), another newie, shapes quite spotty or mild thus far, but managed to wind up ninth the final week in October. "Girl in Night" (WB), also just getting started, was sixth-place winner the same week.

"Midnight Lace" (U) looks a big b.o. possibility based on its three smash weeks at N. Y. Music Hall. "Inherit the Wind" (UA), which drew great reviews in N. Y., did solid biz first two weeks in two houses there.

Robert Mitchum Corp. Arranges 3 Pictures For United Artists

United Artists has concluded a deal with Robert Mitchum for the star's independent company to make three pictures for UA release. The arrangement, which becomes effective Jan. 1, is said to be the first multiple picture arrangement entered into by Mitchum since the expiration of his contract with RKO six years ago.

First picture under the new deal will be "North From Rome," which starts shooting in Italy on March 15. It is based on a novel by Helen MacInnes.

Cost the Most

Continued from page 2

studio to undertake, is now the only type of celluloid that can pull patrons back to the wickets in droves.

Today's theatre market is so curved now that one good spectacular film can be the difference of a studio going into the red or black for the year, declares Lewis.

But while the major investor or distributor chalks his profit or loss by the tickets sold, that's not so for the individual producer. Lewis pointed out that Bryna Productions doesn't participate in ticket sales until Universal recoups its initial investment. It's figured that the studio will have to pull in approximately $22,000,000 to break even. From there on in U shares in 30% of the pic's profits. By Lewis' calculations "Spartacus" will break even within two years. Six-months of which will entail a multiple booking engagement following one-and-a-half years of roadshow bookings.

Next big one on tap for Lewis at Kirk Douglas' Bryna Productions is "Cortez and Montezuma" which will be lensed in Mexico next year with a $10,000,000 dollar budget. But prior to this Lewis will produce a less costly film for Bryna starring Douglas. This property will be a contemporary yarn for which there is no distribution deal set as yet.

N.Y. Soundtrack

Continued from page 7

vations on the house. Also means reviews break on a Saturday.

Milton Sperling, in Gotham a few weeks ago, said, "no," nothing to reports of his ending a longtime association with Warners to align himself with either 20th-Fox or Columbia. It was officially revealed last week that producer Sperling has signed a multiple-pic deal with Col.

Stanley Levy and **John Newfield** of the Col homeoffice publicity staff have been named SPG shop stewards . . . **Eddie Solomon**, Embassy Pictures v.p., named dinner chairman for the Motion Picture Pioneers' testimonial Nov. 21 for **Joseph E. Levine**, Embassy prez . . . **Nancy Kwan** on the road for "Suzie Wong". . . **Marion Hargrove** has the screenplay assignment on WB's "Music Man". . **Shirley Jones** will hold the reins on th "Pepe" float in Macy's Thanksgiving Day parade.

Raoul Walsh will direct "Marines, Let's Go" for 20th-Fox on location in Japan starting in January . . . **Betty Field** with **Burt Lancaster** in **Harold Hecht's** "Birdman of Alcatraz" for UA release . . . **Sy Bartlett** will produce "A Man's Castle," which he authored with **Beirne Lay Jr.**, for U, following "The Executioners," **Gregory Peck** starrer also for U . . . Greek actress **Maria Xenia**, currently in 20th' "It Happened in Athens," filming in Greece, set for second 20th film, "Letitia," to be directed by **Andrew Marton** . . . **Norman Crump**, who has been producing Bell Science teleseries for Warner Bros., returns to feature production on "The Couch" at WB, which he'll also direct from yarn on which he collabed with **Blake Edwards** . . . **Norman Taurog** returns to **Hal Wallis** to direct "Hawaii Beach Boy," upcoming **Elvis Presley-Juliet Prowse** starrer which rolls in spring for Paramount release.

S. N. Behrman signed by Metro to write the final draft of the screenplay of **Romain Gary's** "Lady L". . . As part of the promotion of "King of Kings," Metro has arranged to mail Christmas cards depicting the Nativity scene in the **Samuel Bronston** production directly from Bethlehem. **Hank Werba**, Bronston's rep in Madrid, is on his way to Bethlehem with 100,000 cards in his luggage . . . Warner Bros. garnered an extra plug for **Dore Schary's** "Sunrise at Campobello" as a result of **Brook Atkinson's** rave in his N. Y. Times "Critic at Large" column. Atkinson was more enthusiastic than film critic **Bosley Crowther.**

Twentieth-Fox shifted "End of the Santa Fe Trail" from **Sam Engel's** production slate to **Robert L. Lippert's** Associated Producers Inc. . . . Columbia Pictures will produce **Mildred and Gordon Gordon's** "Operation Terror" with **Lee Remick** in top spot and **Blake Edwards** set to produce and direct . . . **Dorothy Whitney**, **Raymond Massey's** stepdaughter, snagged role in Paramount's "Breakfast at Tiffany's" . . . **Irving H. Levin**, who produced "Hell to Eternity" for Allied Artists, talking multiple-pix deal with both 20th-Fox and Columbia Pictures.

Hearings Over, Hartford Ruling Due; Hit Toll With Theatre Films 'Sexiness'

By JAY LEWIS

Washington, Nov. 1.

RKO General's tollvision proposal is hanging up to dry for a while after going through the wringer of a five-day Federal Communications Commission hearing.

Later the FCC will give the verdict. But the unofficial view is that RKO's plan stood up fairly well under all the probing, prying, pushing and hauling.

At issue is whether FCC should grant the application of RKO's Hartford Phonevision for a three-year pay-see test, but the hopes and fears of supporters and opponents of pay-tv generally also hang in the balance.

The hearings made most of the record on which the Commission will base its decision. The opposing parties still have until Nov. 15, however, to make further filings and submit proposed findings summing up their cases.

Also in the works is a potentially significant study of the Toronto Telemeter operation which will be offered for the record by FCC's Broadcast Bureau in the coming weeks. The survey, which may shed the first real light on the Telemeter experience, will be conducted by an unnamed Canadian research outfit and is designed to give FCC data on tolivision's impact on free channels.

Rival Attorneys

The oral arguments before the full Commission pitted Marcus Cohn, attorney for exhibitors opposing the grant, against W. Theodore Pierson, representing RKO and Hartford Phonevision. In the middle was Louis Stephens, conducting the case for the Broadcast Bureau.

The case for the application was presented in fairly short order with a stack of exhibits on various phases of the Hartford plan and RKO president Thomas F. O'Neil on the stand to elaborate. Largely a factual presentation, these points emerged:

(1) RKO expects to lose at least a million dollars during the three-year trial period. Under questiiing by the Commission later in the week, O'Neil said this was a "very optimistic" guess, however, and added that even if it took seven or eight years to break even, the company would view the losses worthwhile.

(2) Boxoffice potential will be the sole test of subscription fare. By this, O'Neil explained he meant only those attractions which could draw profitably at a Hartford motion picture house, legit theatre, concert hall etc.

(3) Subscription programming over the RKO outlet (WHCT, Channel 18) will total 40 hours a week with free fare comprising 30 hours. Backbone of the pay format will be feature films, to be offered at the rate of three a week except when displaced by stage plays, ballets, operas and the like.

(4) RKO General expects to lose $278,677 operating WHCT as a commercial outlet for the year ending Sept. 30, 1960. O'Neil said because of this, RKO will cease operating WHCT if the subscription application is turned down.

(5) Subscribers, 2,000 to begin with and 50,000 eventually, will be chosen on a first-come-first-serve basis unless the demand is so great as to warrant a priority system.

Bring In 'Sex'

Cohn, for the exhibitors, grilled O'Neil on cross-examination for about 10½ hours stretching over a three-day period. Chided several times by FCC Chairman Frederick W. Ford for dragging out the proceeding, Cohn sought to show or suggest that:

—RKO's programming amounted to "pie in the sky" since little or nothing could be learned of any concrete assurances of product. O'Neil stuck to his guns on this issue, contending that there was no way he could get firm commitments from program suppliers until he could offer them assurances FCC would okay the pay-tv grant.

—Sex and four-letter words make a big portion of current feature films and Broadway productions unfit for subscription viewing. O'Neil promised that there would be no surrender to "sensation seekers" demanding objectionable film fare and dirty words would be deleted from legit offerings. WHCT would adhere strictly to its obligations as an FCC licensee in this regard, he said.

—Enjoyment of feature films in wide screen and color would be impaired substantially by transmission in black-and-white to a tv screen. Also, Cohn brought up the question of such distractions to the subscription viewer as ringing telephones and doorbells.

—RKO's experiment would be "meaningless" as an indicator of how pay tv will work on a nationwide basis. It will show, Cohn charged, that only the rich can afford the "unconscionable" fees RKO will impose. RKO envisions an installation charge of up to ten dollars for the decoder and a 75-cent weekly rental fee. The programs will cost from a quarter up to $3.50. Cohn argued that Zenith, developer and manufacturer of the Phonevision decoder, will extract a 25% profit from its sales in the Hartford operation.

A planned frontal assault on the RKO project by National Assn. of Broadcasters fizzled when Chairman Ford thumbed down a statement to be read by NAB vice president for tv Charles H. Tower. Irrelevant and objectionable, Ford said. The statement, distributed to the press and NAB members, charged that tollvision would corrode programming over advertising channels and give the public less choice.

Hurtful To TV?

Tower was put on the stand for questioning by NAB counsel Douglas Anello on the adverse effects of pay tv on free outlets in Hartford, but nothing was brought out which damaged RKO's case. It ended with Stephens of the Broadcast Bureau expressing doubt that Tower knew enough about the Hartford situation to qualify as an expert witness.

Final witnesses in the hearings were Zenith president Joseph S. Wright, Teco prexy Peter Van Beek and producer Leland Hayward.

Wright estimated that Zenith has sunk about $10,000,000 into Phonevision and did not expect to recoup any of it during the Hatrford test. He also said that he had helped in the search for programming by contacting such filin execs as Jack Warner and Ben Kalmenson of Warner Bros.; Spyros Skouras of Fox; Abe Montague and Paul Lazarus of Columbia; and Robert Benjamin of United Artists.

Van Beek said Teco, charged with coming up with programs for Hartford Phonevision, has initially set aside about $100,000 to acquire options on material. Teco would profit two ways in the venture—from the sale of programming to Hartford Phonevision and from a percentage of the operation's gross.

Sperling Non-Exclusive; At Both WB, Columbia

Hollywood, Nov. 1.

Milton Sperling, longtime Warner producer, will produce indie slate of four pix for Columbia Pictures under deal wrapped up over weekend with Sam Briskin. Deal provides that Sperling continues his production activities at WB, both studio arrangements being non-exclusive.

He starts Col pact after his next for WB, "Marauders," latter to start in January.

USSR in Frisco

Continued from page 5

Russians, they didn't comment to their American guests.

Party, itself, consisted of huge table laden with Russian delicacies, as much liquor as anyone wanted, dancing to four-piece band.

Karaganov, with Herman Weinberg and Darius Milhaud, is a juror and figures to push "Ballad of a Soldier" as best picture of the 20 (from 19 nations) being exhibited. Chances are he'll also plug for Tchukhrai for best director award.

Because Karaganov's the only Russian who speaks more than a few words of English, he's been getting biggest share of interviews. Among these have been a Bob Thomas column for AP and Paine Knickerbocker's column in the Chronicle, where he's quoted as saying he's never under any pressure to alter his reviews in Moscow.

Said Charles Einstein's Frisco Examiner column: "Surely the fact that the Soviets were the only ones to send a major delegation to the San Francisco Festival may not be ignored."

That probably sums up much local feeling as well as anything, with politics pushed into a separate compartment of thought.

Phillipines

Continued from page 3

Philippines is a simple matter in terms of budget. While some of his pix have run into the above-$100,000 category, his average picture budget runs between $30,000 and $45,000, with pix turning out two hours or more in running time. "Cry Freedom" was a $100,000 pic, Bayer noted, explaining it was done on location and with 7,000 extras. "Had the picture been made in the United States," he pointed out, "the budget would have been more like $500,000."

Bayer stated there are four major film studios and 13 independent studios in Manila alone and that together they turn out 350 to 400 films a year. "The Philippine market is tremendous," Bayer said. "Many movie fans see two and three films a day because there is little other entertainment. When they run out of good pictures they stand in line for the bad ones.

Bayer remains here through Nov. 12 and expects to return in March to work out final details on his co-production deals.

Value Line

Continued from page 5

careful upgrading of quality, plus revamped distributor pricing arrangements and tighter control of costs. So says Bernhard.

Decca went off in a different direction. Sale of the U studio eliminated the stress on Immediate need for pictures, and overhead concern. Pictures could be made at the most feasible times and places. Mass production was abolished and this led to a significant (several millions in annual savings) cutdown in distribution setup. Instead of 32 regular-sized branch offices, there are now only 10, with 22 supplementary sales units.

U has had more time for its individual production as a result and has taken advantage of the promotional opportunities provided by this same extra time, Bernhard points out.

Swinging On the Golden Gate

San Francisco, Nov. 1.

Dick Brandt in from New York and huddling with Frisco Fest boss **Irving M. Levin** about selling Frisco Fest as a local tv package in 1961 and possibly selling it nationally thereafter . . . also in from New York was **Nat Weiss**, out of **Charles Einfeld's** 20th-Fox office . . . **Gerald Sevearn**, aide to **Jay Frankel**, acting as interpreter for Russians . . . big party tossed by Foreign Film Theatre Owners of Northern California in lobby of 4,500-seat downtown Fox—the hosts, on hand, were **Irving Ackerman, Roy Cooper, Martin Foster, L. S. (Ben) Hamm, Gerald Hardy, John Parsons, Herbert Rosener, Maury Schwarz and** (because of the site) **John Klee**, Northern California division manager for Fox West Coast circuit.

Following screening of **Erwin Leiser's** "Mein Kampf" Friday (28) night the sellout crowd at the 1,000-seat Metro sat in absolute silence, stunned by shocking brutalities exhibited on screen . . . Then Russian delegation tossed black-tie party for about 100 persons after "Mein Kampf" screening . . . other parties included one at Iranian consul's **(Majid Rahnema)** home (and office) and one Sunday (30) at Pakistani consulate.

Consensus seems to be best short so far seen was "Berlin Kaleidoscope," which preceded Denmark's "A Stranger Knocks" . . . **Diane Varsi** showed up for "Mein Kampf," stood briefly for introduction . . . **John Steinbeck** failed to make screening of his "Flight," showed two days later—he's reported to be happy with filmed results, but picture took an awful critical panning locally . . . **Robert Kronenberger** sticking for whole fest . . . AP's **Bob Thomas** pulled out after filing five stories . . . German "A Man Goes through the Wall" proved to be comic surprise.

Frisco Film Fest Reviews

Continued from page 6

would fit in more than a few U.S. situations, though it might have one definite possibility: with an English soundtrack it might make a pretty good kids' picture.

But whether it plays the Western Hemisphere or not, the Shaw Brothers ought to clean up with the "Overseas Chinese" throughout Southeast Asi *Stef.*

Les Jeux de L'Amour
(The Love Game)
(FRENCH)

Films Around the World release of AJYM production. Stars Genevieve Cluny; features Jean-Pierre Cassel, Jean-Louis Maury. Directed by Philippe Le Broca. Screenplay, Genevieve Cluny, Philippe De Broca, Daniel Boulanger; camera, Jean Penzer. At Frisco Film Fest. Running time, 83 MINS.

Victor	Jean-Pierre Cassel
Suzanne	Genevieve Cluny
Francois	Jean-Louis Maury
Client	Robert Vattier
Consumer	Claude Cerval
Driver	Pierre Repp

This brioche may be just what the baker ordered in France, but it falls pretty flat in the U.S., with or without translation.

It is supposed to be a French romp—and contains plenty of romping, though a sophisticated U.S. audience could hardly imagine what U.S. Customs was worried about in holding up its importation.

Story centers on a girl (Genevieve Cluny) in her mid-20's who wants to marry the artist (Jean-Pierre Cassel) she's been living with two years. He doesn't buy until his best friend (Jean-Louis Maury) starts making goo-goo eyes at the girl. Then he agrees.

The trouble with all of this is the men. They posture outrageously, indeed, almost sickeningly.

Occasional individual scenes are funny, and Miss Cluny is an arch and pleasant actress. Jean Penzer's camera work in and around Paris is stunning. Doubtful bet even for U.S. art houses. *Stef.*

Era Notte a Roma
(Night in Rome)
(ITALIAN)

San Francisco, Oct. 21.

International Golden Star Film production. Stars Giovanni Ralli, Sergei Bondarschuk, Leo Genn, Peter Baldwin; features Renato Salvatore, Hannes Messemer. Directed by Roberto Rossellini. Screenplay, Roberto Rossellini, Diego Fabbri, S. Amidei, B. Rondi; camera, Carlo Carlini; music, Renzo Rossellini. At Frisco Film Fest. Running time, 130 MINS.

Esperia	Giovanni Ralli
Fyodor Nazukov	Sergei Bondarschuk
Michael Pemberton	Leo Genn
Peter Bradley	Peter Baldwin
Renato	Renato Salvatore
Commandant	Hannes Messemer

Roberto Rossellini's latest essay on World War II is about a third too long, but ith judicious cutting and tightening might be successful in U.S. specialty houses or, conceivably, could go into general release.

Picture concerns plight of three Allied prisoners who have escaped after the 1943 Italian surrender. The three—an American (Peter Baldwin), Englishman (Leo Genn) and Russian (Sergei Bondarschuk)—are aided by a beautiful, young black marketeer (Giovanni Ralli) and smuggled into a Roman attic.

Germans, assisted by informers, still control the city and the underground has to hide the soldiers until they can escape to Allied lines. Bulk of the film's occupied with the soldiers' and girl's close calls.

Eventually, the Russian is killed, as is the girl's fiance (Renato Salvatore). In final scenes the Briton kills the informer who caused death of the Russian and the girl's fiance—the informer in the midst of trying to seduce the girl. Final frames show the Allies entering Rome.

Picture is quadro-lingual, which is interesting. Chunks of English, Russian and German are used, together with the predominant Italian. But too many scenes simply are too long and have too much talk for what, essentially, must be an action picture, no matter what "message" Rossellini's trying to put over (message, lousy). Some blame for length and script's turgidity must be placed on Rosselli

On the other hand, the acting is excellent, especially among the Italians—the Yank, Briton and Russian tend to be stereotyped. And Rossellini has injected some interesting business about a princely Roman family and about the church's part in the underground. Furthermore, there are plenty of the old, arty Rossellini touches and Carlo Carlini's camera work is splended. Sound dubbing on this particular print is poor, but presumably can be corrected.

This could go—IF the proper cutting's done, and it has some exploitation possibilities. *Stef.*

Jem's 11-States Rights

Hollywood, Nov. 1.

Jem Film Distributors Inc., has taken over distribution of "Heaven On Earth" and "European Nights," Eastman-color European productions, in the 11 Western states, Hawaii, Alaska and Guam.

Seymour Borde, company head, has appointed Jack Erickson to rep Jem in San Francisco. He formerly was in 20th-Fox' Frisco branch.

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WHOSE COMPUTER D'YA DIG?

Dilemma Priced at $30,000,000

Everybody at CBS-TV from prexy Jim Aubrey down has a "plot" to free "The Witness" from its 7:30-8:30 "kid time" on Thursdays and move it to a later time. All that stands in the way is a sponsor named General Foods, which has more than a little leverage at CBS-TV with annual expenditures of better than $30,000,000 with the network.

That the 7:30 time and "Witness" are a mismatch is acknowledged freely at the web. Execs would like to move it to 9-10, thereby establishing it in a more sensible time period and getting a half-hour jump on "The Untouchables" to boot. But 9-10 is General Foods all the way, and at the moment GF isn't inclined to budge.

At 9, GF has "Angel," and it's tied to a 52-week commitment on the show. At 9:30, it has Ann Sothern, with a somewhat shorter commitment. Last spring, CBS took on "Angel" but pleaded with GF to drop the Sothern show, or at least to find some other time period. GF insisted, and after some hassling CBS gave way, prepared to write Thursday off as pretty much of a loss.

Now, however, along comes "Witness," which hadn't even been considered during the CBS-GF discussions. The more CBS sees of it, the more they like it and the greater their conviction it could do well in a later time period. But no soap, at least right now. Web probably would be willing to settle for an even 9:30 start with "Untouchables" if the Sothern show could be moved, since it could then switch "Person to Person" at 10 to another slot. What hurts the brass about the current situation is that they know "Witness" won't make it at 7:30, regardless of quality.

Meanwhile, though there have been no cancellations on "Witness" yet, the network figures it probable that it will lose two of its four bankrollers come the first of the year. Esquire Boot Polish and Schick Razors are primarily seasonal advertisers in for the big Christmas push, and while they could continue with the show, they have 13-week cancellation privileges. This doesn't help "Witness" any either.

So CBS is feeling its way to see if any juggling of the Thursday night lineup can be accomplished. But very gingerly—$30,000,000-a-year sponsors don't grow on trees.

CBS Radio Program Pattern Set; 19 New Info Shows, Sports, News

Final pattern of CBS Radio's added news and informational programming starting Nov. 28 has been set, and it adds up to 19 new informational shows, 10 new five-minute sports segments and 27 10-minute news reports and analyses per week.

Web has inked Zachary Scott and Jerry Coleman, ex-Yankee, to augment its regular news staff. Moreover, it has assigned specific newsmen to specific shows, such as David Schoenbrun for an 11:30 a.m. "Your Man In Paris" strip not confined to straight news but containing anecdotes, interviews, etc.

CBS estimates that all told, the new programming plus special public affairs shows will exceed the total airtime weekly of the six soapers, two half-hour dramas and the variety strip they will replace.

Coleman will do 10 five-minute sports shows each weekend, covering news, analysis and human interest features. Coleman's shows will augment the web's five-minute "It's Sports Time Strip" with Phil Rizzuto and Pat Summerall. Scott will do a 12:30 p.m. strip titled "Man and Wife," narrating famous

(Continued on page 40)

Progress

It's taken six weeks of negotiation between the American Federation of Television & Radio Artists and the tv and radio networks, but they've finally come to an agreement on something. It's the only thing they've definitely agreed on during talks on a new contract:

Child actors will not be permitted to audition for jobs during school hours.

CBS-TV Dickers 'The Good Years'

Walter Lord, whose "A Night to Remember" remains one of television's memorable efforts, may be represented on tv again via his current bestseller, "The Good Years." CBS-TV is negotiating an option on the book, which covers the period from 1900 to the First World War, as a possible vehicle for Leland Hayward for a treatment in the vein of "The Fabulous Fifties" and the upcoming "Gershwin Years."

Lord, a former J. Walter Thompson exec, hit paydirt on his first book in "Night to Remember," the sinking of the Titanic, which Kraft adapted for its series and subsequently repeated. Since then, he's written a book on the attack on Pearl Harbor and the current "Good Years."

Same period has already been treated on NBC via the "Project 20" special, "The Innocent Years." But a Hayward treatment, of course, would be far different from the documentary approach of "Project 20."

Life Mag's 500G 25th Anni Spread Set For NBC-TV

Life magazine, to celebrate its 25th birthday, is going to sponsor a 90-minute special on NBC-TV, and the blueprint is reminiscent of tv's early corporate celebrations by General Electric and General Motors. Perhaps priced not quite as high as either the GE or GM spec, "25 Years of Life" is reportedly going to cost nearly $500,000 to produce.

A music-variety format, "25 Years of Life" will take up a 90-minute period on Thursday, March 2. Slot is from 9:30 to 11 p.m.

One of major aspects of "25 Years" is the promotion potential. No details are available, but various observers are conjuring up images of full-page (free) spreads in Life, maybe Time, plus the strong probability of a regular Life story on the construction of the NBC special. Young & Rubicam, Life's agency, is responsible for the deal.

Ray Heatherton Show

Ray Heatherton has been signed by station WFYI, Garden City, L.I., to produce and perform in a daily chitchat show about show business in general called "The Seven Lively Arts."

Heatherton emceed "Luncheon at Sardi's for several years and did a children's tv show, "Merry Mailman."

ELECTION NITE'S BIG RAZZMATAZZ

By ART WOODSTONE

Television is felt to have performed in the last five weeks a feat of incalculable importance to the Presidential campaign. Now, with some luck, television also will probably be first in 1960 to foretell which man—Kennedy or Nixon—is the next President of the United States.

On Election Day, Nov. 8, the three networks will employ 2,900 men and women to gather and disseminate to a promisingly substantial part of the electorate the latest data on the fortunes of the two men. They will also have three forbiddingly complex machines to "project" and "extrapolate"—yet never to "predict," since that's a dirty word in computation—whether the next administration will be Republican or Democratic.

If the people who feed CBS' new IBM 7090, NBC's new RCA 501 and ABC revised Remington-Rand Univac don't make any drastic mistakes and if the early voting returns aren't perspiringly tight, viewers should have the answer by 9 or 9:30 p.m., times when some of the Presidential polling places around the country are closing up.

Each of the networks, having had three other tries to work out the kinks, say that the production of Election coverage will be simpler than ever before. Yet viewers will be enabled to see a wider range of statistics and hear more intricate shadings of interpretation and reportage than ever before.

NBC, CBS and, in much the same measure, ABC will translate for viewing voters how things are coming out in terms of racial blocks, religious blocks, geographic blocks and party lines. They'll be able to see, and perhaps to follow, breakdowns city by city, state by state and region by region. They'll see panoramic electric boards in the studios and hear reporters on location. It's not as if they couldn't hear and see many of the same things in 1956, except that this time up 1960 the networks promise more clarity and purpose.

No longer on NBC will viewers catch glimpses of bodies hurtling around Studio 8-H, because all the cameras will be nine feet off the ground, so that messengers, floor managers, and sound men and tv camerame on coffee breaks and select visitors will be able to walk upright and thus remain beneath the impersonal eye of the live cameras. Hearing this, CBS said it has avoided human miscellani all along, which brings up another point:

Somebody's Gonna Crow

The tv networks and their radio sisters will, just as they did during the summer political conventions, be vying tenaciously for top tv honors. If 7090 is first in picking a winner on Nov. 8, CBS won't keep it a secret in the Nov. 9 press bundle. If 501 wins the sweepstakes, NBC will crow, and should Univac take the decision that fact will be publicized post haste by ABC.

ABC says it has 1,000 men and women, in studio TV-I and in the

(Continued on page 39)

Bob Hope to Guest On Bobby Darin's Special

Hollywood, Nov. 1.

Bobby Darin's first tv special, to go out Jan. 31 over NBC-TV in a 9 p.m., slot, will be jointly produced by singer's Ferrion Inc., and Bud Yorkin-Norman Lear Tandem Productions Inc. Revlon will sponsor.

Bob Hope is set as guest star, resulting from a reciprocal agreement in which Darin performed on Hope's season-opener Oct. 3. Steve Blauner, Darin's personal manager, set deal and will act as exec producer for show. Tandem will function in the production, direction and writing areas.

Soap Opera Performers, Writers, Bumped by CBS Axings, Setting Up Own Syndication Operation

A band of former radio soap opera performers is seriously considering going into the radio syndication business. Purpose is to keep working now that CBS has cancelled "Ma Perkins," "Right to Happiness," "The Second Mrs. Burton," "The Couple Next Door" and the 25-minute daily adaptation of "Best Sellers."

Originally, a suggestion was tendered that AFTRA, the radio actors' union, go into the syndication business, and another idea put forth was for the actors to chip in and buy their own station to continue producing soaps. Both ideas gave way, however, to the present plan to hire a studio, produce more of the same CBS soaps and then distribute them via an actor-writer owned syndication company.

John Young, who was on "Right to Happiness," recently sent out 200 letters to CBS affils to find out the degree of interest. Soon, he's expected to send letters to NBC, ABC and Mutual affils and to indies. Young and Virginia Payne, president of AFTRA and the former "Ma Perkins," are leaders in the group. Miss Payne said that they've been requesting 12% of the applicable station rate for supplying each soap, all of which, save for "Sellers," are in 15-minute daily form.

So far, there is no indication whether the group of actors will go ahead with the plan. The formats, according to Miss Payne, belong to the writers, not CBS, so that the writers and actors will team up on the deal. As for the actors, she explained, they won't seek a proift for themselves, merely a continuation of salaries as close to their old CBS ones as they can get via syndication.

Touche

Robert Saudek and his production crew on Sunday (30) taped the first "Omnibus" entry of the season, "He Shall Have Power," dramatizing the role of the American presidency, which will be shown Nov. 13 on NBC-TV.

Michael Tollin had just finished his segment, portraying Lincoln, moving scripter James Lee to crack to Saudek:

"He now belongs to the agents."

Ted Williams In 50G NBC Dickers (A la Durocher)

Ted Williams, who had been near a deal with ABC-TV, has shifted his gaze to NBC-TV, where the newly retired Boston Red Sox outfielder is in line for a $50,000 broadcaster-public relations (a la Leo Durocher) job. Contract has not been signed yet, but NBC figures Williams can handle on the air color and play-by-play and also tour for the company, making speeches and generally keeping up good will for NBC.

Job is obviously patterned after the old Durocher post. Before he quit NBC, Durocher was said to be making in the vicinity of $125,000 per annum.

What diministed Williams' interest in ABC-TV, or vise versa, is not known, but that deal looked hot just a fortnight ago. Since then, word has gone out that retiring Yankee manager Casey Stengel will move into the ABC-TV sports picture. This is something of a switch, because, originally—after Stengel and the Yanks parted ways—the manager was talking to NBC-TV.

Like Williams proposed job, Stengel would not only do airtime chores but probably get involved in the public relations image of ABC in that he, too, would travel and speak for the network.

Danny's Dandy Arbitron

Danny Kaye's tv debut scored heavily on the Arbitron front Sunday night (30), pulling down a fat 30.5 average for the 8-9 hour and giving CBS-TV a 47.9% share of audience. His ABC competition, "Maverick" and "Lawman," managed 15.9 and 15.1, while NBC's "National Velvet" and "Tab Hunter Show" ran last with 10.1 and 10.3.

Other weekend special was also on CBS, the two-part "Scarlet Pimpernell," which didn't fare so well. On Friday, it averaged 14.7 on the 7:30-8:30 hour, topped by "Dan Raven" with a 15.2 average on NBC. ABC's "Funday Funnies" had 13.4 and "Harrigan & Son" 10.8. On Saturday, "Pimpernel" again lost, doing even worse. It pulled a 12.3 average for the 7:30 hour, vs. 21.5 for NBC's "Bonanza" and 15.2 for ABC's "Roaring '20s." Latter, incidentally, soared spectacularly from a 9.5 for the first half-hour to a 20.8 in the second half.

Don Cash to Berlin

Berlin, Nov. 1.

Don Cash has resigned as v.p. in charge of production of Intercontinental Television in Paris to join Fernsehgesellschaft der Berliner, Tageszeitungen, the new commercial station in West Berlin scheduled to take to the air Jan. 1, 1961.

John Mitchell's Bowout at ABC

John Mitchell and ABC split over the weekend. Veteran Paramount Theatres executive and one-time topper of ABC-TV, Mitchell and American Broadcasting-Paramount Theatres toppers broke over what were reportedly policy differences.

Mitchell, who left New York and the tv network side a few years ago to become boss of KGO-plus-tv, ABC's owned & operated stations in San Francisco, (and not to be confused with Screen Gems' John Mitchell) shifted last spring to the net's international operation. He became general manager, under Don Coyle, of ABC's Central American TV Network, and he worked mostly out of San Jose, Costa Rica.

With his departure, only one top holdover from the old Paramount Theatre days of AB-PT prexy Leonard Goldenson remains. That's AB-PT financial boss Si Siegel. Having gone before Mitchell were Bob O'Brien, Jay Rabinovitz and Bob Weitman, all onetime major execs with Par.

Ron Cochran Set To Helm 'Face New York'

Ron Cochran, for years the key newsman at WCBS-TV, N.Y., until his recent moveover to the CBS News network side, returns to the flagship station this month, but under somewhat different circumstances. While retaining his network status, he'll serve as moderator of "Face New York."

"Face New York" will be the WCBS-TV local edition of "Face the Nation," holding forth on an every-third-week basis. Panel of newsmen haven't been picked yet for the premiere, set for Nov. 28.

AFTRA's In-Perpetuity Toll Plum With a Lifetime Gross Incentive For Performers in Telemeter Pact

Toll video will pay actors several times more than they've ever before earned—if it is successful, and if it is a failure, then the actors have conditional guarantees that could mean they will still receive more than they earn presently from free television. But, judging by the generosity of a deal reached in behalf of actors, at least one toll video producer must figure that business will be highly successful.

Telemeter, the toll video division of Paramount, and the American Federation of Television & Radio Artists, after months of negotiation, last week reached agreement on a contract that, for a start, guarantees scale performers 5% of the producer's gross, in perpetuity, for each pay-tv program made.

The Telemeter agreement is seen as a minimum for all other toll contracts with AFTRA. It will also serve as a basis for Screen Actors Guild since the two unions now have a close working arrangement.

Plus 5% of the lifetime gross of each toll tv program, scale players in AFTRA are guaranteed an initial payment for each Telemeter production. It amounts to one-and-one-half times the rate for equivalent free programming on network television. "The Consul," Telemeter's first production, will pay actors on the basis of present AFTRA-network fees, but the one-and-one-half on other toll stanzas will probably be based on whatever new fees are contained in the free tv contract now being dickered by CBS, NBC and ABC with the union.

The difference in money between the Telemeter payment and the network payment for scale players will be put into a "players' pool" and will serve as credit against the 5% world gross. It works this way. If the network rate happened to be $100 for scale work, then the Telemeter rate would be $150—with $100 paid out immediately to the performer and the remaining $50 put into the pool, to be shelled out when enough money has accumulated. If an individual Telemeter production grosses $1,000,000 in a year in toll fees throughout the world, or even in this country alone, then the pool would contain a total of $500,000 (including the sum of the $50 advances) to be divvied up among scale players.

As further gross is obtained by Telemeter, more payments will be made into the pool, and that money, too, will ultimately be divvied among the actors in the show.

AFTRA is anticipating the possibility that Telemeter won't click on every show, and, consequently, another clause was written into the record-money contract. If Telemeter fails in any instance and decides to turn the show over to commercial tv in an effort to recapture some of its original investment, it must first pay scale players a brand new fee—one, which, again, is higher by 50% than the commercial network fee.

Coming Events

Apart from "The Consul," Telemeter is understood to have a dozen other toll tv productions lined up for production within coming months. Probably the first will be a pay-tv adaptation of Gilbert & Sullivan's "Mikado."

Others range from converted Broadway plays and musicals to "other cultural events." It is believed, in the latter category, Telemeter seeks a hand from the Metopera.

CBS-TV's SRO On Holiday Specials

CBS-TV has all but locked in its Thanksgiving Day specials with a pair of fat sponsorship deals. Campbell Soups has picked up all of the web's 90-minute parade sponsorship in the morning, while Ford Motors has bought an additional Leonard Bernstein New York Philharmonic concert for late afternoon.

Campbell will bankroll the three-city parade coverage in full. CBS picks up parades from New York, Detroit and Philadelphia over the hour and a half span. Deal set via BBDO.

Bernstein concert will be the filmed presentation of the Philharmonic's recent concert in West Berlin, at 5-6. It makes the fourth Bernstein concert scheduled by Ford. Three others are a Christmas Day repeat of Bernstein's "Ford Startime" show last year on NBC with Marian Anderson and the St. Paul's Boys Choir, to be followed by new 90-minute concerts in January and February. Kenyon & Eckhardt set the deal.

Stubby Kaye Into 'My Sister Eileen'

Screen Gems is adding Stubby Kaye as a permanent member of the cast of its "My Sister Eileen." He'll portray an agent for the title character with a crush on her older sister, Ruth, who's portrayed by Elaine Stritch. Kaye moves in with the sixth or seventh episode.

Idea is to strengthen the comedy series by giving it added warmth with Kaye. He was last seen as a series regular last season on "Love and Marriage."

Byron Paul Quits CBS For Coast Telepix Work

Byron Paul, longtime CBS-TV staff director, is quitting the network to move to the Coast and enter the freelance directing field in telefilms. He's already done a couple of "Have Gun, Will Travel" segments and decided to move out.

Paul, who directed many CBS-TV live series over the years, was last on "The Verdict Is Yours," as the regular director until the daytimer moved out the Coast.

Allstate No Longer Sore at CBS, Buys Into Sun. TV 'Line'

Allstate Insurance, which left CBS-TV in a huff last spring when it was first promised and then denied sponsorship on the Garry Moore show, is returning to the network Dec. 25, when it assumes alternate - week sponsorship of "What's My Line?"

The Sears, Roebuck insurance subsid grabbed the deal when it learned that Sunbeam is quitting as alternate with Kellogg effective that date. The Sunbeam budget won't permit year-round network sponsorship, and since its "Line" commitment was on a calendar year basis, it's due to expire the week before Christmas.

Allstate hassle with CBS stemmed from the fact it had been promised one-fourth sponsorship of Moore this fall. CBS had to back down on the deal when Moore refused to accept four alternating sponsors for the show and insisted on a maximum of three. Allstate went over to NBC and bought a quarter of "Thriller."

The "Line" buy raises some speculation as to Allstate's intentions regarding "Tiriller" and NBC. Buy was described as being out of an enlarged budget, which would mean that its "Thriller" status at the moment is unchanged. But even if extra money is involved, a two-show advertiser like Allstate would be in a far better discount position on a single network. Moreover, though happy enough with the ratings achieved by "Thriller," Allstate has been unhappy with the program content and has had some doubts about whether the show is right for the "insurance image."

Dr. Burke's Met Series

Dr. Albert Burke, former Yale professor and currently a tv producer-commentator, has been signed by WNEW-TV, the Metropolitan Broadcasting outlet in N.Y. for several on-the-air chores, including a new half-hour series of news-essays and to serve as anchorman for the station's election coverage next Tuesday (8).

Nielsen Updates 24-City Scorecard

Newest 24-city report off the Nielsen beltline—for the week ending Oct. 23—shows ABC-TV ahead of the pack, but a good deal less strongly than in the Oct. 16 multi-city. Moreover, the report indicates a good deal of switching and suggests that the overall pattern is far from determined.

The report, covering 51 half-hours in prime time, gives ABC the lead in 20 of them, with CBS just behind with 19 and NBC again last with 12. Last report found ABC ahead in 26 half-hours, CBS in 17 and NBC in six. New report finds ABC ahead again on Sunday, Monday, Thursday and Friday, with CBS taking Tuesday and Saturday and NBC Wednesday. One night — Tuesday — changed hands, going from NBC to CBS.

Total of 10 half-hours switched in dominance. Dramatic example was Tuesday at 9, which in the Oct. 16 report had "Thriller" first, "Stagecoach West" second and Tom Ewell third but in the latest report doing a complete turnabout with Ewell first and "Thriller" last.

Top 10 lineup for the report finds ABC and CBS sharing honors with four shows each, and NBC with two:

Gunsmoke (CBS)	40.3
Untouchables (ABC)	34.0
Have Gun (CBS	31.8
Wagon Train (NBC)	30.3
My 3 Sons (ABC)	29.1
Real McCoys (ABC)	27.8
Candid Camera (CBS)	27.4
Lawman (ABC)	26.5
Red Skelton (CBS)	25.8
Bob Hope (NBC)	25.6

Capra in N.Y. for Directors Guild Contract Dickers on Live TV, Radio

Key to Directors Guild of America's forthcoming demands in live television and radio will be adjustment of basic scale to bring directors in all media to parity on salary minimums. Outlining the overall concept, prexy Frank Capra asserted the union doesn't expect to win all in one year but will start ball rolling immediately.

Proposed demands were submitted for approval at weekend semi-annual national board meeting in N. Y., attended by Capra and 11 other reps of the Guild's Hollywood branch. Eastern group, more involved in live tv than is the local org, has been working on demands which will be made to the television and radio networks.

Present contracts with the webs expire Dec. 31, and Capra noted he anticipates no problem in signing a new contract by that deadline. "The networks' representatives sat in on film negotiations," he said, explaining the lines of communication already have been established.

Capra explained live tv scale for directors is "somewhat below" minimums in film and that scale for stage managers and associate directors is even more unequal.

Differences in working time, etc., prevent the two media—live tv and filmed tv—from being compared straight down the line. As an example, however, directors in tv film receive minimum of $650 per week. Figuring six working days per half-hour film, the director then would receive at least $780 per half hour of tv film. With working time specified, the direc-

(Continued on page 40)

'ARABIAN NIGHTS' AS FINKEL SATIRE

Hollywood, Nov. 1.

Four hour specials, diverse in format, have been blocked out by Bob Finkel's own packaging it for the Chevy Show this season. For the first time on the Sunday series a book musical will be performed.

He will lead off Nov. 27 with an "Arabian Nights" satire costarring Janet Blair, John Vivyan, as a song-and-dance man, and Louis Nye as the genii. Next spec, Jan. 1, ill be called "Headliners," with top club acts allowed to perform the specialties for a full nine minutes. Booked are George Gobel, Peggy Lee, Frankie Avalon and Percy Faith's orchestra of 40 pieces.

"The Happiest Day," book musical by Irvin Graham, will fill the April 23 date. Starred are Craig Stevens, Janet Blair, Charlie Ruggles, Tony Randall and Fred MacMurray if he is available. Book relates the story of a guardian angel who fulfills every wish. As the last of the specials, Jose Ferrer will be starred in "Something Old, Something New," in which the older man gets the girl. Interspersed will be vignettes by Ferrer on "Cyrano," "September Song" and "Caesar and Cleopatra."

If You Wanna Buy 'CBS Reports' It's Gotta Be On A 'No Peeking' Basis

By BOB CHANDLER

A revolutionary new "no peeking" sales policy has been adopted by Fred Friendly and Ed Murrow on the "CBS Reports" series with the full blessing of CBS' prexy Frank Stanton and CBS-TV topper Jim Aubrey. Under the policy, no sponsor may see a "CBS Reports" edition until it is actually on the air—if it wants to buy it sight unseen that's fine, but CBS would rather lose the sale than show the film in advance.

That's what very nearly happened last week when Philip Morris first refused, then recanted and bought Thursday's (27) "Money and the Next President"—sight unseen. On Monday (24), Philip Morris execs converged on CBS with orders from PM prexy Joseph Cullman to screen the "Reports" segment. Friendly and Murrow, who had warned the cigaret company in advance they would not show the film to anyone, refused to screen it for them. The execs stomped out and deal looked dead. But the next day, PM changed its mind and bought the show sight unseen.

The blind-buying policy is being justified by Friendly and CBS on the basis that this is a new brand of television journalism, based on the prestige, the reputations and the integrity of Murrow, Friendly and CBS. Sponsor is buying a concept and people, and while he's informed as to the subject matter to be undertaken, he has no more right to see the actual treatment than an advertiser has the right to ask for an advance copy of Arthur Krock's next-day's column in the New York Times or Walter Lippmann's in the Herald Tribune.

That's the approach being taken by CBS, and on a take-it-or-leave-it basis, with the network willing to sustain "Reports" than permit prospective sponsors advance screenings. It will obtain with the next "Reports" segment, "Harvest of Shame," on Nov. 25, and with every one after that as well. Ironically, Philip Morris is considering purchasing sponsorship of the third show as well. "Shame" deals with the plight of migratory farm workers.

Friendly laid down the law—and CBS backed him up—after, with some advance misgivings, he agreed to screen the "Reports" opener, "The Year of the Polaris," to a couple of prospective sponsors. One of them, interested in the show, made a purchase of the program conditional upon some changes in the content, and Friendly and CBS told the sponsors to forget it. Philip Morris also screened "Polaris" in advance and bought it as is, without any suggestions. But it was told at the time that regardless of any possible interest it might have in future segments, it would be permitted to see the film in advance.

Policy, however, carries with it an auxiliary rule to the effect that an advertiser purchasing a multiple commitment on "Reports" may pull out, without penalty, of any individual segment he feels to be too controversial or embarrassing for his auspices. On the face of it, there could be some such instances for the future. One show is "The Labor Day Massacre," which an auto company, for example, might not consider the best public relations tiein, especially if the show is critical of the auto industry.

CBS established this particular facet of sales policy earlier this year when it allowed Goodrich to pull out of its "CBS Reports" special devoted to the segregation problem in the South. Web feels it doesn't want to hold a club over a sponsor with no hankering to be involved in too controversial a subject. But the "no peeking" policy will stand as a hard and fast rule.

MCA's 9 Months Earnings at Peak

MCA Inc. set a record nine-month earnings during the period ending Sept. 30, with a 30% increase over the comparable 1959 period, according to Jules C. Stein, chairman of the board.

Earnings before taxes were $9,251,346, as against $7,212,033 for the '59 period. Net income after taxes totaled $4,484,073, compared with $3,496,333 for the nine months last year. After preferred dividends, net equaled $1.11 per share as against 86c last year.

Third quarted earnings also rose. Net income after taxes reached $1,354,626, compared with $1,039,025 for same quarter of '59. After preferred dividends, earnings equalled 33c a share, as against 25c in the '59 quarter.

Bump 'Raven' For 2 'Happy' Shows

NBC-TV is going to program a happiness hour to replace the brooding detective "Dan Raven" by the second Friday in January. When the Screen Gems action-adventure series, which is fronted by Skip Homeier, goes off after 13 60-minute episodes, two half-hour series will take its place and they are "Happy" and "One Happy Family."

"Happy" will be a continuation of the summertime series that filled part of Perry Como's Wednesday hour during the singer's vacation. It comes from Como's shop and was peddled by GAC, Como's agent. "One Happy Family" will be based on a Goodson-Todman tv film pilot.

"Raven," based on the exploits of a fictional detective lieutenant of police who works Hollywood's Sunset Strip, is the first of the new '60-'61 shows definitely marked for the retirement list. Presently, it carries participations, some of which run until the Jan. 6 retirement date. "One Happy Family" is reportedly taking the 7:30 time and "Happy" the 8 slot, which together make up "Raven's" time.

$100,000,000 CBS-TV DAYTIME

NBC-TV's Big Weekend Tint-Up

For promotional purposes, RCA got NBC-TV to make Friday, Nov. 11, "Color Television Day" and, later, it was turned into a "Color Television Weekend," covering all but utside produced telefilm programs from the orning of Friday (11) through the ight of Sunday (13).

Concentrated tint program push is to stimulate further sales of color tv sets by demonstrating the advanced state of multichromatic feeds.

Big color concentration is still on Fridays, where NBC can convert everyone of its daytime ommercial programs to color. From the 6 a.m. "Continental Classroom," which is always in color, NBC will colorize "Today," "Dough Re Mi," "Play Your Hunch," "Price Is Right," "Concentration," "Truth Or Consequences," "It Could Be You," "Jan Murray Show," "Young Dr. Malone," "From These Roots" and "Here's Hollywood." In the evening, the tinted flesh tones of Huntley and Brinkley will share billing with the news, and, afterwards, "The Bell Telephone Hour" will be in color. (Rest of sked is film stuff that cannot be converted from monochrome to multichrome in time.)

Saturday (12), the new "Shari Lewis Sh ," "King Leonardo," "True Story" will be tinted. "Bonanza," at night, will be the color entry. All of these Saturday shows, but for "Story," are normally colorized.

Sunday (13), the schedule of tint reads "Eternal Light," "Professional Football," and "Meet the Press" during the day, and "Shirley Temple Show," "Chevy Show" and "This Is Your Life" at night. Only Miss Temple and Dinah Shore's "Chevy" mally seen in color on Sundays.

TV in Britain Comes In for Some Scathing Blasts From Church, Govt.

London, Nov. 1.

Television was rapped over the knuckles last week in two speeches, one by the Home Secretary, R. A. Butler, and the other by Cardinal Godfrey, Roman Catholic archbishop of Westminster. Both deplored the violence, sex and horror in some tv programs.

Butler, speaking at a conference on mass communications organized by the National Union of Teachers, said: "The BBC and ITV should improve their standards. Some tv films of horror and violence are deplorable. We should not ignore the report of the Council for Children's Welfare, which gave a fearsome and alarming account of the effect of tv on the young." The Home Secretary added: "The Independent Television Authority is under an obligation not to include anything likely to incite crime or disorder. I only hope it carries out the terms of this statute."

Cardinal Godfrey, addressing a Public Morality Council meeting, was even more forthright. He said: "Television will be a power for evil and disastrous to the nation if it allows sex and sensuality to become big business. The unceasing portrayal of killings and crime for the entertainment of old and young weakens the moral fibre and breeds a distorted idea of th alue of human life."

He continued: "tv and sound broadcasting may be instruments of good or evil. It is idle to retort that the people have a right to what they want, that they the licenses and should call the tune."

Brit. 'Behavior' Code

London, Nov. 1.

Howard Thomas, boss of ABC-TV, has clamped dow bad language in his company's programs and has issued a code of conduct which must be followed by playwrights contributing to ABC-TV's Sunday ight "Armchair Theatre" series. Says Thomas; "I never forget that what we produce goes into the home. I think swearing shows a paucity of expression both on tv and in ordinary life. I think there is too much of it on television. As an ex-writer I know the English language has a wide range of expressions and words without falling back on bad language."

Thomas's decision is regarded disapprovingly by certai authors as "a form of censorship."

Met's Nine-Month Gross $11,125,281

Metropolitan Broadcasting grossed $11,125,281 and netted $301,428 or 18c a share before goodwill mortization during the third quarter ended Oct. 2. No comparative figures for the third quarter of 1959 were furnished because of broad changes in the company's operations, according to prexy John Kluge.

Met board of directors also sent out a 15c a share dividend check for 1960, payable to stockholders of record Oct. 2 on Oct. 28. Kluge said that earnings could have justified a higher divvy, but that profits were being conserved for expansion.

Company's gross for the first 39 weeks now totals $30,393,176. Net profits before the goodwill amortization charge are $1,170,176 or 69c a share. After all charges, net income for the quarter was $287,323 or 17c a share and for the 39 weeks was $1,035,247 or 61c per share.

NBC's Don Hyatt's Special Projects Plans Jumpin'

Don Hyatt, special project unit at NBC-TV has three working producers now, plus Hyatt himself. Because of the substantial workload, however, at least two more will be needed within the next few months.

Robert Bendick, who has other NBC chores too, w assigned last week by Hyatt to develop the unit's seventh or eighth package. In half-hour form, it's called "A Man & His Journey." Bill Nichols had been previously given the overseer job for "America's Music." Gene Jones is not only in charge of the "World of . . ." and "Quest," but he's " elping out Bendick" on "Journey," which means that before long he'll have to give up one or two of his chores because of the overload.

Hyatt, plus administrating the unit, will himself produce six "Project 20" programs and that's two more than he'd done in any previous season.

Newest entry, "Man & His Journey," will cover such persons as Lewis & Clark, Charles Lindbergh, the trip of the atomic sub, Skate, and Admiral Perry. And for the first time, the special projects unit will be using actors as more than just narrators as is the case on "Project 20." There will be a narrator, but professional performers will mime th action he talks about.

BIGTIME SPURT IN GROSS SALES

In the face of a general downturn in daytime business, CBS-TV has effected $25,000,000 gross sales spurt in the past two months that is now bringing the web to an annual gross daytime billings level of over $100,000,000 a year. Though it's unlikely this figure will be reached during '60-61, the types of new business generated in the current drive makes the Columbia daytim icture look rosier than ever.

One of the new buyers is General Foods, which hasn't spent a cent in daytime on CBS-TV in the past year. GF, via Young & Rubicam, is picking up two alternate quarter-hours a week, a small enough start but highly significant in that it was Y&R which steered all the GF daytime business over to ABC-TV to launch that web's daytime operations.

No ss significant is a major purchase by U.S. Borax, curiously enough, its first ever in daytime tv, despite its housewife target. Deal, set via McCann-Erickson, calls for four alternate quarter-hours weekly, with possibly more to come. Heretofore, Borax has put all its tv money into "Death Valley Days."

French's Mustard, which left CBS-TV daytime a year ago, is now back, and in spades, with nine alternate quarter-hours a week, set via J. Walter Thompson.

Remington Rand is using daytie with two alternate quarterhours to push its electric shavers for women during housewife hours, via Y&R.

Nestle is back daytime via Saturday morning, with an alternate-week buy of "Mighty Mouse" and the possibility of every-week sponsorship after the first of the year with a Roy Rogers show. Also via McCann-Erickson.

Calgon (water softener) is in network tv for the first time with single alternate weekly quarterhour.

Lipton Tea has returned to CBS daytime with four alternate quarter-hours a week, plus another after the first of the year.

Kellogg has expanded its daytime-Saturday morning stake to the extent of a total of five and a half weekly quarter-hours, or 11 alternate quarter-hours, via Leo Burnett.

On the renewal side, Nabisco has kicked in with a big one—four alternate quarter-hours plus the weekly "Sky King" Saturday mornings, also via McCann, and on a firm 52-week basis as well.

And Best Foods has renewed its four alternate quarter-hours at least through the first quarter of next .

60% SRO Level

All of which brings the web over that $100,000,000 a year level on a gross basis. This, of course, is lowered considerably by discounts, both frequency and weekly, the latter of course extending to alternate-week nighttime sponsors who buy alternate daytime quarterhours to give them weekly status for discount purposes.

Nevertheless, the new and renewed business brings CBS to a 60% SRO level in daytime, a con-

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'Wide World' Revivals, Full Evening 'Entertainments', Selznick Specials As NBC-TV Looks to Future Spreads

NBC-TV has at least 12 90-minute specials and four two to three-hour "Evenings of Entertainment" in detailed preparation for the '61-'62 season. Eight big-size treatments for the return of a 60-minute "Wide Wide World" are also working, and a host of specials, hovering between entertainment and public affairs, are being laid out for next season by the network's special projects unit.

NBC-TV program chief David Levy is said to want either scripts or full treatments on each of these spectaculars by—the latest—Jan. 1, so that the network can try selling them five or six months earlier than they've ever been sold before. It is not rare, but, by the same token, it's hardly common for the tv networks to peddle specials so far in advance of the regular tv network selling season, and it is equally unusual for any web to pin the sale on elaborately prepared "stories."

More often, it's a case of pinning the sale of specials to a star (a concept not foresaken by any means) and to the last-minute needs or urges of advertisers.

Thus by January, Richard Linkroum, director of specials for NBC-TV, will have complete treatments on the "Evenings of Entertainment," which is basically Levy's idea and will preempt most or all of one night's tv schedule to create room for a thematic blockbuster.

There is to be—if it's sold, of course—one 90-minute original drama or, more precisely, a special program containing three original dramas, geared for a single female star. The network believes that this trilogy, on "three aspects of love" (love appears to be a prevalent theme these days for NBC programs, since several others are also being considered), might attract some actress who is unfamiliar in tv circles. "It could be a tour de force and that should be appetizing to a star," said an NBC exec. Dick Berg is writing a third of this show, and a second writer will soon be hired. ("The third third will depend on what the other two are like.")

By retaining a portion of what was to have been a multi-hour lavish by producer Dore Schar, (Schary's option is up with NBC), Levy now has a 90-minute drama by Lorraine ("Raisin In the Sun") Hansberry called "Peculiar Institution." It's set during the Civil War, which was to have been Schary's overall theme.

Then there are the adaptations of six David O. Selznick motion pictures, one of which is "Intermezzo." The network, naturally, will have the pix themselves, plus a regular presentation, as a forcible sales point for advertisers.

Apart from the "Wide Wide World" hours, NBC is not presently going deeply into the develop-

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Maybe He's Right

Cincinnati, Nov. 1.

CBS-TV chief James T. Aubrey Jr., has learned that boobooitis knows no bounds in the broadcasting industry.

A fluff by him during a Cincy Ad Club talk brought home the sting experiences by even the best mikers.

Lauding new programming of the web, Aubrey focused attention to the previous night's schedule. "For three hours, starting at 8 p.m., he said, "we had uninterrupted topflight comedy."

What Aubrey failed to remember was that the Tuesday night "uninterrupted hours of topflight comedy" had been interrupted—for a half hour of the Nixon-Lodge rally in Cincinnati, originated on WKRC-TV for CBS-TV.

Also embarrassed by Aubrey's booboo was Hulbert Taft Jr., president of the local CBS-TV link, seated near the speaker.

Dave & Chet Set In Reactivated NBC TV Specials

Since NBC-TV decided last week to go ahead and do more Tuesday night specials the 1961 half of the tv season, web quickly set about to line up stanzas. First two that are definite in the 10-11 p.m. slot are by Chet Huntley and David Brinkley, the NBC news team, who, for these stanzas, will work separately in what seems to resemble the old "World of Huntley-Brinkley" formula.

Each will narrate and appear in a feature news special, probably from abroad. This follows the format laid dow several weeks ago by NBC News producer Reuven Frank for "World of Huntley-Brinkley."

NBC also mapped six "love stories," to be produced by Gene Burr, a key production exec on the network's staff. No titles are available but it was explained that the six one-hour entries will mix adaptations and originals. Original dramas on television are rare these days.

On Friday nights, to alternate after Jan. 1 with the 9-10 p.m. "Bell Telephone Hour," Mitch Miller's "Singalong" is said to be gaining ground. This means that NBC will have two more Tuesday night special entries almost off the bat; the special projects unit at NBC has been preparing two musical offerings, "America's Music," for Fridays opposite "Bell," but if Miller goes in there, they'll be shifted to Tuesday nights.

Nothing to It

Shortly after the telecast of "The Thinking Machine" on its new "Tomorrow" series last Wednesday night (26), CBS-TV says it was besieged with calls from viewers trying to solve the problem of the cannibals and the missionaries. For any readers struggling with it, here is the problem and the correct solution:

Problem: Three missionaries and three cannibals, traveling together, come to a river. There is one boat on shore which can carry only two people. If the cannibals are allowed to outnumber the missionaries on either side of the river, they will eat them. How can all six get across uneaten?

Solution: (M-missionary; C-cannibal; B-boat)

1.	MMM CCC B	7.	MM CC B M C
2.	MMM C CC B	8.	CC MMM C B
3.	MMM CC B C	9.	CCC B MMM
4.	MMM CCC B	10.	C MMM CC B
5.	MMM C B CC	11.	CC B MMM C
6.	M C MM CC B	12.	MMM CCC B

Murrow Hurry-Up On Quemoy-Matsu

Ed Murrow will plane to Quemoy and Matsu immediately after the elections to do a "CBS Reports" from the beleaguered islands. Commentator must hold back until after next Tuesday (8) because he's due to handle commentary on CBS-TV's election coverage.

However, since the Quemoy-Matsu issue has become one of the hottest of the election debates, "Reports" producer Fred Friendly will attempt to rush it on the air as quickly as possible. It will probably go as the first "Reports" segment in December, since the November segment is already set. That's "Harvest of Shame," story of the migratory farm workers.

Writers Guild Recall Vote Hits Sextet of Coast-Berthed Officers

Hollywood, Nov. 1.

Six of the seven officers and board members of the Writers Guild of America West's television branch against whom the movement was initiated have been recalled, at the largest vote turnout last week in history of this branch of scribblers' union.

Sextet included tv-radio branch prexy Kay Lenard, v.p Joel Kane and board members Stanley Niss, Richard Collins, Stirling Silliphant, Fran van Hartesveldt. Sole remaining board member whose recall was sought is Phil Leslie, who now remains on board with Nate Monaster, David Harmon, Fenton Earnshaw and branch secretary Hy Freedman, all of whom were supported by the recall petitioners.

More than 450 ballots were cast, 300 by mail, with 200 active WGA-W members attending session at Beverly Hilton. Ousting of the six is effective immediately. Remaining five board members met Sunday night to appoint three additional tv writers to fill the vacancies, this group of eight then constituting a quorum. Subsequently a nominating committee will be appointed and an election set after 30 days to elect another three members to the board.

Recall movement was based on feeling in various quarters that the tv board, as constituted, did not rep the majority will of the membership. Final straw for the recall petitioners came when a constitutionally called meeting resulted in a "near unanimous" vote to have writer Sam Newman hired as full-time commissioner to work with producers in developing a royalty concept for tv reruns. Majority of board did not agree that hiring of a writer was in the best interests of the Guild and so voted.

Speculation that Newman now could and would accept post was quashed directly after recall vote by Newman himself. Writer, who was a key figure in many of the negotiations during the recent telescribe strike, reaffirmed he is not available for the post. He praised Joe Taback, assistant to Guild attorney Mel Nimmer, who was appointed as paid commissioner on a temporary basis and declared Taback's services are needed. "But," he added, "I feel the position of responsibility must be held by a writer."

Miss Lenard, in Cedars of Lebanon Hospital recuperating from major surgery last week, made a concise statement in response to the election. Referring to actions of the board during and after the strike, Miss Lenard said, "I am more certain than ever that we made the right decisions and equally certain that time will vindicate the correctness of our position."

U-I's Vidpix Aloofness

Universal-International is the only major motion picture company remaining out of vidpix. For a while it looked like U-I might be getting into the vidpix field, when Norman E. Gluck was rehired from Screen Gems.

Gluck had helmed U-I's commercial film production unit at one time. But now it's reported that Gluck will confine himself to U-I's 16m field, without any indications of re-entering vidfilming either the commercial or entertainment departments.

Hugh O'Brian Pact On ABC-TV Pilots

Hollywood, Nov. 1.

Hugh O'Brian has formed HOB Productions and has a deal with ABC whereby netw rk will finance pilots for the indie. Projects will not necessarily star O'Brian, who currently is in his sixth season on the "Wyatt Earp" show. Buck Houghton, producer of the "Twilight Zone" teleseries, is working with O'Brian in an advisory capacity.

Actor is currently talking with ABC anent a two-part Civil War special entitled "The North and the South." It likely would be first of a series of ventures between O'Brian's company and the web.

O'Brian continues through January on "Wyatt Earp" filming and probably will follow with national company tour of "Destry Rides Again" for producer David Merrick. Producer also is discussing new musical project with actor.

METRO TV'S NIX ON JAPAN'S LOW CEILING

As long as present price ceilings exist in Japan, Loew's will never sell its pre-'48 pix to Japanese tv, according to Richard Harper, Metro TV syndication sales topper.

Harper, who recently returned from a trip to Japan and Australia, said the ceiling must be improved "substantially" before Metro would think of moving into that market with its pix. He said while in Japan, he talked about Metro's "Thin Man" and short subjects. Present ceiling there is $500 per half-hour for all Japan.

Hal Hudson, Edwards Team in Vidpic Field

Hollywood, Nov. 1.

One of the earliest filmers of tv shows, Ralph Edwards, is returning to the vidpic field in partnership with Hal Hudson. Deal under which Hudson was to produce shows for Paramount's tv wing was dissolved by mutual agreement.

Ten years ago Edwards filmed "Truth or Consequences" with the multi camera technique. This show and Edwards' "This Is Your Life," "It Could Be You" and "About Faces" are televised live. Hudson, formerly with CBS, was for four years producer of "Zane Grey Theatre" and executive producer of "Black Saddle" and "The Westerner."

Hudson will office with the Edwards organization.

'Brannagan' Costars Take To the Road

Steve Dunne and Mark Roberts, costars of "The Brothers Brannagan," yesterday (Tues.) started on a month-long tour, which will take them from N.Y. to L.A. to promote their program.

Crowded tour will take them to Norfolk, Va.; Baltimore, Pittsburgh, Charleston, W. Va.; Roanoke, Va.; New Orleans, Miami, Tampa, Birmingham, Memphis, Chicago, Denver, and other points.

Hopefully, they return to L.A. Dec. 2, when the ratings should be coming in spelling out whether there might be another round for "Brothers Brannagan."

Desilu Dividend

Hollywood, Nov. 1.

Board of directors of Desilu Productions Inc., has declared a quarterly cash dividend of 15 cents per share on company's common stock, payable Nov. 25, 1960, to shareholders of record Nov. 11.

No dividend was declared on Class B common stock, all of which is owned by Desi Arnaz and Lucille Ball.

Official Films' 'Format' Turning Loss Into Profit

Official Films for the six months ended June 30, 1960, realized a profit before taxes of $186,507, a profit attributed to the success of short-segment programming and the new management, led by prexy Seym ur Reed.

For the year, though, loss of $691,030 after taxes was sustained, a loss which would have been much greater had it not been for the success of the shorties. The loss, too, was high due to the large writeoff of unsuccessful half-hour syndie properties, inherited from the previous Harold Hackett management. The writeoff for the year was $442,081. Official had a tough go in the market place with its first runners "Police Station" and "What Are the Odds," "International Detective" shook down as only a fair entry.

The annual statement to stockholders broke dow a financial statement, comparing the profit and losses under old and new management. (New management introced th shorties, according to the statement). For the six months ended June 30, 1960, profits were put at $186,507, compared to a loss of $877,537 for the six months ended Dec. 31, 1959.

Prexy Reed said that all of the firm's shorties, roduced from newsreel librari , "ar highly profitable." He wound up by stating that "we expect 1961 to be a very satisfactory year."

Official will stay out of the first-run half-hour traditional syndie field at this time. Outfit, though, will have network entries for the new season, via tieups ith established producers on pilots.

'JACKPOT GOLF' AS NEW CHI ENTRY

Chicago, Nov. 1.

Public relations firm of Cooper, Burns & Golin—which last year got its feet wet in tv syndication with baseball from the Cuban Leagues, a project sabotaged this year by Fidel Castro & Co.—has produced a pilot for a new syndie series in half-hour format, "Jackpot Golf."

Instead of actual matches on the links, competition will be a sort of golf obstacle course, with top pros matching their basic skills (driving, putting, etc.) for a purse of $5,000 or more, per episode. Arnold Palmer and Art Wall competed in the pilot, with Jack Brickhouse calling the shots. John Rohrs & Associates will handle syndie sales.

Executive producer of the series, Max Cooper, had been associated in the past with Peter De Met and Walter Schwimmer in "Championship Bowling" and "All-Star Golf."

CNP's Chi Expansion

Chicago, Nov. 1.

California National Productions has added two regional salesmen to the central division staff, a personnel move which represents major expansion in this territory by th NBC-TV film sales arm. Both will report to Edward Montanus, manager of the CNP central division.

Marshall E. Ormond, formerly with Kaiser Aluminum in Chi, will base in Minneapolis and cover the North Central states. Thomas P. Miles, previously with Ziv in Cincy and TPA in New York, will headquarter in Kansas City and cover Kansas, Nebraska and Oklahoma.

NTA's '61 for '61' Into 31 Markets

Total of 31 stations have bought National Telefilm Associates' "61 for '61" post-'48 features.

Recent buyers include WFAA, Dallas; WBKW, Buffalo; WISH, Indianapolis; WFLA, Tampa; WAPI, Birmingham; WTPA, Harrisburg; KROD, El Paso; WLWT, Cincinnati; and WATE, Knoxville.

Other stations acquiring the features include WFYR, Bismark; KBOI, Boise; KSYD, Wichita Falls; KHVH, Honolulu; KENI, Anchorage; KFAR, Fairbanks; KUTV, Salt Lake City; and WSPA, Spartansburg.

Package includes "All About Eve," "Twelve O'Clock High," "A Letter to Three Wives," "Panic in the Streets," and "Viva Zapata."

Nestle's CATV Buy

Nestle will sponsor 52 weeks of half-hour tv film programming on ABC's Central American Television Network. It's CATV's first network sale.

For the first 26 weeks, Nestle will underwrite dubbed editions of "Panic," a 30-minute action series. There are CATV stations in Guatemala, El Salvador, Costa Rica, Honduras and Nicaragua.

TV-Radio Production Centres

IN NEW YORK CITY

Tex McCrary is the first chairman of the International Television Festival Committee of the TV Academy, which will be held in N. Y. the fall of '61 under the theme, "Greater World Understanding Through International Television". . . WNBC Radio program chief **Steve White** on jury duty this week . . . **Tex Antoine** will host WNBC Radio's new Sunday series, "Journey Into Nature". . . **Rollie Hochstein** is joining her husband these days in political pursuits; wife of **Mort Hochstein**, flack for the NBC political unit, is writing an article on American politics for "Contemporary Review." the British mag . . . **John K. M. McCaffery** will moderate NBC-TV's Saturday night series, "Nation's Future"... Producer **Michael Abbott** and director **Dick Schnieder** shifting temporarily to Hollywood to tape sequences for "Something Special," a tv special being made for the American Child Guidance Foundation with **Ernie Ford, Janet Blair, Nat King Cole, Art Linkletter, Jane Wyatt** and **Robert Young** . . . Harvard prof **McGeorge Bundy** will appear on the first "Omnibus" stanza, Sunday (13) via NBC-TV . . . **Herbert Marshall** and daughter **Sarah** will appear together in the Nov. 16 ABC "Hong Kong" stanza . . . "Maverick's **Jack Kelly** investing in a couple of bowling alleys in L. A. area . . . **Abe Mandell**, foreign topper of Independent Television Corp., off to Argentina . . . **Don Klauber**, Seven Arts Associated sales v.p., to Chicago . . . **Roslyn Karan** has joined Trans-Lux Television as special coordinator of programming, promotion and merchandising of company's Encyclopaedia Britannica Film Library . . . **Roy del Ruth, Richard Bartlett, Charles Haas** and **Stuart Heisler** signed by Metro as directors for future episodes of "The Islanders". . . **Jimmy Powers** providing the boxing commentary for "Monday Night Fights" on WPIX.

CBS doorman **Mike Donovan** beaming this week: his son, John Joseph, received a citation for scholarship from Cardinal Spellman . . . **Milton R. (Mickey) Dubin** upped to senior v.p. at Filmways; he's been sales veep for the past six years . . . **Louis J. Rauchenberger** named director of accounting at CBS-TV . . . **Jay Barney** back from the Coast from filming Par's "Blueprint for Robbery" (the Brinks story, in which he plays Specs O'Keefe), and immediately into the cast of tomorrow's (Thurs.) "Witness" on CBS-TV, "The Roger Toughy Story". . . **Bill Dana** in from the Coast this week to peddle his new comedy series; he arrives en route from Des Moines and a performing stint before the Iowa Bankers Assn. conventi ; then on Friday (5) planes to Boston to accept an honorary degree from alma mater Emerson College, then to Frisco to open a four-week stand at the hungry i . . . **Jock Gaynor** of NBC's "Outlaws" stanza hits N. Y. next month as one leg of a 10-city tour to push the show.

Carmel Quinn guesting on **Marie Torre's** "Woman's Club" on WNTA-TV tomorrow (3) . . . **Betty Ann Grove** to Europe with husband, **Ed Brown**, Ted Bates tv exec, for three weeks . . . **Kay Swift** visits Joe Frankli "Memory Lane" today (Wed.).

Larry Marcus, formerly with the William Morris Agency in writers and properties department, now assistant to Dave Garroway on hi "Today" show.

IN CHICAGO

Bud Prather succeeds **Howard Luttgens**, who retired, as director of technical operations for WMAQ-WNBQ . . . **Jack Brickhouse** narrated the pilot for a new **Max Cooper** br instorm, "Jackpot Golf". . . . Packager **Walt Schwimmer** back from five weeks in Europe, and ditto **Fred Niles** from a two-month trip around the world . . . **Irv Kupcinet**, on West Coast last week to do color on the Bears' football broadcast, taped an "At Random" segment from Hollywood with **George Burns, Jack Benny, Danny Thomas** and **Zsa Zsa Gabor**, among others. Could be he'll do others like it to show up his new competition on WBKB, "Open End". . . WBBM's "Songs Of Our Politics," a pubaffairs project which was aired last week, goes out on the full CBS net this Sunday (6) . . . **Phil Bodwell's** Tele-Tape mobile unit was hired by Nixon Campaign Headquarters here for coverage of the VP's whirlwind shopping centre tour last Saturday (29) . . . **Lu Bartlow** and **Hugh Hill** of WBBM-TV's news staff addressing Chi chapter of American Women in Radio-TV today (Wed.) . . . **Sid Arthur** doing a new two-hour show on WXFM previewing the coming week's nightlife and cultural events . . . **Norm Ross** tapped for WBKB's election night coverage.

IN LONDON

Ulster Television celebrated its first anni on Monday (31) . . . **John Osborne's** first tv play, "A Subject Of Scandal And Concern," is to be unveiled by the BBC on Nov. 6, with **Richard Burton** as star . . . On Nov. 9 the BBC will put over the **Bing Crosby** show, with **Dean Martin, Patti Page** and **Mahalia Jackson** supporting . . . Associated-Rediffusion starting a new series of dramatized **Somerset Maugham** yarns on Friday (4) replacing "No Hiding Place" for 13 weeks . . . "1930-1960," a generation of change, will be the subject of a BBC Third Program radio documentary on Nov. 9, written by **Bill Naughton** . . . **Max Jaffa, Reginald Kilbey** and **Jack Byfield** have moved over to Southern TV for a light music series after three years exclusively with the BBC . . . **Polly Elwes** is quitting the BBC, but hopes to do some announcing from time to time . . . AR's "This Week" on Friday (4) will be devoted entirely to the American Presidential Election, with **Al Capp** one of the speakers.

IN WASHINGTON

WTOP-TV believes it's the first tv station to program a 30-minute editorial: Washington Post station aired one on the nearby Maryland slot machine controversy . . . NBC called in **Ted Ayers**, longtime CBS "Face the Nation" producer, to handle "The Campaign and the Candidates," starring the two national party chairman and the Nixon and Kennedy campaign managers Saturday (29) . . . **Thomas S. Carr**, v.p. and general manager of WBAL, Baltimore, named chairman of the Political Committee of the Maryland-D. C. Broadcasters Assn. . . . **Harry Ager** new time salesman for WOL . . . **Robert C. Diefenbach**, who has written and produced tv programs, specializing in the medical-educational field, designated coordinator of press and promotion for WRC-TV, the NBC o&o here; Diefenbach also wrote a commercially successful booklet on makeup tips for those new to facing tv cameras . . . **Malcolm Oliver**, public relations staffer as National Assn. of Broadcasters and a frustrated songwriter of many years, had had his first disk released, "Drummer Boy for General Lee" by Epic; he did the lyrics.

IN PHILADELPHIA

Waldemar "Wally" Erickson, farm director of Triangle Stations, currently reporting from South America, where he is accompanying U. S. Secretary of Agriculture Benson on a four-nation marketing fact-finding trip . . . **Tennessee Williams** to be host on WCAU-TV's "Once over Lightly" session (5) . . . **Mary Margaret Kearney**, educational director of the WCAU stations, named to the State Labor and Industry's advisory committee on working conditions for women and minors . . . **Ed Hurst**, former WRCV-TV deejay, now in insurance biz, accompanied Henry Cabot Lodge on his whistle-stop tour to Cleveland. **Denis Kane**, ex WRCV-TV producer, is radio and tv man for Lodge . . . **Bill Dallmann**, who once headed the NBC stations sales staff here,

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TV SHORTS REAP TALL COIN

Next Year's Samples

For all the early season aspects, Hollywood's telefilm producers are already out pitching their "new fall lines" for next year. Intensity of the meetings at the network and agency level is picking up, with most of the program boys spending much of their time on pitches for shows for next year.

At CBS-TV, for example, Desi Arnaz blew into town last week, accompanied by Don Sharpe and Cy Howard, for a pitch on hi new shows to prexy Jim Aubrey and program veep Oscar Katz. Tom McDermott of Four Star is in, primarily for meetings on current shows but also to give out ith what's coming up next season. Screen Gems' Bill Dozier was in till last week for home-office meets—he wasn't selling, but Gotham-based sales vp. John Mitchell is and has already closed some coproduction deals.

William Morris toppers are already ieeting with the webs with a flock of new properties out of Four Star and other clients and have met with the webs. Metro-TV's sales topper, John Burns, has also been out aking the pitch around the networks. And that's mall sampling.

'xcept in a few cases, no deals have been made. Pitches have been made on the basis of an idea, an outline or complete pilot scripts. No pilots actually in the hopper yet, though Screen Gems will launch a pair within the next week or so.

Metro TV Near $3,000,000 Deal On Sale of Pre-'48s in Australia

Loew's is sitting on the biggest foreign single deal to date—mounting to nearly $3,000,000 for the -'48 library in Australia.

Negotiations were conducted by Richard Harper, Metr TV's syndicatio. sales manager, who recently ed from a three-week Far Eastern tr While in Austr, he secured bids for the pre-'48's from he two commercial program groups and the government operated network. At this point, 's not known which of the three contending parties will win out. Bids currently being weighed.

Metro TV has yet to move in the foreign market with its pre-'48 features. What has held it back was the fear of exhibitor reprisals and hurting theatrical boxoffices overseas.

Harper, though, sure that Metro TV will close an Australian deal very shortly, as rec mmended by him to top management. In Australia, every company but 20th-Fox, he points out, has sold pix to tv. He mentioned that MCA TV has sold the Paramount pix, apparently getting special dispensation to make the deal. MCA TV-Paramount deal provides for the delay until 1962 in selling the pix abroad. Along with 20th-Fox, Metro, too, has been the exception in the selling to tv area. But, according to Harper, Metro TV should be making its pix-to-tv deal shortly in Australia.

Closing of the deal also would open the door to other foreign markets on the Metro pre-'48's, Harper adds.

ITC in Jan. Bow With 1st Runner

Independent Television Corp. will have a first-runner for th syndie mart comes January. Property be either an off-network entry or a made syndication series.

Screen Gems still hasn't decided as yet whether it will into another first-runner before the year is out. SG now is scouting the regional and local sponsor field to sound out the direct-to-advertiser sales field. If enough deals are forseen in the direct-to-sponsor category, SG will move with a January release.

Ziv-UA currently is out selling its new first-runner "Miami Undercover," MCA-TV, which failed to come out with a new syndie entry for the fall season, is expected to come through with a property for January, perhaps in the off-network category. MCA-TV, incidentally, released the off-network "M Squad" this season.

Time still is too early to tell how the other syndie houses will act for the January period.

Hankoff in SG Exit

George Hankoff, vet account exec at Screen Gems resigned his post in national sales department.

Hankoff understood to be in ne tiations with a number of other ssible associations. Bowout came in the midst of some changes in the department, headed by v.p. John Mitchell. Henry White resigned as national sales director, under Mitchell. His spot was filled by Jack Sobel, formerly with General Artists Corp.

Hankoff had been in national sales five years, moving over fr m SG's syndie division.

'King of Seas' As Brit. ITC Entry; Trend to 60 Mins.

London, Nov. 1.

An hour vidfilm series based on the life of Sir Francis Drake, titled "King of the Seas," is planned by Incorporated Television Co., the sister firm of Independent Tele- Corp. of U.S. Both outfits wned by Associated Television of Britai

Programming trend in England is felt to be definitely towards the hour shows and the demand for children series here is big. On the sponsor end, too, in Britain the second largest advertisers are the candy manufacturers. It's also felt here that there has been a sharp decline in the umber of U.S. vidfilm series keyed to kids, judging from the American filmed material being pitched.

ITC also has just completed an hour vidfilm show, titled "Ghost Squad." Another project just finished is a half-hour series, titled "Riviera," starring Charles Drake, an American actor who has appeared in the "Robert Montgomery" series. Show was filmed on location on the French Riviera.

It's understood here that Herbert Leonard, associated with Screen Gems, also plans to do a series with the Riviera as its locale. The French playland too has been used as the backdrop for Metro TV's "Harry's Girls," a property of Jay Alan Ler

Shulton Buys Pilot

Shulton, Inc., toiletries outfit, will sponsor a series of five half-hour vidfilms on WPIX, N.Y., in conjunction with the holidays. Episodes had been pilots which never made it as series.

Initial telecast, "The Wonderful World of Little Julius," starring Eddie Hodges, supported by Gregory Ratoff and Sam Levene, will be Nov. 21 at 9:30 p.m.

O.F. BIZ SPARKS QUICKIES TREND

By MURRAY HOROWITZ

Television shorts, not so long ago greeted with a "what that?" attitude, enjoying a robust ride today. The shorts range from a one-minute program package upwards. Contents include history, sports, comedies, cartoons, et al.

Marketing of shorties has pulled Official Films out of the red, for the first time in several years. (See separate story). Wind of Official's success has probably gotten around, for there are program quickies on the drawing boards coast to coast.

In the midst of this offbeat trend, some words of caution are in order. Already, the competition is described as "tough." An under produced shortie will get the brush both on the agency and station levels. A number of unacceptabl quickies in pilot form are going begging. In brief, it's the pro quickies that are getting the whirl.

The five-minute cartoon cliff hangers are not by any means. They've been around for quite me time, altho gh currently more of that variety is available and being planned.

The new shorties are best exemplified by the properties of Official Films, pioneers in the field. There's "Almanac," a five-minute item, keyed to anni dates, Pearl Harbor, D Day, etc. Footage was culled fr m Hearst Metrotone News, with Richard B. Morros producing. There are 377 episodes vailable and since it's been put into syndication, the package has grossed about $1,000,000, being sold in 97 markets.

Key to the newsreel shorties is the theme or "gimmick." Official also has "Greatest Headlines of History," five-minuters; and the one-minuter "Sportfolio," keyed to the climactic 40 seconds—the actual program content—of great sporting events. Film libraries of Pathe News, Columbia Pictures and other sources are utilized.

Each show is freshly produced, with new sound tracks, scripts and narrator. Stations have been buying them as spot carriers, throwing them in news slots, sign on and/or sign off periods, sports shows and all over their schedule. Some outlets have strung them together to fill in a 15-minute or half-hour show.

Because of national and regional sponsor interest, Official has two new quickies making the agency rounds, "Profile" five minuter, and "Do You Remember," a one-minute package. Two pilots of "Profile" consist of newsreel bios of Teddy Roosevelt and Will Rogers. "Do You Remember" is keyed to flashbacks of great and small events.

Morros, producer of "Almanac," is working on a kid series—this one on fresh film. The five-minuter, "Let's Talk About," concerns topics ranging from tugboats, to

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HARDIE FRIEBERG'S SETUP; PACTS 'RIPLEY'

Hardie Frieberg, vet syndicator, has formed his own organization, with headquarters in N.Y., and inked a deal for his first property, "Ripley's Believe It Or Not."

Vidfilm series, described as "live action," as opposed to cartooning, will be a shortie—104 five-minute episodes. Joining Frieberg on th selling end are Owen Duffy, for the northeast; Ed Simmell, far west, and Bruce Collier, who will cover Texas and Oklahoma.

Series ill be produced by Sceptre Productions, Inc., principals of which are vets in motion picture special effects. Principals are Jack Rabin, Irving Block and Ray Kellogg.

Frieberg most recently had been sales exec at Bernard Schubert, Inc. Formerly he had been sales v.p. at Independent Television Corp., with a sales background at TPA and Ziv.

Shupert Out as Metro TV Topper; Weitman Status Still Up in Air

George Shupert has resigned as v.p. in charge of Metro TV, in the wake of rumbles of a major reorganizational move in the major's tv subsid.

John B. Burns, director of national sales, was elevated to the newly-created post of general sales manager. The Shupert spot has been left vacant, perhaps as an interim arrangement before the appointment of an overall tv topper.

Announcement of the reshuffle was made following a Coast meeting attended by Loew's prexy Joseph R. Vogel, Sol C. Siegel, v.p. in charge of MGM production, Robert O'Brien, v.p. and treasurer, Robert Weitman, v.p. in charge of tv production, Burns and Shupert. Shupert returned to N.Y. immediately following the meeting. At this point he said that he has no plans other than a vacation.

Reason for the Shupert resignation was given as "policy differences." Shupert, who had been Metro tv topper for about a year and a half, refused to elaborate. Metro TV, this season, only has two shows being networked, the half-hour "National Velvet," and the 60-minute "Islanders." For a studio of that dimension, the number of entries is small, no doubt a source of dissatisfaction with management.

Another sore spot was said to be the heavy monies laid out on Alan Jay Lerner's "Harry's Girls," shot on location on the Riviera. Three episodes of the series have been completed, reportedly coming in way over its production budget.

Exiting of Shupert also has triggered questions relating to the future status of tv production v.p. Weitman. There have been confirmed reports that MGM tried to lure Hugh Benson to the MGM tv production fold. Benson is assistant to Bill Orr, head of Warner Bros. tv operations. Benson, saying that he did receive the MGM-TV overture, said he preferred to stay put at WB.

Weitman joined Metro TV about six months ago, moving over from CBS-TV programming with v.p. stripes. There also had been recent reports that Metro tried to hire

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Don Sharpe & Desi In Closer Biz Ties

While Desi Arnaz has made no effort yet to replace Martin Leeds, who resigned as exec v.p. of Desilu some six weeks ago, he has enlisted the aid of vet agent-packager Don Sharpe on an informal basis.

Sharpe, who is Arnaz' personal agent as well as a packager on his own ("Peter Gunn," in partnership with Blake Edwards, is his current entry), has been accompanying Arnaz on sales calls in New York and is helping out on the Hollywood end in matters of business affairs. It's not clear yet whether he'll be involved on any permanent basis.

Arnaz was in N.Y. for sales pitches last week, returning over the weekend to the Coast. Sharpe went back with him.

Can Screen Gems Bring Off 45-Min. Format on Drama?

Screen Gems has been di sing the possibility of having a dramatic series of 45 minutes in length with the three networks. The reception to the offbeat time span is described as "interesting, but the problems manifold."

SG's sales v.p. John Mitchell tacked off the reasons why he's suggesting the offbeat 45-minute series approach: For the drama series, most hour shows are too long terms of the delivered story material. Conversely, half-hour dramas are tough to write and give little room for development. The 45-minute form would strike a balance and creatively make a good deal of sense.

From the viewpoint of the sponsors, Mitchell went on, the 45-minute form would give them a sponsor identification stronger than they have in the half-hour or hour form. Forty-five form could permit only three advertisers buying 15-minute segments each. In terms of dollars that would be equivalent to alternate week sponsorship of a half-hour show, but with the 45-minuter advantage of weekly commercial exposure. The hour, in contrast, can accommodate six sponsors.

The 45-minuter also could be utilized in a competitive assault by one network against another in certain difficult time periods. It could be used to "straddle" the strong competitive program, as "Maverick" did to Ed Sullivan.

SG at this point isn't proposing specific properties for the 45-minuters, but is waiting for further reaction.

CBS Films production v.p. Robert Lewine also proposed a 45-minute format some months ago.

Some of the problems inherent in any switch of this sort is affil okay, new rate cards for affils and other attendant wrinkles.

Ziv-UA's New Deals On 'Miami Undercover'

Roster of deals have been closed on Ziv-UA's latest syndie entry, "Miami Undercover," led by buys in Los Angeles, Columbus and Houston.

In Los Angeles, KABC bought the skein. Household Finance and Burger Beer signed to sponsor the property on WBNS, Columbus; and Texas State Optical picked up the tab on KPRC, Houston. In Miami, WLBW picked it up.

Other stations signing include: KOA, Denver; WLWA, Atlanta; KTSM, El Paso; WAVY, Portsmouth; KDIX, Dickinson, N.D.; and KTVK, Phoenix.

General Toy Buys Holiday Features

General Toy, via Webb Associates, has bought a series of holiday feature specials on WCBS-TV, N.Y., culled from MCA TV's Paramount library, already bought by CBS' flagship.

The Thanksgiving and Christmas holiday specials include: "Tom Sawyer," to be telecast Nov. 19, from 4 to 5:30 p.m.; "Huckleberry Finn," Nov. 26, from 4 to 5:30 p.m.; and "Alice in Wonderland," Dec. 10, 3 to 4:30 p.m. Deal is one of the few with one sponsor picking up the tab on a feature.

'ICEMAN COMETH' AS NOV. 14 ENTRY

Eugene O'Neill's "The Iceman Cometh" has been slotted on WNTA-TV's, Newark-N.Y., "The Play of The Week," over a two-week period, starting Nov. 14.

Because of the retention of some of the language of the original drama and the mature nature of the drama, station has moved up the broadcast time of the dramatic showcase from 8:30 p.m. to 10:30 p.m., The Sunday performance will be at 10 p.m.

Brooks Atkinson, critic-at-large for the New York Times and dean of legit critics, will deliver the introductory remarks. The four-hour vidtaped drama will be televised in two two-hour segments with Part 1 scheduled for the week of Nov. 14 and the concluding part the following week starting Nov. 21.

where people can choose

Most homes watch ABC-TV most of the time:

In the 24 major markets where all three networks have facilities—the markets where people can really express their preferences—ABC-TV is the number one network, week after week! Moreover, as these current Nielsen Reports show, ABC has a dominant lead 4 nights a week. And ABC-TV was number one in 21 half hours for each of two consecutive weeks. If you have something to say in these markets, doesn't it make more sense to say it on ABC-TV?

*Half hour wins, two weeks ending Oct. 23, 1960**

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:30-7:00							a
7:00-7:30							a
7:30-8:00	a	?	Z	Z	Y	\	
8:00-8:30	a	:	Z	a	Y	?	a
8:30-9:00	a	?	Z	a	a	?	a
9:00-9:30	V	?	?	a	a	?	a
9:30-10:00	Y	Y	a	a	a	Y	?
10:00-10:30	a	Y	Y	a	a	Y	V
10:30-11:00	a	Y	Y	?	a	Y	Y

**Source: Nielsen 24-Market TV Reports, Week ending Oct. 16, 1960 & Week ending Oct. 23, 1960; 7:30-11:00 P.M. Mon.-Sat., 6:30-11:00 P.M. Sun.*

Note: ? indicates 1/2 hrs. where no network led both weeks. First place ratings for time periods of Great Debates were credited to networks winning in similar periods for previous or following week.

Summary of 1/2 hr. wins
for two consecutive weeks.

ABC-TV	21
Net Y	15
Net Z	4
?	11

ABC TELEVISION NETWORK

JOHN BROWN'S RAID
With James Mason, Wesley Addy, Robert Blossom, James Broderick, Thomas Carlin, Ossie Davis, Robert Duvall, Timmy Everett, Robert Gerringer, James Greene, Earl Hyman, others
Exec Producer: Robert Alan Aurthur
Director: Sidney Lumet
Writer: Robert J. Crean
60 Mins., Tues. (25) 10 p.m.
PUREX
NBC-TV (tape)

(Edic. H. Weiss)

Producer Robert Alan Aurthur, having delivered a successful all-tape remote job in last season's "The American" on NBC-TV made in Arizona, tried to duplicate the achievement by taking a tape crew to Harper's Ferry to recreate in "John Brown's Raid" the story of the abolitionist's abortive war on slavery. As shown on NBC last Tuesday night (25) as a Purex one-hour special, it was a mistake.

There are some shows, requiring a dimension and a scope toward achieving a reality, that are better left for filming. This, certainly, was one of them. Director Sidney Lumet, more than an able craftsman, tried to maneuver things into some semblance of that needed reality, but it was a lost cause from the start. Little enough drama emerged from the hour outing (and one couldn't help wondering why this continuing concentration on John Brown as a subject of presentation when the end result proved little more than the rantings of a religious fanatic?), for it was as though everybody concerned was briefed on the premise: "Forget about the drama, it's the tape job that counts." At least that's the way it played.

One got a glimpse of Harper's Ferry restored to its original condition, but as the assorted performers, topped by James Mason as the fanatic abolitionist, moved through their ungainly chores in staging their raid and seizing the U.S. Armory and arsenal, it came out blurred and a lot less than life size—as though it was being viewed through the wrong end of a telescope. Most of all, it lacked believability.

Portraying the raid itself is but a small segment in the overall role of John Brown in the abolition movement. If the raid as such, or the mock battle which appears child's play in comparison with today's warfare, justified being done on tv, it certainly had no relationship to the bigger issue of slavery and the Civil War. This might have been better exemplified either in the trial or the hanging. Only a glimpse of this was revealed in his final statement. *Rose.*

KING LEONARDO AND HIS SHORT SUBJECTS
Producer: Leonardo Productions
Creator: Total Television Productions
30 Mins., Sat., 10:30 a.m.
GENERAL MILLS
NBC-TV (film)

Dancer-Fitzger ld-Sample)

This new NBC animated kidvid series is a tough contender for moppet attention if noise and fast action really count.

A large collection of fast and loud-talking characters zip pell mell through storylines that sometimes get blurred by the frenetic activity.

Show has three segments with King Leonardo, a cross-eyed lion, primarily featured. He and sidekick Odie Colognie (a skunk) watch tv in the castle, which provides segue for two other segs with continuing characters. One is "The Hunter," a hound in the vogue of Huckleberry, but far short of the appeal of Screen Gems' best cartoon friend. Third seg is listed as "Tooter Turtle," but in show caught (Saturday, 29) it concerned a diminutive human character who derrived supernatural strength through wearing a cap woven of Sampson's hair.

Voicing was good, if often noisy. Production was technically top-notch. Characters would seem to ha a potential as yet not achieved in the writing. Even for the pliable kid aud, they need more warmth and wit. Hippest to date is a beatnik rat in the Leonardo series (which, incidentally, was a cliffhanger with stories in segments covering two weeks).

There are some familiar voices behind the characters: Kenny Delmar (Senator Claghorn), Sandy Becker and Allen Swift (New York kid show emcees), and actors Jackson Beck and Ben Stone. *Bill.*

TOMORROW
(The Thinking Machine)
With David Wayne, host; Dr. Jerome B. Wiesner, others; Heywood Hale Broun, Jack Gilford
Producer-writer: Thomas H. Wolf
Director: Nicholas Webster
60 Mins., Wed. (26), 10 p.m.
AMERICAN MACHINE & FOUNDRY
CBS-TV (film)

(Cunningham & Walsh)

CBS-TV's public affairs department mounted one of the most fascinating hours of television in the first of its "Tomorrow" specials, "The Thinking Machine." But for all its intriguing qualiti this study of the progress and potential of the digital computer was also one of the most frustrating hours in a long time.

Producer-writer Thomas H. Wolf's detailed accounting of the capabilities of the computer, of their potential for the future, of the question as to whether they can "think" in the manner in which human thought functions, all made for provocative and interesting viewing. And the examples used to illustrate the functions of the computer and its similarities to the human nervous system were challenging viewing, a series of puzzles for the viewer to solve.

The show, in fact, had everything but the basic answer to the question: how do they work? How does the computer store and "remember" the coded information fed to it? How does it play a game of checkers, as shown on the program, or write a tv script, again demonstrated on the show? Wolf gave explanations of how a computer is programmed that were clear enough, but no real effort was made to explain the physical and electronic mechanics of the device, to show the actual process by which it stores memories electronically.

As a consequence, every illustration of the computer at work left the viewer confused—dazzled, it's true, by the virtuosity and versatility of the machine—but confused over its basics. Perhaps the puzzlement of the viewer contributed to the show's fascinating quality, but it was an unsatisfied feeling nevertheless.

But with that one major limitation, "The Thinking Machine" was an excellent try. David Wayne, as interviewer and questioner, skillfully guided Massachusetts Institute of Technology (which is helping on the entire series) professor Jerome B. Wiesner into the various explanations of the computer's functions, with the stress on the question of its ability to "think." The answer to that one was solved, though the differences seemed to lie in the area of semantic, as much as speculation.

The illustrations of how the human nervous system and the brain are sometimes like the computer process, however, were intriguing. Experiments proving instinct in animals analagous to programming a computer in the hereditary sense and environmental experience in humans (also like programming a computer) were clear and effective.

MIT's TX-O computer supplied the tv w sterns, ably enacted by Jack Gilford and Heywood Hale Broun. Actually, the computer was programmed with a series of informational matter and a series of simple plot alternatives, and two of the resulting scripts acted out. In a third case, what happens when the computer breaks down was illustrated.

"The Thinkin Machine" was a novel, highly interesting way to present science on televisi Its one major fault, however, was in failing to start with the fundamental. Ironically, the "Tomorrow" series was initiated for CBS-TV by Irving Gitlin, si ce removed to the rival NBC cam *Chan.*

GREAT MUSIC FROM CHICAGO
With Ken Nordine, Franklyn MacCormack, Walter Hendl, Chi-Symphony Orch
Director: Dick Doerschuk
Writer: William Friedkin
60 Mins.; Sun., 9 p.m. (CDT)
RCA VICTOR
WGN-TV, Chicago (Color)

(Kenyon & Eckhardt)

A Peabody Award winner last year, "Great Music" has been put into syndication this semester, and rightfully. The series is possibly the best of its kind on television. Almost strictly for buffs of symphonic music, its ratings will never be impressive, but there's probably nothing more potent in the syndie marts by which to create a class image with the thoroughbreds of a community.

WGN-TV has used good judgment in not watering down the longhair programs for wider acceptance in the other markets. Selections in the initialer (23) were Stravinsky's "Song of the Nightingale" and Mozart's Fortieth, indicating the standard, although a few upcoming outings earmarked for the light classics idioi

With maestro Fritz Reiner ordered into temporary retirement by his doctors, the series has lost some marquee value, since he was to have conducted several programs, including the first. Chi Symphony baton is now in the capable hands of associate conductor, Walter Hendl, who performed the first tele concert this season with inspiration. The orchestra was well-rehearsed, and the Chi Orchestral Assn. undoubtedly will keep it so, per its associate-producership of the series.

In the opener, the class tone w sustained in every department, from director Dick Doerschuk's camera slants to Ken Nordine's annotation and Franklyn MacCormack's soft pedal pitches for RCA Victor. Color makes an obvious contribution. Use of etchings and prints before selections, to somewhat recreate the flavor of the times i which the works originated, was a good touch and somewhat relieved the constant focussing on the musicians. *Les.*

Foreign TV Reviews

MAIGRET
With Rupert Davies, Ewen Solon, Ilelen Shingler, Freda Jackson, April Olrich, Thomas Gallagher, Aubrey Woods, Maria Andipa, Neville Jason, Leonard Graham, Michael Hitchman, Ernst Ulman, Peter Grisewood, Joan Young, Linda Castle, Stan Simmonds
Executive Producer-Director: Andrew Osborn
Music: Ron Grainer
55 Mins., Mon., 8:45 p.m.
BBC-TV, from London

So far as is possible to judge from this kickoff stanza, "Murder in Montmartre," BBC-TV has a world-conquering skein in the Maigret yarns which it is shooting in cahoots with Winwell Productions Ltd. About all that can be said against the initialer was, that its opening moments tended to be overemphatic and hammy and that the villain of the piece, when finally laid low, turned out to be someone who'd taken no part in the preceding action. For the rest, it was the authentic Georges Simenon stuff to the life.

Not the least of the assets was the appearance, personality and knowhow of Rupert Davies in the role of the famed Surete inspector. Served by a crisp, adult script, Davies was speedily established as a humane student of life and character as well as the science of criminology. Further, he's got a believable domestic background and real relationships with his associates. Much of the credit for getting this across must, of course, also go to executive producer and director Andrew Osborn, who has additionally done handsomely by the rich assortment of subsidiary characters and secured—without resort to any phoney accents—a thoroughgoing Paris-steeped atmosphere.

The complex plot of "Murder in Montmartre," which didn't baffle thanks to the firstrate dovetailing and economical dialog, had Maigret being tipped by a nightclub stripper that "a countess" was about to be killed. Maigret listened but took no great note until the stripper was herself murdered, with "a countess" soon joining the corpse parade. The action moved around Paris, in and out of a dingy dive and Maigret's office, upstairs and downstairs, and fast, till the cops cornered the guilty one in an exciting climax prefaced by a tense buildup. Apropos the villain being someone previously unintroduced, this wasn't such a letdown as might be assumed, thanks to the gripping nature of the preceding going-on.

Alongside Davies in the key role was Ewen Solon as his aide, Lucas, and the two worked together as if they'd been associates for years.

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Tele Follow-Up Comment

Bell Telephone Hour

"The Bell Telephone Hour" rang up a sing-America fest on its hour-long musicale Friday (28) with a buoyancy and bounce that made it a lively presentation for viewing and listening. Henry Jaffe Assoc., which produced the show, and Barry Wood, the exec producer, rounded up a topflight cast and had them go through an American songbag that developed into a delightful earful.

The show was exuberantly hosted by Robert Preston, who used a lot of his "Music Man" character to get the U.S. musical message across. His pitch was right and winning and he was especially effective when the show went into an oldtim paign segment and he sung out about keeping cool with Coolidge.

Mahalia Jackson, Dorothy Collins and Jo Stafford were others whose contributions made the hour shine brightly. As usual in the Bell series, Donald Voorhees kept the orch in tune-top shape. *Gros.*

The Play of the Week

A loosely written play dealing with a Negro family in New York is being rendered this session by "The Play of th Week," WNTA-TV, Newark-N.Y. That it is less than a complete success is not as important as the fact that "Seven Times Monday" by Ernest Pendrell breaks with a virtual "lily white" drama tradition on the tv medium.

In the tradition of "Marty," the Pendrell play explores the lives and feelings of little people. In that exploration, many moments of sentiment nd heart warming situations are projected. Playwright Pendrell, though, in "Seven Times Monday," fails at times to articulate problems posed. Some of the plot devices are obvious. Some motivations of people remain unclear, buried in high-flown flowery language.

Treating Negroes as th did, just as ordinary peopl is commendable. But Negroes have special problems in N.Y. and elsewhere because of white prejudi When, in the play, the lead character talks of his need for respect without the subject of existing prejudices coming up, or when the apartment hunting problem comes up without reference to racial barriers, it is mystifying to the ' wer. Perhaps the author was trying to show Negroes, divorced from the racial angle, just as all people, and thereby making them m re real and the ejudices more unjustified. But in terms of drama, the method chosen by the author is mystifying.

Ossie Davis, as the lead, was excellent. He rendered a fine sitive portrayal of a head mechanic dreaming of becoming a cop in order to win respect. Ruby Dee was soft and loving with occasional temper flareups, as his wife. Earl Sydner as the dreaming father dileneated a fine portrayal. Others in the cast were commendable.

Play, despite its weakness, is memorabi for few scenes, among them a Negro as the head mechanic, bossing, with heart and aptitude, a group of white and Negro workingmen; white girl, in thankful appreciation, ecki a Negro on the cheek; Negro treated with joshing respect by his colleagues, as if he were just another citizen.

"Play of the Week," incidentally, is one of the few drama vehi dealing with the color questi Last season there was Langston Hughes' "Simply Heavenly," an outing. Incidentally, which has not been picked up in southern cities where stations are telecasting "Play of the Week." *Horo.*

Walter Winchell Show

Paul Coates pulled no punches in his interview with May Britt who was equally forthright in recognizing she may have to make a choice between her career and Sammy Davis Jr.; that, presumably, because "I'm Nordic-looking—you know, Scandinavian—there is more do about this intermarriage," she said, when Coates compared it to Pearl Bailey and Harry Belafonte who, have married interracially. (He made no mention of Lena Horne.)

For a third week fellow-columnists spelled the ailing Walter Winchell, still out with an abscessed tooth, but announced as due back next Sunday. Hy Gardner did a split-screen telephone interview with Eddie Fisher in London, long a favorite technique, and Fisher, too, detailed out that a lingering low-grade (100-degree) temperature, which has baffled London medicos vis-a-vis his wife, Elizabeth Taylor, has caused delay in starting film production of "Cleopatra." If righteously indignant about the exaggerated "103 temperature," he didn't express himself in a manner to win friends and influence newspaper people whom he chided unsubtly for "not leaving us alone and scaring both Liz's parents and my parents" who, understandably, took press reports of her "serious" illness too literally.

Unfortunately Sheilah Graham's prepared chitchat (from Hollywood) opened with a Liz Taylor item, directly on the heels of the Gardner bit. (He also did a split-screen interview with Maria Callas' mother, who has been his guest before on Gardner's own local show, but never nationally.) However, Miss Graham properly stressed "Cleopatra" is Miss Taylor's starrer, or else; she also mentioned her possible suit against th Mirisches (not by name) for switching "Irma La Douce" over to Shirley MacLaine. Local ABC newscasters rounded out a good half-hour and, ' WW wants to be spelled for reasons of health or vacation, this seems to be a very workable format. Somewhat nonsequitor, however, is th Winchellian telegraph-key bit while Don Gardiner is doing the straight news; that's a radio-tv gimmick which should be reserved for th original cast, no road companies. *Abel.*

Shirley Temple Show

Considering the production effort, Shirley Temple's NBC-TV Sunday hour (30) was one of th least satisfying of the well-intentional kidviders. Adaptation of Mark Twain's "Prince and the Pauper" was a dull and heartless affair totally lacking any of th original's magic.

Producer-director William Asher to make several dramatic alterations in the Tw classi about a 16th century juve delinquent and English rince who switch identities. The alterations were probably more of a detraction than addition.

Child actor Peter Lazer in the dual role of prince and pauper, projected little appeal either way the unjustified self-assurance and ext vertism of the kids on these outings is one of the prime shortcomings). Gig Young as Miles Hando the irate who teams with the displaced prince, was languid when he should have been swashbuckling. Supporting players all had a tendency to overplay it as though they were trying to get across to two-year-olds.

It's hard to believe that Miss Temple's hostess bits of wide-eyed credulity communicate to young- They sure miss with adults. *Bill.*

The Witness

A solid urtroom" drama punched at the outlines of the late hood, Benjamin (Bugsy) Siegel, and before the hour of "The Witness" ended, the outlines merged into an absorbing portrayal of rackets and racketeering.

Thursday's (27) outing was th first for producer Nick Mayo, who replaced Murray Susskind. It also marked a switch for the questioning panel, with only one member of the panel a real-life lawyer. Prior to Thursday's outing all 11 members of the h aring panel had been legal pros.

Whether the panel is composed of real-life lawyers or actors is an incidental item, though. The Bugsy Siegel outing indicated w that this Talent Associates vehicle is worth retai ing. Show, slotted for a 7:30 p.m. start, when the kiddies are plentiful and the set count low, has been having its rating problems at CBS-TV. A better time period certainly would help—and salvage a fresh format.

Quotes around "courtroom" used to underline the special sense, for "The Witness" is unlike any court room, or governmental hearing, in details. Liberties are taken

(Continued on page 40)

A DATE WITH DEBBIE
With Debbie Reynolds, Carl Reiner, Charles Ruggles, Walter Brennan, Carleton Carpenter, "Cannonball" Adderley
Producer-Director: Bill Colleran
Writers: Carl Reiner, Joe Stein
Choreography, Alex Romero
Music Director: Nelson Riddle
60 Mins., Thurs. (27), 9:30 p.m.
REVLON
ABC-TV, from H'wood (tape)

(Grey)

Impressive as the credits were, and expensive as the production looked, "A Date With Debbie" was not much fun. Certainly it wasn't the special occasion ABC-TV and Revlon had hoped Debbie Reynolds' first major tv appearance would be. Lavishness is still no substitute for inspiration, and dull material is a bore no matter who it's written for.

The show seemed to have no other objective than to prove that Miss Reynolds can do everything—ing, dance, act and play comedy. It made its point, but not very entertainingly. Carl Reiner and Joe Stein, who worked up the script, provided only commonplace skits, unnatural dialog, and all too few funny lines. As for Miss Reynolds, she was quite a charmer in her adult guise, but as she resurrected her whilom role as a fresh-faced teenager she grew saccharine, and her versatility became something more like precocity.

Her strongest offerings were the more mature ones, and her weakest those harkening back to her teenage career. Early in the show she scored with satirical impressions of Zsa Zsa Gabor, Anna Magnani and Brigitte Bardot; but the framework—a spoof of Ed Murrow's "Small World," with Carl Reiner playing Murrow—was hackneyed, and it soiled her achievement. Her songs went well, in the main, but a dance routine to "Cannonball" Adderley's jazz had no sense of spontaneity and was noticeably poorly rehearsed.

An episode with her two motion picture "grandfathers," Charlie Ruggles and Walter Brennan, was a particular low point (chiefly from the poverty of the script lines); and her climactic sketch, an elocutionary monolog on a girl's first date, was overly long and downright childish. For a finale she and Carleton Carpenter reprised a song they did together in pictures, in their teens.

There's little point in assessing the contributions of the guest performers, since they were all conmined to minor service and virtually wasted. It was Miss Reynolds' hour entirely and, unfortunately, not a very rewarding one.

Les.

AN AMERICAN ALBUM
With Mike Wallace
Producer: George Moynihan
Director: Don Volkman
60 Mins., Sun (30), 2:30 p.m.
PARTICIPATING
WBZ-TV, Boston (film, tape)

Westinghouse Broadcasting got such fave reaction to its Mike Wallace helmed "Close Up U.S.A." short (average 6 mins.) telecasts, it decided to combo these recent reports into a best-of-Wallace, hour-long special for its five tv outlets, and other stations. Kicked off at its Hub property, WBZ-TV, it was indeed the best-of-Wallace, with the noted interrogater-commentator at his probing finest as he interviewed Americans from all walks of life on their election year hopes and fears.

Excerpts from his 9,000-mile cross-country auto junket, with cameraman Don Volkman and WBC newsman Sid Davis, included interviews with Oregon lumberjacks, Pittsburgh steel workers, Indiana farmers and Roswell Garst, the Iowan who hosted Khrushchev last year. One powerful segment found Wallace interviewing three generations of a Negro family in Little Rock—all, interestingly enough, with different views on the segragation issue. Right behind this one came an interview with Arkansas Governor Faubus.

As a pictorial album of people and places, this documentary proved to be a timely, fascinating stanza of Americana, with Wallace providing updated and eloquently simple commentary on his subject matter. Volkman's skill at filming and editing was everywhere evident. Despite the differences in geographic location and personal circumstances, the viewer was left with the strong impression that all Americans have the same areas of concern this fall, and know the election issues clearly—even if they aren't too enthused over either presidential candidate. *Guy.*

THE TWENTIETH CENTURY
(The Violent World of Sam Huff)
With Walter Cronkite, others
Producer: Burton Benjamin
Director: Nicholas Webster
Writer: Earle Luby
30 Mins., Sun., 6:30 p.m.
PRUDENTIAL INSURANCE CO. OF AMERICA
CBS-TV (film)

(Reach, McClinton)

Bud Benjamin and his associate producer Ike Kleinerman began their newest season of "The Twentieth Century" on CBS-TV by installing a portable microphone in the shoulder padding of Sam Huff, middle line backer for the professional football Giants of N.Y. The bruising outcome was likely to have been enough to scare the stars of Normal and East Turtleswitch U. into not accepting those pro bi

Huff loves the game, he exp! ined, but he also admitted professional football ranks are "no place f nice guys," and, in a sense, out this caution by adding, ways feel good when I hit somebody." And hit he did, as the "Century" cameras and the miniature mike followed the literally bone crushing quality of scrimmage and game.

Benjamin & Co. took a cynical view of professional football. The camerawork stressed the mayhem, not the strategy of the game. Perhaps that's why giant defenseman Huff, from a West Virginia mining town, was selected as protagonist for the half-hour. The script and longtime "Century" anchorman, Walter Cronkite, provided sharp insight into a game that they considered essentially a business; they viewed the weekly paycheck as the greatest "teacher" in professional football.

Program showed other teachers, however: the various line and backfield, defensive and offensive coaches to big boss Jim Lee Howell. All nice guys and all a little inarticulate, by other than football standards. It was an all-round good lesson and good lowdown on the workings of a jarring, exciting sport. *Art.*

TAKE A GOOD LOOK
With Ernie Kovacs, Edie Adams, Cesar Romero, Carl Reiner, Bobby Lauher, Peggy Connolly, guests
Producer: Milt Hoffman
Director: Joe Behar
30 Mins., Thurs., 10.30 p.m.
DUTCH MASTERS
ABC-TV, from H'wood (tape)

(Erwin, Wasey, Ruthrauff & Ryan)

Ernie Kovacs missed his cue, a turntable moved and revealed Miss Universe of 1960, first guest on the season's opener of "Take a Good Look." Kovacs remembered he had to explain the way the show works first, got up, pushed the turntable back, got lost backstage, and finally emerged to state:

"The way the game is played is this. We have a guest whose name has been in the newspapers. We show some clues and the panel has to guess the identity of the guest. (Pause.) Come to think of it, it's ridiculous. Imagine going into an agency and trying to sell a show on the basis of a format like that. They'd throw me out."

They sure would, and its surprising that Erwin, Wasey, Ruthrauff & Ryan didn't do just that to Irving Mansfield and Peter Arnell, who package the show. But that Kovacs-cigar relationship was just too good to pass up, and despite the indifferent quality and ratings of the first season, Kovacs sold a lot of Dutch Masters. So here he is again, and so's the show.

"Take a Good Look" is easily the most undisciplined, pointless panel show on the air. Besides, it looks as if it were taped off in a far corner of ABC's Hollywood studios, in quarantine, as it were. The game doesn't make much sense, the panel doesn't care much about it, and Kovacs foregoes all the formalities.

The latter elements are probably a saving grace, for if anyone were to take the format seriously, it would be dull to the nth degree. It's precisely the abandon of Kovacs and his panel which gives the show what occasional charm and humor it does possess. The other good but bewildering element are those way-out Kovacs sketches that furnish the clues for the panel. Bobby Lauher and Peggy Connolly furnish good comic assistance to Kovacs in these.

"Take a Good Look" doesn't warrant a second look, except for the fiercest Kovacs fan. But he does make that occasional accidental second look good deal less painful. *Chan.*

MONEY & THE NEXT PRESIDENT
(CBS Reports)
With Robert B. Anderson, J. Kenneth Galbraith, Gabriel Hauge, Leon Keyserling, Colin G. Clark, Per Jacobson; Howard K. Smith, reporter
Exec Producer: Fred W. Friendly
Producer: George A. Vicas
Writers: Friendly, Vicas
60 Mins.: Thurs. (27), 8:30 p.m.
PHILIP MORRIS
CBS-TV (film)

(Leo Burnett)

In the second outing for the "CBS Reports" series, exec producer Fred W. Friendly made a foray into the thickets of money theory and emerged with a first-rate study of an underlying central issue in the current Presidential campaign. Even by public service show standards, this exploration of abstruse economics was a courageous decision reflecting high credit on the network and the bankrolling Philip Morris company.

The show, essentially, attempted to clarify such problems as inflation, the price of gold, international exchange and growth of the gross national product through an exchange of views between representatives of conservative and liberal economic thought. Through intersplicing of brief campaign arguments by Nixon and Kennedy as well as excerpts from their video debates, the stanza clearly, but not specifically implied that Richard M. Nixon is in the conservative camp while Kennedy leans towards the liberal ideology. The show, however, was scrupulously nonpartisan in the presentation of the respective arguments.

The most clearly defined issue involved the role of the national government in directing the rate of growth of the economy. In the camp favoring the initiative of private enterprise were Nixon, Secretary of the Treasury Robert B. Anderson and former White House economist Gabriel Hauge. The advocates of greater governmental control over the country's economic plant were Kennedy and economists John Kenneth Galbraith and Leon Keyserling. The show only permitted skeletonized statements, but the differences between the two camps were drawn sharply and lucidly in interviews conducted by members of the CBS news staff.

The attempt to explain the causes of inflation and the creation of new money were too sketchy for complete clarity but here the complexity of the subject resisted easy simplifications. The nature of the problems, however, were suggested and viewers of this show could take it from there. Similarly, the problems stemming from the recent flurry in the price of gold and America's current international trade imbalance required a fuller treatment. Film clips of gold bars moving in and out of Fort Knox and of Volkswagens being shipped into the U. S. were interesting, but did not illuminate the fundamental theoretical nature of the subject.

Overall, the show was highly instructive and doubly provocative because it was pegged to the Presidential campaign. As the reporter posing the problems, Howard K. Smith had a script that was admirable for a tone that was objective without being stuffy. *Herm.*

THE CHEVY SHOW
(Ghosts, Goblins and Kids)
With Jay North, Angela Cartwright, Teddy Rooney, Joey Alfidi, Allred Family, Barbara Beaird, Dolores Blacker Dancers, Cupito & Clifford, Ricky Doran, Cheryl-yn Lee, Anne Nauseda, Robby Reed, Peter Retko & Deborah Jauner, The Teagardins, Pasadena Boys' Club Band, Meremblum Junior Symphony
Producers: Tony Charmoli, George Schlatter
Writers: Ellenson & Stewart
Exec Producer: Henry Jaffe
Director: Deane Whitmore
60 Mins., Sun., 9 p.m.
CHEVROLET
NBC-TV, from H'wood

(Campbell-Ewald)

Timely and delightful was "Ghosts, Goblins and Kids," an hour-long Halloween salute aired Sunday (30) on NBC-TV's "Chevy Show." With Jay North, Angela Cartwright and Teddy Rooney topping a cast of 300 moppet performers, the layout was an ideal family show. There was little in the format, however, that could satisfy more sophisticated adult tastes.

But for kidviewers and those of their elders who weren't averse to recapturing a more pleasurable part of their childhood, this Henry Jaffe package was an exciting romp. Masters North and Rooney and little Miss Cartwright sparkled as emcees of the session which saw most of the large cast on a "trick or treat" foray.

Among the more memorable bits were Miss Cartwright's perky "I Enjoy Being a Girl" vocal, North's "I Wish I Was a Pirate" ditty and young Rooney's lusty campaign managing in a school election. A particularly cute touch was the warbling of three-year-old Charisse Allred. The flock of acts ranged from the trampolining of the Teagardins to the 80-piece Pasadena Boys' Club marching band.

Plugs were also in the Halloween motif—Chevrolet's also a treat, an announcer intoned. And as for the "election" sequence the winner, of course, was Chevrolet. On the whole this was fine entertainment for youngsters, but the comparatively late hour (9-10 p.m.) must have lost some of the potential moppet audience. *Gilb.*

FAMILY CLASSICS
(The Scarlet Pimpernel)
With Michael Rennie, Maureen O'Hara, Zachary Scott, William Shatner, Liam Redmond, Reginald Denny, Suzanne Storrs, Richard Easton, Eric Berry, Tim O'Connor, Laurie Main, Barbara Robbins, Jock Livingston, Leonardo Cimino, Lucy Landau, James O'Hara, Anne Wilde, others; Joan Fontaine, hostess
Exec Producer: David Susskind
Producer: Robert Costello
Director: Marc Daniels
Adapter: George Baxt
120 Mins., Fri. (28), Sat. (29), 7:30 p.m.
BRECK, PROCTER & GAMBLE
CBS-TV, from N.Y. (tape)

(Reach, McClinton; B&B)

By far the best rendering of a costume classic yet achieved on television was turned in over the weekend by Talent Associates with their two-part version of "The Scarlet Pimpernel," first of six "Family Classics" two-parters on CBS-TV.

Apart from the excellence of the physical production and these flawlessness of the performances, this "Pimpernel" had just the right touches and flavor to make an immensely enjoyable show. It was pure melodrama in the classic sense, and producer Robert Costello, director Marc Daniels and adapter George Baxt had the good sense to exploit rather than to minimize this flavoring of the Baroness Orczy original.

It was the straight flavor of the melodrama and the simplicity and even naivete of the characterizations, with excellent performances from the principals, that gave "Pimpernel" its charm. Zachary Scott, as the malevolent Chauvelin, was the perfect villain, cold and ruthless, sneering in his triumphs and furious in his defeats. Michael Rennie was the essence of 18th Century foppish vulgarity as Sir Percy and the picture of nonchalant derring-do in his alter ego as the Pimpernel. And Maureen O'Hara was the picture of feminine virtue and courage.

If this sounds like burlesque, it wasn't. Rather, it was simply a case of playing it by the book. And it worked, giving the viewer more than an occasional impulse to cheer the hero and hiss the villain. All of which made for a full two hours of fun viewing. The same flavor was carried into the lesser characterizations. William Shattner was the picture of upright young manhood as one of the Pimpernel's aides; Reginald Denny, Liam Redmond, Richard Easton and James O'Hara likewise were strong, upwright characters. Tim O'Connor, Eric Berry, Leonardo Cimino and the rest of the French revolutionaries were fine heavies. Suzanne Storrs was an attractive emigre rescued by Rennie and his men.

Daniels handled a large cast with ease and fluidity, and his show clicked off with the pace of a racehorse. The two-part structure of "Family Classics" would ordinarily be tough to take, but by doing the episodes on two successive nights, CBS gives it a cliffhanger flavor without the weeklong interval that so often causes the viewer to lose interest. Joan Fontaine was an excellent choice as hostess-recapitulator.

Breck Shampoos are in for half of the series; Procter & Gamble bought the other half of the opener only. But CBS should have no trouble filling up the remaining availabilities quickly, after this auspicious start. *Chan.*

AN HOUR WITH DANNY KAYE
With Louis (Satchmo) Armstrong; Ray Heindorf, music director
Producer: Sylvia Fine
Director: Norman Jewison
Writers: Sylvia Fine, Hal Kanter
60 Mins., Sun. (30), 8 p.m.
GENERAL MOTORS
CBS-TV (tape; color)

(Campbell-Ewald)

Danny Kaye's commercial bow in television was a long, long time in coming (and it took a giant, well-heeled General Motors to turn the trick), all of which served to compound the disappointment in Sunday night's "An Hour With Danny Kaye" entry on CBS-TV. If one's willing to settle for about 15 minutes of the genuine Kaye hilarities, then it can be said that the comic brought it off. But with such high audience anticipation, and for the kind of longterm dough GM is shelling out for its one-a-year specials, everybody concerned was shortchanged. It's perhaps ironic that when Kaye, back in '56, "played a benefit" for UNICEF with an hour "See It Now" telecast, he communicated a far greater warmth and a more genuine display of his gifts than on his so-called commercial premiere.

Unfortunately most of Sunday night's display was on a johnny-one-note level of entertainment, and much of it seemed forced. There's no questioning Kaye's enormous gifts and versatility—they rate with the best of them in show biz. But when everything comes off as a variation on what had just been done, particularly when one is working with something less than inspired material, the bogdown is bound to show. And show it did.

The okay Kayeisms were good, in the sporadic moments when they came. His "Minnie the Moocher" as his closer was in the grand old Kaye tradition, down to the uproarious r-h-i-n-o-c-e-r-o-s baby talk and audience participation. His dueting and vocal gymnastics with Louis (Satchmo) Armstrong on "When The Saints Come Marching In" was Grade A Kaye, with the Satch in good form, too. Good, too, was the "Small World" satirization, with its five-Kayes-in-one cookery routine as he circuited Paris, London, Tokyo and Vienna, and in and out of the Ed Murrow slot, for perhaps the show's chef-d'oeuvre. Here was some delightful buffoonery.

But 15 or 20 minutes hardly constitutes an hour and although Kaye practically worked the entire hour, most of it solo, too often it failed to generate the needed spark. A flamenco routine with a line of Grecos and a pair of senoritas, with a travesty on the cape twirling and hoof stomping, was hardly up to the standards of the Kaye artistry or as a yok inducer. And ditto his psycho professor bit recounting his treatment of the whole Katzmeyer Band (70 sick trombones).

One could have wished for more of the Kaye tunes. Too, since this was his initial foray into the commercial sweepstakes, it would have not been amiss had a "new generation" of Kaye viewers been introduced to some of the more classic material of the past. For tv it would have been new.

The star's personal identification with the GM product is understandable, considering the long-term investiture involved. H's commercial with a group of kids in extolling the virtues of the new car lines was translated into a forgivable and sometimes charming bit of fantasia. But that hammy heart-to-heart let's-be-good-to-General Motors recap was a little too much out of the "gilding the lily" department.

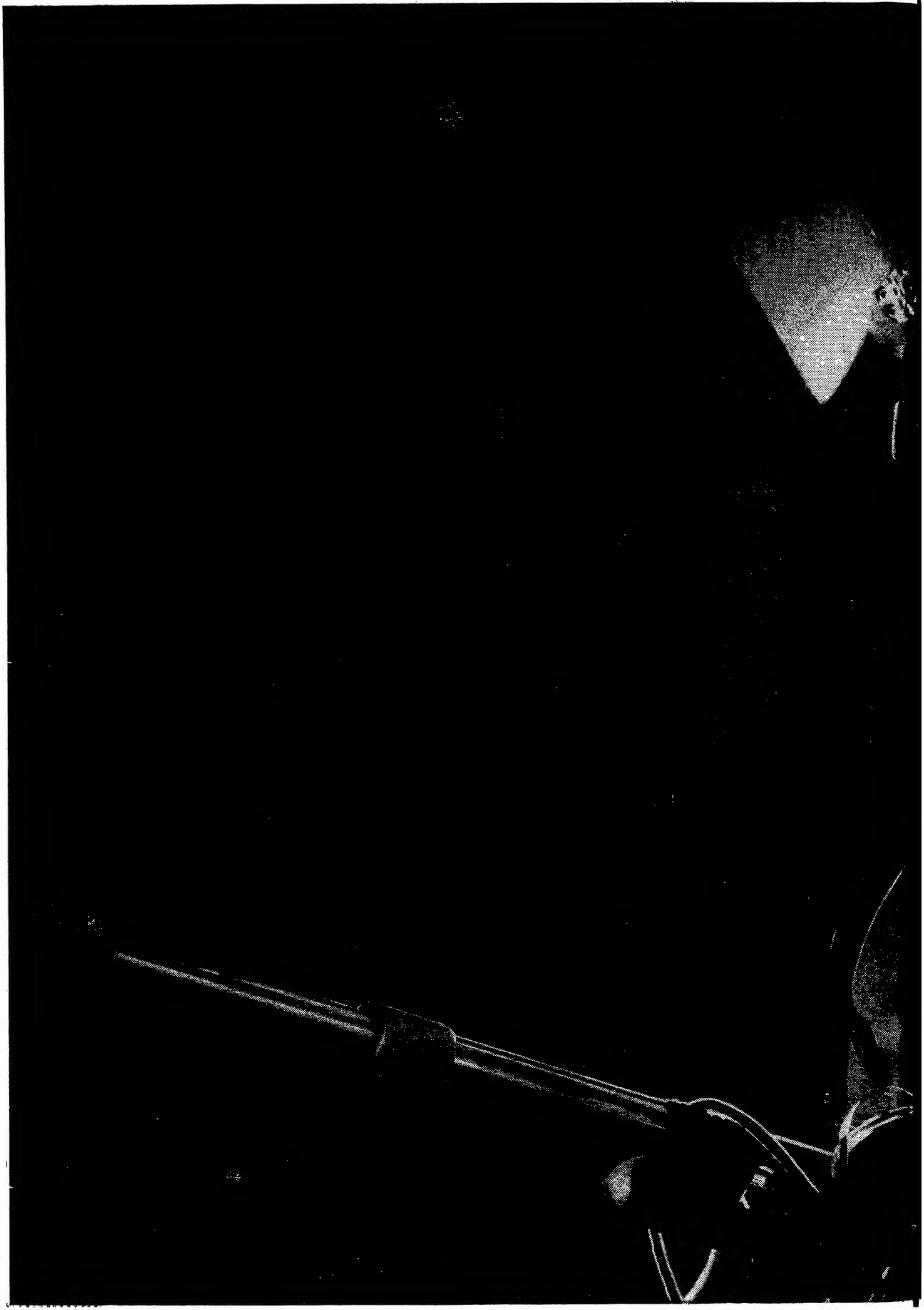
It was tasteful, simple production with a fluid directorial assist from Norman Lewison.

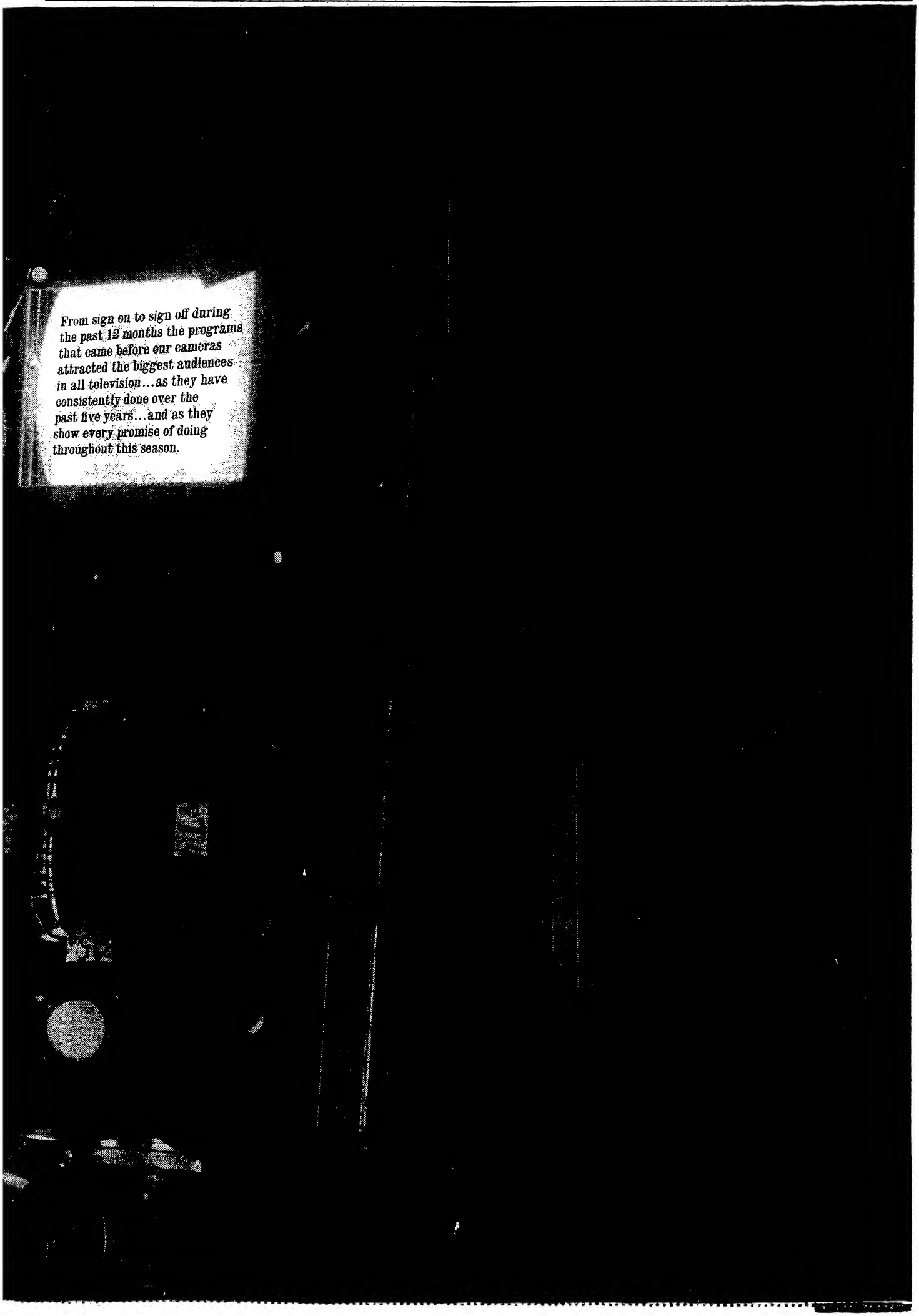
It took a star of Kaye's calibre and a General Motors to break down the CBS resistance on tinting up its spectrum. On Kaye it looked good. *Rose.*

'Deputy's' SRO Status

"Deputy," NBC-TV's Saturday night half-hour western with Henry Fonda, is going SRO after Jan. 1. Bristol-Myers, on a 39-week deal, will then pick up the remaining weekly minute that has been floating around unsold, save for an occasional spot fill-in, since the start of the '60-'61 season.

Bristol-Myers' minute, costing the sponsor $34,000 (time and talent) weekly, will be mate for General Cigar's two-minutes a week in the 9 p.m. half-hour. Cigar deal, which began this fall, also goes until next September.




From sign on to sign off during
the past 12 months the programs
that came before our cameras
attracted the biggest audiences
in all television... as they have
consistently done over the
past five years... and as they
show every promise of doing
throughout this season.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top six network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top six shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top six network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES. AUGUST 4-10, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Untouchables (Thurs. 8:30-9:30)	KOMO	38.0	1. Bold Journey (Wed. 9:00)	KOMO	Ziv-UA	27.3	45.8	U.S. Steel Hour	KIRO	17.3
2. 77 Sunset Strip (Fri. 8:00-9:00)	KOMO	33.7	2. Seven League Boots (Wed. 9:30)	KOMO	Screen Gems	23.0	40.6	U. Steel Hour	KIRO	18.4
3. Esther Williams (Mon. 9:00-10:00)	KING	29.7	3. Mike Hammer (Fri. 10:00)	KING	MCA	19.3	46.3	Deadline	KOMO	13.7
4. Detectives (Fri. 9:00-9:30)	KOMO	29.0	4. Quick Draw McGraw (Thurs. 6:30)	KING	Screen Gems	19.0	58.6	Trackdown	KOMO	8.7
5. Gunsmoke (Sat. 9:00-9:30)	KIRO	28.4	5. Sea Hunt (Sat. 9:30)	KING	Ziv-UA	17.3	39.0	Champ. Bowling	KOMO	12.7
6. Hawaiian Eye (Wed. 8:00-9:00)	KOMO	28.2	6. Manhunt (Tues. 9:30)	KING	Screen Gems	14.7	29.1	Johnny Midnight	KOMO	13.3
7. Black Saddle (Fri. 9:30-10:00)	KOMO	26.7	7. Four Just Men (Wed. 10:00)	KING	ITC	13.4	33.8	Deadline	KOMO	12.0
8. Adv. In Paradise (Mon. 8:30-9:30)	KOMO	23.4	8. Johnny Midnight (Tues. 9:30)	KOMO	MCA	13.3	26.3	Manhunt	KING	14.7
9. Alcoa Presents (Tues. 9:00-9:30)	KOMO	23.3	9. Rescue 8 (Thurs. 10:00)	KING	Screen Gems	12.7	29.7	Deadline	KOMO	16.4
10. Lawrence Welk (Fri. 8:00-9:00)	KOMO	22.7	9. This Man Dawson (Sat. 10:00)	KIRO	Ziv-UA	12.7	32.2	Champ Bowling	KOMO	14.0
10. Real McCoys (Thurs. 7:30-8:00)	KOMO	22.7	9. Death Valley Days (Sun. 9:30)	KING	Ziv-UA	12.7	32.9	What's My Line	KIRO	15.3

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES. AUGUST 4-10, 1960.

1. Wagon Train (Wed. 6:30-7:30)	WDSU	47.1	1. Sea Hunt (Tues. 9:30)	WDSU	Ziv-UA	24.7	54.8	Diagnosis Unknown	WWL	16.7
2. Gunsmoke (Sat. 9:00-9:30)	WWL	41.7	2. Mike Hammer (Mon. 10:00)	WWL	MCA	22.7	54.4	Manhunt	WDSU	15.0
3. Esther Williams (Mon. 9:00-10:00)	WDSU	38.3	3. This Man Dawson (Fri. 10:00)	WDSU	Ziv-UA	20.4	53.1	Grand Jury	WWL	10.7
4. Price Is Right (Wed. 7:30-8:00)	WDSU	36.7	4. Whirlybirds (Thurs. 9:30)	WDSU	CBS	20.0	36.8	To Tell The Truth	WWL	20.4
5. What's My Line (Sun. 9:30-10:00)	WWL	36.4	4. Panic (Tues. 10:00)	WDSU	CNP	20.0	56.7	Wild Cargo	WWL	11.7
6. Have Gun, Will Travel (Sat. 8:30-9)	WWL	30.7	5. U.S. Marshal (Wed. 10:00)	WDSU	NTA	18.7	50.0	Tombstone Territo.	WWL	16.4
7. M Squad (Tues. 9:00-9:30)	WDSU	30.0	6. Amos & Andy (Fri. 10:30)	WDSU	CBS	18.0	56.3	Reports; Sports, We.	WWL	12.7
8. I've Got A Secret (Wed. 8:30-9:00)	WWL	29.3						N.O. Showtime	WWL	7.3
9. Tate (Wed. 8:30-9:00)	WDSU	28.7	7. Shotgun Slade (Thurs. 10:00)	WDSU	MCA	17.3	42.9	Not For Hire	WWL	16.0
10. Laramie (Tues. 6:30-7:30)	WDSU	28.4	8. Tombstone Territory (Wed. 10:00)	WWL	Ziv-UA	16.4	43.9	U.S. Marshal	WDSU	18.7
			9. Not For Hire (Thurs. 10:00)	WWL	CNP	16.0	39.7	Shotgun Slade	WDSU	17.3

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES. AUGUST 4-10, 1960.

1. Perry Mason (Sat. 7:30-8:30)	KPIX	33.4	1. Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	20.4	54.6	Shotgun Slade	KGO	6.7
2. Wagon Train (Wed. 7:30-8:30)	KRON	32.9	2. Californians (Wed. 7:00)	KRON	CNP	19.3	43.5	Wed. Nite Fights	KGO	14.7
3. Esther Williams (Mon. 10:00-11:00)	KRON	29.3	3. San Francisco Beat (Sat. 7:00)	KPIX	CBS	19.3	57.8	Meet Your Giants	KRON	5.7
4. 77 Sunset Strip (Fri. 9:00-10:00)	KGO	29.0	4. Death Valley Days (Sat. 10:30)	KPIX	U.S. Borax	18.7	58.8	Beauty Congress	KTVU	6.7
5. Loretta Young (Sun. 10:00-10:30)	KRON	27.7	5. Manhunt (Tues. 6:30)	KRON	Screen Gems	16.0	46.5	Brave Stallion	KTVU	7.0
6. Gunsmoke (Sat. 10:00-10:30)	KPIX	25.7	6. Divorce Court (Sat. 6:00)	KRON	KTTV Prog. Sales	16.0	45.2	Champ. Bowling	KTVU	8.7
7. Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	25.3	7. Lock-Up (Thurs. 7:00)	KRON	Ziv-UA	15.3	39.5	You Asked For It	KTVU	13.3
8. Have Gun, Will Travel (Sat. 9:30-10)	KPIX	24.4	8. Honeymooners (Mon. 6:30)	KRON	CBS	14.7	41.5	Woody Woodpecker	KTVU	10.0
9. Ed Sullivan (Sun. 8:00-9:00)	KPIX	24.0	8. Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	14.7	41.2	Rescue 8	KRON	9.0
10. Untouchables (Thurs. 9:30-10:30)	KGO	22.8	9. Cannonball (Mon. 7:00)	KTVU	ITC	14.0	44.2	Phil Silvers	KGO	9.3

OKLAHOMA CITY

STATIONS: WKY, KWTV, KOCO. SURVEY DATES. AUGUST 4-10, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KWTV	45.3	1. This Man Dawson (Sat. 9:30)	KWTV	Ziv-UA	29.7	68.0	Not For Hire	WKY	10.0
2. Esther Williams (Mon. 9:00-10:00)	WKY	37.3	2. Whirlybirds (Tues. 9:30)	KWTV	CBS	20.7	47.1	Whichita Town	WKY	12.0
3. Have Gun, Will Travel (Sat. 8:30-9)	KWTV	36.4	3. Shotgun Slade (Tues. 9:00)	KWTV	MCA	17.3	33.3	M Squad	WKY	18.7
4. Wagon Train (Wed. 6:30-7:30)	WKY	34.2	4. Death Valley Days (Thurs. 9:30)	WKY	U.S. Borax	16.7	40.4	To Tell The Truth	KWTV	13.3
5. U.S. Steel Hour (Wed. 9:00-10:00)	KWTV	30.5	4. Three Stooges (Sat. 10:00)	KWTV	Screen Gems	16.7	67.6	Fury	WKY	7.3
6. I've Got A Secret (Wed. 8:30-9:00)	KWTV	29.7	5. Pony Express (Fri. 7:30)	KWTV	CNP	16.0	58.4	Friday Nite Show	WKY	6.7
7. Alcoa Theatre (Mon. 8:30-9:00)	WKY	27.3	6. U.S. Marshal (Thurs. 9:00)	WKY	NTA	15.3	38.4	Untouchables	KOCO	13.3
8. Perry Mason (Sat. 6:30-7:30)	KWTV	26.8	7. Science Fiction Theatre (Sun. 4:00)	KWTV	Ziv-UA	15.0	64.1	Weather	KOCO	6.0
9. Wanted, Dead or Alive (Sat. 7:30-8)	KWTV	26.7						News	KOCO	6.7
9. What's My Line (Sun. 9:30-10:00)	KWTV	26.7	8. Johnny Midnight (Fri. 9:30)	KWTV	MCA	14.4	41.5	Manhunt	WKY	13.3
			9. Manhunt (Fri. 9:30)	WKY	Screen Gems	13.3	38.3	Johnny Midnight	KWTV	14.4

RICHMOND, VA.

STATIONS: WTVR, WRVA, WXEX. SURVEY DATES. AUGUST 4-10, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WTVR	35.0	1. Shotgun Slade (Sat. 10:30)	WTVR	MCA	14.7	52.3	Silent Service	WXEX	8.0
2. Untouchables (Thurs. 9:30-10:30)	WRVA	34.7	2. Huckleberry Hound (Wed. 6:00)	WTVR	Screen Gems	12.0	60.0	News; Sports; Wea.	WXEX	4.7
3. 77 Sunset Strip (Fri. 9:00-10:00)	WRVA	30.5						Award Theatre	WXEX	4.7
4. Have Gun, Will Travel (Sat. 9:30-10)	WTVR	28.7	3. Popeye Mon.-Fri. 5:00	WRVA	UAA	11.6	61.7	Little Rascals	WTVR	12.0
5. Esther Williams (Mon. 10:00-11:00)	WXEX	28.3						Award Theatre	WXEX	3.2
6. Rifleman (Tues. 9:00-9:30)	WRVA	28.0	4. Tombstone Territory (Tues. 10:30)	WRVA	Ziv-UA	11.3	41.4	Diagnosis Unknown	WTVR	10.0
7. Wagon Train (Wed. 7:30-8:30)	WXEX	27.2	5. Three Stooges (Mon.-Fri. 5:30)	WTVR	Screen Gems	9.4	50.0	Capt. Gallant	WRVA	5.3
8. I've Got A Secret (Wed. 9:30-10:00)	WTVR	26.0						Rocky & His Friends	WRVA	7.2
9. Perry Mason (Sat. 7:30-8:30)	WTVR	25.7						Award Theatre	WXEX	3.3
10. Real McCoys (Thurs. 8:30-9:00)	WRVA	24.0						Rin Tin Ti	WRVA	8.7
10. Dennis The Menace (Sun.)		24.0	6. Rescue 8 (Sat. 7:00)	WTVR	Screen Gems	9.0	41.7	State Trooper	WRVA	7.3
10. Millionaire (Wed.)		24.0	7. Highway Patrol (Tues. 7:00)	WXEX	Ziv-UA	8.7	48.1	News; Weather	WTVR	6.7
								News; Cronkite	WTVR	6.7
			7. Sea Hunt (Th. 7:00)	WXEX	Ziv-UA	8.7	39.6	News; Weather	WTVR	10.0
								New; Cronkite	WTVR	8.0
			7. Amos & Andy (Sat. 6:30)	WTVR	CBS	8.7	44.2	Million Dollar Movie	WXEX	7.0
			8. Silent Service (Sat. 10:30)	WXEX	NBC	8.0	28.5	Shotgun Slade	WTVR	14.7

TULSA, OKLA.

STATIONS: KVOO, KOTV, KTUL. SURVEY DATES. AUGUST 4-10, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KOTV	45.3	1. Grand Jury (Sat. 9:30)	KOTV	NTA	21.7	73.1	Man From Interpol	KVOO	5.3
2. Have Gun, Will Travel (Sat. 8:30-9)	KOTV	36.7	2. Manhunt (Mon. 8:30)	KVOO	Screen Gems	18.7	41.0	Spike Jones	KOTV	17.3
3. Esther Williams (Mon. 9:00-10:00)	KVOO	30.8	3. Mike Hammer (Thurs. 9:30)	KTUL	MCA	17.0	39.5	To Tell The Truth	KOTV	16.7
4. What's My Line (Sun. 9:30-10:00)	KOTV	29.4	4. Sea Hunt (Tues. 9:30)	KTUL	Ziv-UA	15.3	34.5	Diagnosis Unknown	KOTV	15.3
5. Wagon Train (Wed. 6:30-7:30)	KVOO	26.0	5. Death Valley Days (Tues. 9:30)	KVOO	U.S. Borax	13.7	30.9	Diagnosis Unknown	KOTV	15.3
6. Rifleman (Tues. 8:00-8:30)	KTUL	24.4						Sea Hunt	KTUL	15.3
7. Hawaiian Eye (Wed. 9:00-10:00)	KTUL	22.7	5. Amos & Andy (Sat. 6:00)	KOTV	CBS	13.7	58.1	6 O'Clock Report	KVOO	6.7
8. Rebel (Sun. 8:00-8:30)	KTUL	22.0	6. Huckleberry Hound (Thurs. 6:00)	KTUL	Screen Gems	12.7	39.6	6 O'Clock Report	KVOO	12.0
9. Cheyenne (Mon. 6:30-7:30)	KTUL	21.9						News-Huntley-Brinkley	KVOO	12.0
10. I've Got A Secret (Wed. 8:30-9:00)	KOTV	21.7	7. Three Stooges (Mon.-Fri. 5:15)	KOTV	Screen Gems	12.5	17.8	Abbott & Costello	KVOO	5.3
			8. Vikings (Wed. 8:00)	KOTV	Ziv-UA	12.4	30.2	Happy	KVOO	21.3
			8. African Patrol (Sat. 10:00)	KOTV	NTA	12.4	31.8	Theatre 8	KTUL	15.7

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "BRIDE GOES WILD"— June Allyson, Van Johnson; MGM; 1947; MGM-TV	1st Run	Best of CBS Sat. June 4 10:00-12:00 p.m. WBBM-TV	21.8	22.2	21.0	49.7	Major League Baseball	WGN	17.0
2. "PHILADELPHIA STORY"— Kathryn Hepburn, James Stewart; MGM; 1940; MGM-TV	Repeat	Late Show Fri. June 3 10:15-12:30 a.m. WBBM-TV	14.2	16.7	9.9	40.6	Movietime USA— "Arizona" (1st Run) Off the Cuff	WBKB WBKB	12.0 5.9
3. "WAKE OF THE RED WITCH"— John Wayne, Gail Russell, Gig Young, Adele Mara; Republic; 1949; Hollywood TV Serv.	Repeat	Movietime USA Mon. June 6 10:00-11:30 p.m. WBKB-TV	12.8	15.4	11.1	27.3	Standard News Roundup Jack Paar Show	WBBM WNBQ	22.8 20.7
4. "LOVE LETTERS"— Joseph Cotton, Jennifer Jones; Paramount; 1945; MCA	Repeat	Late Show Sun. June 5 10:15-12:15 a.m. WBBM-TV	12.7	16.7	8.6	39.9	Movie 5—"The Black Sleep" (1st Run)	WNBQ	12.7
4. "THE BLACK SHEEP"— Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine, Bela Lugosi; United Artists; 1956; UAA	1st Run	Movie 5 Sun. June 5 10:15-12:00 p.m. WNBQ-TV	12.7	14.2	8.0	36.7	Late Show— "Love Letters" (Repeat)	WBBM	12.7
5. "THE ACCUSED"— Robert Cummings, Loretta Young; Paramount; 1948; MCA	Repeat	Late Show Thurs. June 2 10:15-12:15 a.m. WBBM-TV	12.4	14.8	8.6	34.5	Jack Paar Show	WNBQ	17.6
6. "ARIZONA"— William Holden, Jean Arthur, Warren Williams; Screen Gems; 1940	1st Run	Movietime USA Fri. June 3 10:00-12:00 p.m. WBKB-TV	11.7	13.6	9.9	29.4	Standard News Roundup Late Show— "Phila. Story (Repeat)	WBBM WBBM	23.5 15.2
7. "THE FIGHTING SULLIVANS"— Anne Baxter, Thomas Mitchell, Edward Ryan; 20th Century-Fox; 1944; Screen Gems	Repeat	Movietime USA Tues. June 7 10:00-11:30 p.m. WBKB-TV	10.7	12.3	8.6	23.2	Standard News Roundup Jack Paar Show	WBBM WNBQ	29.0 18.3
8. "DRAGON SEED"— Kathryn Hepburn, Turham Bey; MGM; 1944; MGM-TV	Repeat	Late Show Tues. June 7 10:15-12:30 a.m. WBBM-TV	9.4	10.5	8.6	26.4	Jack Paar Show Polk's Playhouse	WNBQ WNBQ	17.1 5.8
9. "BRUTE FORCE"— Burt Lancaster, Hume Cronyn, Howard Duff; Universal; 1947; Screen Gems	Repeat	Late Show Wed. June 1 10:15-12:15 a.m. WBBM-TV	9.0	10.5	8.6	26.0	Major League Baseball Jack Paar Show	WGN WNBQ	21.0 17.1

CINCINNATI

STATIONS: WLWT-TV, WCPO-TV, WKRC. SURVEY DATES: JUNE 1-7, 1960.

1. "SHEPARD OF THE HILLS"— John Wayne, Betty Field; Paramount; 1941; MCA	Repeat	Ladies Home Theatre Thurs. June 2 5:00-6:45 p.m. WKRC-TV	8.8	11.3	7.3	34.2	American Bandstand Laff House Gang Three Stooges Rocky & His Friends	WCPO WCPO WCPO WCPO	11.3 6.7 12.9 11.9
2. "DR. GILLESPIE'S NEW ASSISTANT"— Lionel Barrymore, Van Johnson, Susan Peters; MGM; 1943; MGM-TV	Repeat	Gold Cup Matinee Wed. June 1 5:00-6:30 p.m. WLWT-TV	7.0	7.3	6.0	34.7	American Bandstand Ladies Home Theatre— "Incendiary Blonde" (Repeat) Three Stooges	WCPO WKRC WKRC	7.9 6.3 7.9
3. "CLASH BY NIGHT"— Barbara Stanwyck, Paul Douglas; RKO; 1952; Show Corp. of Amer.	Repeat	Ladies Home Theatre Tues. June 7 5:00-6:30 p.m. WKRC-TV	6.2	6.6	5.3	41.7	American Bandstand Racing Three Stooges	WCPO WCPO WCPO	7.9 3.3 6.6
4. "INCENDIARY BLONDE"— Betty Hutton, Barry Fitzgerald; Paramount; 1945; MCA	Repeat	Ladies Home Theatre 5:00-6:45 p.m. WKRC-TV	6.1	6.6	4.6	28.6	American Bandstand Gold Cup Matinee— "Dr. Gillespie's New Assistant" (Repeat) Three Stooges News—Grant; Weather	WCPO WLWT WCPO WLWT	7.9 7.3 7.9 11.9
4. "FRENCHMAN'S CREEK"— Joan Fontaine, Arturo Cardova; Paramount; 1944; MCA	1st Run	Home Theatre Sat. June 4 11:15-1:15 a.m. WKRC-TV	6.1	7.3	3.3	40.7	Award Movie— "Dark Command" (Repeat)	WCPO	5.8
5. "MY FAVORITE BLONDE"— Bob Hope, Madeleine Carroll; Paramount; 1942; MCA	1st Run	World's Best Movi Sat. June 4 5:00-6:30 p.m. WKRC-TV	5.9	6.6	5.3	41.3	Wrestling San Francisco Beat	WCPO WCPO	6.1 6.6
5. "HOSTAGES"— Luise Rainer, William Bendix; Paramount; 1943; MCA	1st Run	Home Theatre Fri. June 3 11:15-2:00 a.m. WKRC-TV	5.8	8.6	0.7	43.6	Racing: Movie Jack Paar Show	WCPO WLWT	7.3 5.1
7. "BEYOND THE BLUE HORIZON"— Dorothy Lamour Richard Denning; Paramount; 1942; MCA	1st Run	Home Theatre Sun. June 5 11:15-12:30 a.m. WKRC-TV	5.7	6.0	5.3	49.6	Award Movies— "Rogue's Regement" (Repeat)	WCPO	4.5
8. "DANCE, FOOLS, DANCE"— Joan Crawford, Clark Gable; MGM; 1931; MGM-TV	Repeat	Gold Cup Matinee 5:00-6:30 p.m. WLWT-TV	5.4	6.0	4.6	21.6	American Bandstand Laff House Gang Three Stooges	WCPO WCPO WCPO	11.3 6.7 12.9
8. "MAN-PROOF"— Myrna Loy, Franchot Tone, Rosalind Russell; MGM; 1938; MGM-TV	Repeat	Gold Cup Matinee Fri. June 3 5:00-6:30 p.m. WLWT-TV	5.4	6.0	4.6	31.6	American Bandstand Laff House Gang Three Stooges	WCPO WCPO WCPO	9.0 6.3 7.3

EXPANSIO

NEWS REP

INFO

Brand new: Lively, five-minute features every day, 43 p
grams a week. These combine intriguing ideas and peo
like "Your Man in Paris" with David Schoenbrun,
Woman's Washington" with Nancy Hanschman. Oth
present Charles Collingwood, Douglas Edwards, Zach
Scott, Myrna Loy, Alan King and many more. Long-ti
CBS Radio information and cultural programs contin
of course, including "Capitol Cloakroom," "Invitation
Learning," "New York Philharmonic," "Face the Natio

SPORTS S

PERSO

More good company than anywhere e
in radio. There's just one place to f
a regularly scheduled all-star lineup t
includes Arthur Godfrey, Art Linklet
Garry Moore, Bing Crosby, Rosem
Clooney, Mitch Miller, the colorful n
"In Person" program nightly featur
Ron Cochran and people in the ne
They're all on the CBS Radio Netwo

The CBS Radio Network announces for the '60s: an expanded program structure, new audience appeal and selling opportunities seven days a week—all starting November 28th.

Now CBS Radio becomes the first network to present ten minutes of news on the hour. This means more complete coverage by the top news team in broadcasting. In addition: Edward R. Murrow, Lowell Thomas, Allan Jackson, Howard K. Smith, Robert Trout, "World News Roundup," "World Tonight" on a regular schedule, plus the unrivaled coverage of special events by CBS News.

Ten more weekend sports programs are scheduled as ex-Yankee Jerry Coleman joins Phil Rizzuto and Pat Summerall in providing knowledgeable sports reporting all week long, 52 weeks a year. And important events—big Bowl games, the full New York Giants football season, horse racing's Triple Crown, the Masters Golf Tournament—are all on the CBS Radio Network.

ONLY

Only the CBS Radio Network offers advertisers such a range of selling opportunities, morning to night, seven days a week. From a single segment of Arthur Godfrey to a full-scale saturation campaign. For years, this network has been first in programs and audiences. Now the expanded schedule means even greater leadership. And more reason than ever to use the tremendous selling power of

THE CBS RADIO NETWORK

'—But NBC Has Huntley-Brinkley'

William S. Paley and Frank Stanton, each in his own terms, has laid down the "or else" to the CBS news staffers: let not NBC out-rate and out-prestige CBS on the election returns handling. Both Paley and Stanton have been in frequent huddles in recent weeks because of the NBC shoot-ahead not alone during the political conventions of early summer but since then, with the NBC stations out-pointing CBS even on the Kennedy-Nixon debates, though all three webs carried them.

Behind the Paley-Stanton peeve is more than th immediate facts. There is their memory of the long span of ars during which CBS steadily ranked first as to news. This goes back to the war years and earlier; radio predating video.

Paley is said to have laid down the opi ion that too ma of the CBS news voices hav become just that—voices reading copy. The word "stuffy" is believed to have been bandied in the inner councils at 485 Madison.

Other angles of complaint have occurred simultaneously. Southern stations were reported a few months ago objecting to "too much integration news" in Doug Edwards aircasts. Management apparently seriously pondered some action to meet this objection only to be somewhat discomfitted when Edwards' ratings, for reasons not adequately analyzed, started to rise.

CBS is thought to be in a quandary about its news formulae, uncertain of the cause of falling behind NBC. "New faces," and the concomitant "new brooms" theory does not wholly satisfy as an explanation of NBC shooting ahead.

The X-factor CBS operations are the quite-large staff of news writers. These are unmentioned names. Nobody knows, generally speaking, what person or persons puts on paper the actual words later read by the famous "analysts," some of them in th $75,000-a-year-and-more class. If the stellar newscasters have slumped in popularity does that imply that the copy, as written by the unidentified writers on staff, is not as good as heretofor? Or has the passage of time and the accumulation of prestige and prosperity caused the voices to seem "pompous"? These are among the points reportedly aired in shop.

Paley particular is reported to believe that the CBS news ces have tended to become "preachy" at the expense of projecting the old illusion of intimacy and first-handedness, with NBC apparently moving into the breach.

Generally, here's how the trade sums it up: "NBC's got Huntley-Brinkley."

CBC in Fullscale Election Coverage

Ottawa, Nov. 1.

Coverage on both radio and television by the Canadian Broadcast- g Corp. of the U.S. election will approach in volume CBC's coverage of Canadian federal balloting. CBC will begin at 9 p.m. to carry election coverage from New York on both its webs, Dominion and Trans-Canada, and tv will tee at 9:30 p.m. to the full network. CBC staffers ill locate in NBC's election headquarters, studio 8-H, Rockefeller Plaza.

For CBC video announcer Bruce Marsh, national affairs reporter Norman DePoe, Washington correspondent James Minifie and Maclean's magazine editor Blair Fraser, will handle gab chores. CBC's tv web will be controlled from New York by L. E. Duffey, national tv news chief, and John Lant, producer, for CBC. Last 30 minutes CBC will comment and interpret, the st will come from NBC-TV.

CBC's AM coverage will feature anley Burke, the corporation's UN reporter; Knowlton Nash, freelance w.k. on CBC; Charles Lynch, news chief of the Southam News Bureau. Radio control from New York will be handled by Arnold Bruner, news supervisor, and Angus McLellan, producer, but the two networks will be controlled from Toronto by Charles H. Spraggett, editor in CBC's central newsroom. On radio, 20 minutes of each hour will be Canadian commentary.

BBC-TV's Morning-After Probing of U.S. Elections

London, Nov. 1.

BBC-TV is to start transmissions at 6:30 a.m. local time Nov. 9 for a program devoted to the previous day's U. S. election polling. Richard Dimbleby will introduce the lineup of news and views mounted by the talks, news and remote broadcasts departments, which will include a dispatch from Douglas Stuart in New York.

Last night (Mon., 31) the weekly "Panorama" included campaign reports by Robin Day and Ludovic Kennedy, who have been travelling across the U. S. with the candidates. Next Monday (7), the entire "Panorama" will consist of reports on the closing stages of the election from Washington, D C. Another BBC-TV effort on the campaign is skedded for Friday (4), this being a documentary filmed in America with Anthony de Lotbiniere as producer and giving profiles of Nixon and Kennedy.

The Tally Tariff

CBS-TV sold out Westinghouse Election night. NBC-TV picked up a segment from Look mag last week to make it eleven-twelfths of SRO and ABC-TV is maybe a third to a half sold.

But even if all three networks were completely sold out in terms of sponsors for their Election coverage on tv, they'd still lose money on the productions and the time consumed for them on Nov. 8. How much they'll lose, they haven't been able to ascertain yet.

WNEW's Station Link In Six Key States On Election Coverage

Extensive tie-ins with radio and tv stations in six key states will enable WNEW, the Metropolitan Broadcasting indie in N.Y., to tackle its Election Night coverage on a national basis on a scale unusual for an indie radio station.

Besides its local coverage—which involves stationing of WNEW reporters at seven key areas in Gotham for on-the-spot coverage—and the customary wire service reports, WNEW will exchange information with the other radio-tv outlets, giving them beeper reports on the race in N.Y. in return for the out-of-state spot reports.

Total of 14 stations are involved, including the six other Metropolitan outlets in Philadelphia, Cleveland, Sacramento, Washington, Peoria and Decatur. Others are WBZ and WHDH, Boston; WGN, Chicago; KSO, Des Moines; KBOX, Dallas; KTLN, Denver; WGBS, Miami; and KLAC, Los Angeles. Martin Weldon, WNEW news director, will serve as anchorman, assisted by Quentin Reynolds. Weldon heads the 15-man coverage staff.

Unusual aspect of the coverage will be the presence of television cameras in the radio newsroom. They will be from WNEW-TV, the sister station in N.Y., which in 1956 and 1958 originated its coverage at the N.Y. Herald Tribune but this year will move cameras int the radio newsroom to capture the hurly-burly of coverage. WNEW-TV will do 10-minute pickups from the station every half-hour (with two-minute wrapups every 15 minutes), but WNEW's radio coverage will be continuous from 8 p.m. to conclusion.

L&M's Sports Buy

L&M Filters has purchased one-fourth sponsorship of CBS-TV's "Sunday Sports Spectacular" for 13 weeks starting Jan. 8. Dancer-Fitzgerald-Sample is the agency.

Schick had earlier inked for half.

Nixon, Kennedy Refuse to Take The Fifth as Debate Wrangling, Countercharges Hit a New High

By LES CARPENTER

Washington, Nov. 1.

There won't be any fifth for Kennedy and Nixon. It became too bitter to swallow.

In fact, the charges and countercharges hurled back and forth between the camps of the two Presidential candidates over who was trying to do what to whom regarding a fifth "Great Debate" may well go down into the record as the most controversial single item in the 1960 campaign.

Even Republicans were admitting over the weekend, as hope for another "Great Debate" fizzled, that GOP candidate Richard M. Nixon had taken a public relations blow i the collapse of negotiations. At the same time, columnists and political writers were largely agreed that Democratic candidate John F. Kennedy attained a public relations advantage from the four "Great Debate" programs which were broadcast.

It is ironical then that Nixon, always regarded as one of the most skillful users of tv in national politics, would wind up in his long-awaited try for the Presidency with an opponent who seemingly is benefiting more from tv than Nixon is.

The plus factor has been assigned to Kennedy because he has shown up on tv better than he had been expected to. It had been assumed in advance that Nixon would greatly outclass him on the "Debates." Also, the face-to-face encounters on radio-tv hardly made Nixon better known, because virtually every voter was already familiar with him. But they did introduce Kennedy to countless voters, while Nixon, by participating, was swelling Kennedy's audience.

Throughout the arguments over terms and conditions of a fifth "Debate," Kennedy and his representatives remained in an affirmative position, while Nixon and his men sometime seemed to be splitting hairs and taking a position not easily understood, it was widely agreed by politicians in Washington salons over the weekend.

In the end, Nixon's tv rep. Fred Scribner Jr., said there couldn't be a fifth program unless Kennedy apologized for "bad faith" charges levelled against the Nixon men.

Kennedy refused through hi press secretary, Pierre Salinger, who let go another blast: "Mr. Nixon should apologize to the American people for his reluctance to participate in this debate. He's used every trick and device known to avoid it."

The question of whether the American voters wanted another debate program is certainly debatable, as is whether it would contribute any worthwhile new information. The fourth program had contained considerable rehashing of points made on earlier ones, even though the economic issue was never fully explored on any of them.

The political consideration is that Kennedy & Co. kept on the offensive throughout the fifth debate negotiations, loading newspaper columns with suggestions that Nixon wanted to avoid an additional debate program. The accuracy of such an accusation could be argued for days, with points to be made on both sides. But the fact is that the Kennedy group got the idea across in print, and it definitely didn't hurt their cause.

Scribner, in a telegram to Kennedy's tv expert, J. Leonard Reinsch, on leave from the Cox stations, accused the Kennedy forces of committing a triple violation of agreed procedures in the negotiations over the fifth. Scribner accused Kennedy himself of one violation by wiring Nixon "demanding a final answer" within 24 hours on debate arrangements.

Earlier breaches, Scribner declared, were when Reinsch telegraphed the radio and tv networks accusing Nixon of "bad faith" and when a Kennedy aide released details of the negotiations which were supposed to be kept secret.

Scribner said Kennedy and his helpers had been conducting "a scheme to bring about a termination of negotiations while at the same time attempting to place th responsibility on us."

Nixon's position on a fifth debate at various times included, among others, these demands: (1) the program be lengthened to two hours; (2) the subject matter be restricted only to a discussing of U.S. policy toward Cuba; and (3) the Vice Presidential nominee (Lodge and Johnson) appear on the program instead of Nixon and Kennedy and that they use the time making formal statements outlining their positions on issues, rather than debate issues.

Kennedy took these positions: (1) expansion to two hours was all right with him; (2) there were too many other issues involved in the campaign to spend one hour on Cuba alone; and (3) it's fine to have Lodge and Johnson on the program, but they should be in addition to Nixon and Kennedy and not a replacement for them.

The networks wanted something else. They wanted a debate in the Lincoln-Douglas tradition—which is what all the programs were supposed to have been in the first place.

'The Buck-Toothed One' . . Dems Yell 'Foul'

By BILL STEIF

San Francisco, Nov. 1.

Northern California Democrats are screaming "foul" over three 60-second tv spots for the Nixon-Lodge ticket, and on important Frisco station, Westinghouse's KPIX, has refused to play the spots.

Another Frisco station, KRON, owned by the Republican-oriented Chronicl has allowed only one of the spots on th .

Nevertheless, the spots are being played on nearly two dozen Northern California tv outlets, ranging from Fresno to Eureka, in what the Nixon-Lodge campaign agency, Whitaker & Baxter, calls a "medium saturation" $35,000 campaign.

And Clem Whitaker Jr., who runs the big agency his father and stepmother Leone Baxter) founded, says:

"These spots are the single most effective thing we've done in the cam I wish we had another $50,000 for super-saturation—and I wish the Republicans were playing them all over the country."

The spots, designed by Imagination, Inc., Frisco, all follow the same format. They each open with cartoon character "emcee" at a "Hometown Candidate Screening Committee" meeting, and the emcee then introduces "our next speaker." These are the caricatured speakers":

1) "Mr. Beatnik," who looks the complete public image of the Beat, and says, "Well, man, if I can drag myself to the polls, I'll vote for that New Frontier kid. Why man, I dig that cradle-to-the-grave security bit . . nothing to do but stay in your pad and listen to that ring-a-ding jazz all day while Uncle Whiskers pays for the rent and the wine. Cool, man, it's the craziest." Emcee breaks in to ask if the Beatnik doesn't "realize that all those New Frontier promises would just cost you and everybody else a lot more money in withholding tax?" and the Beatnik replies, "Withholding tax? Why man, you have to work to pay withholding tax, and only squares work!" Emcee then goes into pitch about "fellow squares," winds up pulling back curtain to reveal Nixon's photo and plugs Nixon "to protect our paychecks from needless government spending."

'Stay Out of the Kitchen'

2) "Mr. K," short, fat and bald and obviously Khrushchev, who replies to emcee's question about presidential forecast, "Well, I'll tell you one thing—we can't expect that Nixon and Lodge of yours to buy our line. Why Nixon shook his finger at me in that kitchen of yours in our world's fair . . ME, the greatest dictator since Genghis Khan. You'd never find Nixon saying I ought to be apologized to when I get mad." Emcee then says, "As Harry Truman used to say, if you can't stand the heat stay out of the kitchen" and goes into standard Nixon pitch.

3) "Smilin' Jack" (this spot is called "the buck-toothed one" by Frisco Democrats), who drags in saddle bags full of money, speaks with Back Bay inflection, says New Frontier is "where none of you little people will have to worry about how to spend your money—'cause the government will spend it for you . . you've all been living too high off the hog . . you've been starving your poor old Government . . it's time to tighten your belts and pay higher taxes to us superior people who'll be running that New Frontier. After all, if there's one thing I know about, it's how to spend money" (and he goes off-camera throwing money around). Then comes normal Nixon pitch.

Whitaker says that, except for newspaper cartoonists, "satire in the classic sense of American politics is a lost art." The idea of these spots, he says, is simply to apply "Herblock's or Newton Pratt's (Sacramento Bee) art to tv, to bring the cartoons to life." He says he had to overcome reluctance in some quarters of the Nixon campaign organization to use this attack, but says it is now proving very successful all over Northern California, and especially the Sacramento and San Joaquin Valleys.

Phil Lasky, Coast Westinghouse boss, couldn't see these spots at all and, according to Whitaker, "after a long argument admitted he might be censoring, but thought the comparison between newspapers and tv wasn't valid."

Harold See, general manager of KRON, nixed "the buck-toothed one" and "the Beatnik," but okayed the "Mr. K" spot.

Actually, the first place the spots were used was on KPIX, a week ago Sunday (23), just before and after a Frisco 49er pro football game, which, of course, had a maximum audience.

Whitaker says the spots weren't finished until the Friday (21) night before they were scheduled and adds that, though Lasky accused him of running in a couple of ringers, this wasn't the case. Lasky screened the spots the day after the football game and promptly tossed them off his channel.

Whitaker says he's also held out the "Smilin' Jack" spot most of the time because he hasn't enough money to saturate and feels this one is a trifle more invidious than the other two.

California Democrats are fit to be tied over the whole campaign, and their headquarters staff reports hundreds of phone calls protesting the posts. An upper-echelon Kennedy spokesman says:

"We consider this extremely low-level campaigning, conceived by the opposition ad agency in its zeal. We have rejected this same type of campaigning. We couldn't see any possible benefit in campaigning at this level and it certainly will backfire badly on Nixon and Lodge to indulge in this kind of childish viciousness."

Whitaker, however, is delighted at the sharp reaction of the opposition, and insists:

"We've hit 'em where they live."

WPIX's Florsheim Coin On Election Coverage

Florsheim Shoe Co. will sponsor one half of WPIX's, N. Y., election report Tuesday (8). Agency is Gordon Best of Chicago.

WPIX will start its election coverage at 7:30 p.m. with a series of five-minute summaries through 10:25 p.m. and then picking up af 11 p.m. to conclusion all major returns. During the interim period, prior to the 11 p.m. pickup, station will offer its regular program fare.

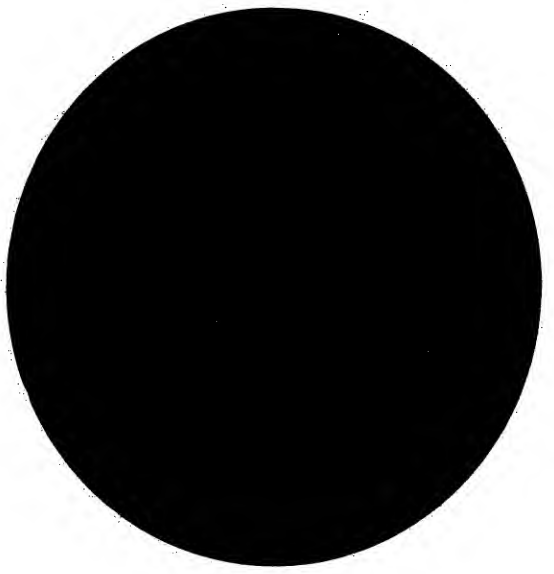
Station's election headquarters will be on the seventh floor of the Daily News building

Irresistible force.

New York audiences are irresistibly drawn to the programs they see on Channel 2. The inevitable outcome: day and night, month-in and month-out, WCBS-TV remains *firmly fixed in the number one spot.*

The first weeks of the new television season prove the point all over again! In a seven-station market, Channel 2 chalks up an over-all 32.4% share of audience, *34% larger* than the second station, *113% larger* than

Immovable object!



the third and *14% larger* than all other stations *combined;* 18 of the top 25 *daytime* shows and 20 of the top 25 *nighttime* shows; plus *more* top-rated news, public affairs programming, feature film shows, westerns, variety, dramas, situation comedies than any other station. *Source: Arbitron, Oct. 2-22, 1960*

Beyond question, the New York television picture remains the same. In the nation's largest market, the largest audiences stay tuned to . . .

REPRESENTED BY CBS TELEVISION SPOT SALES • CBS OWNED WCBS-TV

'60-'61 TV Season—Nothing

Continued from page 1

example, having already gotten cancellation notice.)

One thing's for sure: there will be plenty of frantic jetting between N.Y. and the Coast in a desperate bid to mend program fences—to salvage whatever can be salvaged from a lot of wrong guesses.

For the moment the only balm they can extract is in playing the numbers game. As a talking point to their clients and as a possible means of saving their own hides, the agencies have more or less unofficially designated what constitutes a "passing grade" on the new crop of shows, even though they've abandoned any hope of delivering a solid hit. Here's how they figure it: If a show grabs off a 30% share of audience, or roughly one-third of the total viewing audience for a given half-hour or hour, they figure they're reasonably safe.

By the same token, if they can produce an 18 rating it isn't too disastrous and is something the average sponsor can live with. (Couple years back a 20 was considered the dividing line, but the three-network competition is considerably stiffer this season.) Passing mark on cost-per-thousand this semester is pegged at about $4. That's up from the approximate $2.80 of two years ago, but production costs being what they are these days, the agencies consider it a reasonable buy.

None of the foregoing has anything to do with qualitative programming, of which there is practically nothing (save for some of the items emerging from the networks' Public Affairs units.) Thus the "lament for a new tv season" must inevitably invite a reprise of what is already becoming a cliche—television is at a low, low ebb.

Unfortunately quality is what the advertiser is least concerned with. This is the "year of the Nielsen"—all that matters is the number of homes reached. Few are the sponsors today interested in programming for quality. If "formula tv" can grab off an audience, little else matters.

The days when the agency boys, and frequently on the sponsor level, stayed on top of scripts and exercised some measure of control on their shows, are now gone. (Some of them cop a plea and claim that the producers won't let them through the studio doors and thus their hands are tied.) As far as the networks are concerned, they're primarily interested (1) in getting circulation for the advertiser; (2) seeing that taste, violence and other code regulations are respected. Beyond that they have little to say.

But wherever the blame lies, the end result is that an exciting medium is going down the drain.

Collegiate Hoop Sked for ABC-TV

ABC-TV is expanding its sports schedule still further this winter. Network is going to do 10 weeks of college basketball beginning Saturday, Jan. 7. Last network to do collegiate hoop coverage was NBC-TV two seasons ago.

Since basketball doesn't come under the same centralization as college football, ABC-TV lined up its own hoop sked. It includes games by Kentucky, Dayton, North Carolina State, Bradley and N.Y.U. After the 10-week season, there'll be a few weeks before the start of pro baseball when ABC-TV might do some Saturday sports "specials."

There was talk of doing lacrosse as part of the sked, but word now is that the ABC-TV programmers have ruled that out.

On Dec. 10, ABC-TV has scheduled tentatively coverage of Pop Warner's Little League Football championship game.

Danny Kaye Setting Up TV Production Unit

Having made his tv debut over the weekend as a performer, Danny Kaye is now setting up shop in the medium as a producer as well. He and his producer-wife, Sylvia Fine, have organized Belmont Television to produce films for tv in which Kaye won't star. His Dena Pictures handles his own appearances such as his General Motors special Sunday (30).

Robert Forrest is exiting NBC's California National Productions to join Belmont as v.p. and exec producer. Dena veep Herbert Bonis will handle Belmont's business affairs and will act as production manager. Firm will announce product plans Nov. 15.

Shupert

Continued from page 23

Roy Huggins to oversee production but Huggins chose to head up production at 20th-Fox. That Weitman attended the important Coast confab and remained in the fold may be of significance, indicating his future status with the company. Everything, though, may hinge on whom the company finally gets to replace Shupert.

Burns came over to MGM-TV shortly after the Shupert appointment.

Mex TV Moving On Network Link

Mexico City, Nov. 1.

Mexico is moving to make a television network operative withi a y Linkup of stations will begin undergoing tests early in 1961, according to present plans of Te evicentro engineers.

A top executive said network will be the most important in all Latin America, will simultaneously give homescreens all major remote control events, no matter where situated in the republic.

Programming of live shows from Televicentro studios will also go to all stations, whether they form part of the Emilio Azcarraga tv empire, or independents.

Engineers believe network coordination can be perfected before the end of 1961, with network mushrooming out via additions of new stations now in various stages of completion, or in permit negotiations. Among these facilities at Mazatlan, Acapulco, Jalapa, etc.

Mexican television engineers privately believe that the "television octopus" is destined to spread out rapidly within the next two to three years. Possibilities of a m r or less regular link with American networks for special events and spectaculars is not discounted either.

WMCA Editorial

Continued from page 1

of radio station WMCA, New York City, in broadcasting an editorial endorsement Oct. 27 of Sen. John Kennedy as a gratuity by the station.

"This appears to be a clear violation of Sec. 315 of the Federal Communications Act which guarantees equal time to political candidates. The act specifically states that radio stations h an obligation to provide reasonable opportunity for discussion of conflicting views on issues of public impor t The election of our next President is of paramount publi importance.

"We hereby request that you act immediately to secure equal time for a representative of Vice President Richard Nixon to offer his side of the issue. I also request that the station be required to give equal free time promotion to this appearance as was given to the station's e d i t o r i a l endorsement through frequent spot announcements prior to the editorial."

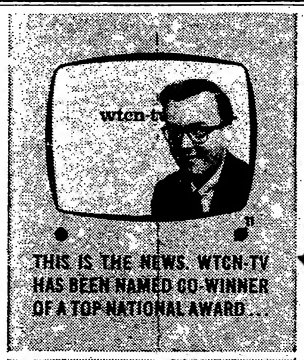
In replying telegrams sent to Morton, the FCC, and protesting New York State Republican leaders, WMCA made the following points:

1. Station had invited Nixon or Ambassador Lodge, his running mate, prior to the editorial broadcast, to appear on the air at any time convenient to them to comment on the editorial. Bid still open, although the station has yet to receive a reply to its invitation.

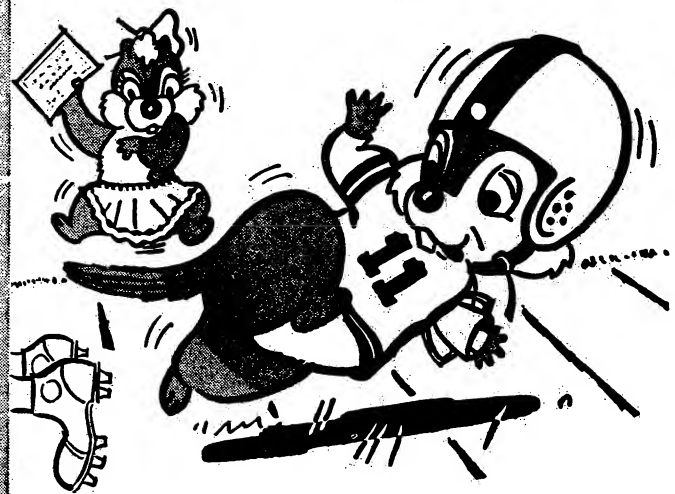
2. On Oct. 26, following the first editorial broadcast, the length of which was nine minutes and 26 seconds, WMCA "with appropriate editorial p r o m o t i o n announcements" had Louis Lefkowitz, New York State Attorney General, and Governor Nelson Rockefeller, the two ranking Republican leaders of the state, on the "Barry Gray Show," simultaneously, heard on WMCA and WNBY, Buffalo, another Straus station. (WNBY also carried the pro-Kennedy editorials). Both Rockefeller and Lefkowitz spoke at length on their reaction to the editorials.

On Oct. 28, Joseph Carlino, Republican speaker of the N. Y. State Assembly, was on the "Barry Gray Show." He also commented on the editorial.

Station charged the complaints to the FCC were based on "incorrect facts and assumptions." In its reply to the FCC, which had immediately asked for comments on the charges, WMCA stated "we believe we have gone to great lengths in order to provide fair and balanced treatment and that we have not merely complained with all statutes and regulations but exceeded requirements in serving the public interest."



"GOPHERS"
TIE IT UP!



WTCN-TV is rolling in "gopherland." Powering ahead. Gaining in the national rankings. Perhaps nothing points this up so eloquently as the recent RTNDA national award—shared equally by WTCN-TV with a local station that has been quite alone on its throne for years.

The odds are changing. Much of the smart money is going on the WTCN-TV "gophers" to win. Why? New team, new strategy, new impact in the Twin Cities market.

It's time to re-assess the relative strengths. Make sure you've got a winner in the important Twin Cities market. Get your money down on WTCN-TV while the odds are still in your favor.

Your Katz man will be glad to book you.

Art Swift
STATION MANAGER

wtcn-tv AND RADIO
ABC STATIONS FOR MINNEAPOLIS • ST. PAUL
Represented Nationally by the KATZ Agency

Whose Computer D'ya Dig?

Continued from page 19

field for the quadrennial appointment. NBC has 1,000, it reports, and CBS indicates 900. It is reasonably certai , according to various sources, that besides the array of self-monitors in their Manhattan studios, each of the networks will have two spares parked in some to make sure that nothing exceptional done by its rivals escapes rival notice.

Having lost its studio space in the doomed Grand Central office building, CBS has already installed "Election Headquarters" in studio 65, located on West 26th Street and the web's largest studio in Manhattan.

The operation, under the direct supervision of producer Paul Levitan, will have 170 persons manning what goes on inside—which, according to Levitan, covers three basic matters: (1) computation and reporting of data; (2) forecasting (via the IBM thingamabob), and (3) field reporting—by a special force of 500 "weathervane" observers based at the precinct level to keep fresh information to flood studio 65.

ABC will house its weather eye on politics in TV-1, the big studio up on 66th Street, where Nixon and Kennedy met in their fourth tv debate. There'll be 300 newsmen, technicians, production specialists and secretaries in ving around inside. Aiding the Univac (CBS used it '56) will be pollster Louis Bean, and ABC will grab other material from its own field men, fro AP and from UPI, and use as a source on Nov. 8 the one which comes up with the news fastest. Don Coe will be in direct charge of this journalistic complex.

NBC's 3-Ply Operation

NBC has put the particulars in the hands of producer Reuven Frank, who has broken down tudio 8-H in Rockefeller Center into three-ply operation: (1) gathering information from the various sources; (2) posting the information, and (3) producing the picture so that the fruits of one and two ar satisfactorily communicated the viewers. Incidentally, Canadian viewers will lso get icture of the NBC operation (including, naturally, RCA's new computer) since Canadian Broadcasting Co. will have both men and equipment in 8-H.

The on-camera crew for CBS will have Walter Cronkite as its perennial anchorman, which means he'll feed th latest news as it comes in—even before it goes on the tote board, in some instances. Douglas Edwards will preside over the board tallying the returns from th six "key" states, and Edward R. Murr w and Eric Sevareid will provide interpretive remarks. David Schoenbrun was brought in from Paris to supply the foreign inter retation, and IBM 7090 will be handled by Howard K. Smith. (After it's fairly well decided who has won, these CBS vets ll convene at round-table o perform a post-mortem or near-post-mortem). Charles Von Freund will tail Sen. Kennedy and Paul Niven will follow Vice president Nixon.

ABC's frontline troops will conist of John Daly, in the anchor post, aided by Quincy Howe, Paul Harvey on the Senate race and Erwin Canham on the House race, with John Secondari giving the Gubenatorial lowdown. From remote locations, Don Goddard pollster Bean (Univac will be in Remington's own offices) and Julian Anthony will talk. Virgil Pinkley will cover Nixon and Edward P. Morgan will pursue Kennedy.

David Brinkley and Chet Huntley will serve as pivotal NBC men in the studio. The other insiders will be Sander Vanocur covering th east, Frank McGee enterpreting returns from the south, John Chancellor o.o.'ing the midwest and Merrill Mueller the west.

ABC-TV will open its coverage at 9 p.m. on Nov. 8, according to present plans. CBS-TV was to start at 9, but moved back the starting time to 8:30, thus matching the NBC-TV kickoff. However, NBC says that it's opening the wire for nything that might develop between 7 p.m., when Huntley and Brinkley finish their regular newscast, and 8:30 p.m.

Besides the tv men in each of the networks' N. Y. Election headquarters, there'll be plenty of people to make sure that radio listeners hear the latest quasi-Presidential gossip. Radio anchorman for CBS will be Robert Trout, for ABC Radio Bill Shadel, and for NBC Radio it'll be a group of reporters at anchor—Frank Bourgholtzer, Peter Hackes, Elmer Peterson and Martin Agronsky.

Some "important" incidentals: In the ABC "Election Night Headquarters" on 66th Street, there will be "roast beef, corn beef, ham and ham and cheese sandwiches, on a variety of different breads." ABC predicts that over 600 of them will be consumed on the evening of Nov. 8. And being fed into NBC's "Election Central" in 8-H will be 1,400,000 watts of continuing power, which according to the network, is three times more than has ever before been fed into any NBC-TV studio, 70 times more than is used to electrocute man.

'Wide World'

Continued from page 21

ment of 60-minute specials for '61-'62, which may or may not be a clue to the turn NBC specials will take a season hence. Linkroum made a European trip last winter and when he returned he was interested resuscitating "WWW," but this time, with tape production available on the Continent and elsewhere abroad, with a truly world-wide flavor. The material is now being laid out by Linkroum and a cohort, Milt Myers. They'd like to do eight of them.

Besides the several 90-minute programs otherwise mentioned as being in the mill, NBC still has an item called "Divine Adventur ," which could make of the network's sound stages next season, but detailed work is apparently not yet being done for this series of bible dramas. "Adventures" have been in NBC's inventory for som time.

Don Hyatt's special projects unit reports to Levy's entertainment programming department, and his specials (which, not so incidentally, are selling well this season) also fall into the early preparation category. Hyatt is hard at work on a group of "series," from which many one and two-shot affairs can and probably will, be gleaned for next season. All the "series" aside (see separate story), Hyatt is preparing a script for a 60-minute onetime stab called "Glamor Girl," described as a view of woman from Theda Bara to Brigitte Bardot.

BOOROM JOINS MET

Warren J. Boorom has resigned as v.p. of Radio Advertising Bureau to joi Metropolitan Broadcasting Co. as director of advertising and promotion. In addition to his v.p. post at RAB, which he joined in 1954, Boorom was director of member service.

Prior to joining RAB, Boorom was ad-promotion director of WTOP-TV & AM, Washington, and was earlier with WWDC there.

With the Station Reps

Local radio personalities are better known in their bailiwicks than U. S. Senators.

So says the Radio Advertising Bureau, which made a series of surveys between July and October of 1960. Studies covered 3,959 adult men and women in four cities in four sections of the country—east coast, midwest, west coast and Pacific northwest.

While the results are good news to radio's promoters, RAB considers them "a matter of deep concern."

In three out of four of the areas, U. S. Senators scored well below the best-recognized local radio personality. The midwest was the only area where the politicos had the edge in identity. They were identified by 71.5% of the respondents compared to 67.7% who recognized the "best recognized" radio personality.

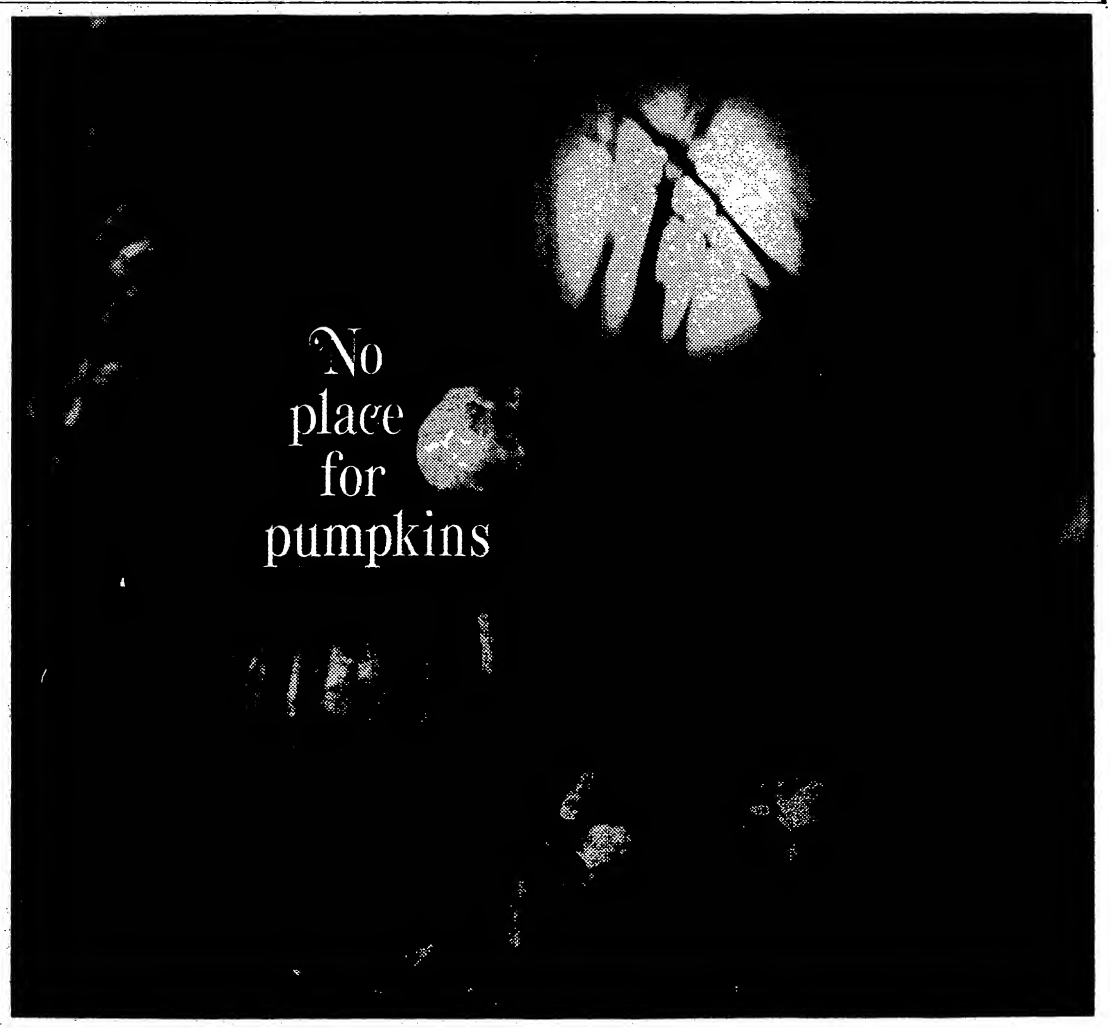
The other sections: East coast—Senators, 26.9%, radio man, 52.3%; west coast—Senators, 34.4%, radio man, 61.4%; Pacific northwest, Senators, 46.3%, radio man, 53.1%.

On the federal level, the politicians might as well be anonymous. Three Cabinet members, prominent in the news immediately preceding the study, scored way below the three best-recognized deejays in all four areas. Two of the cabinet men were recognized by slightly more than 15%, the third by 31%, while the deejays averaged from 52.3% at the top to 43.9% for the third best-recognized.

RAB prexy Kevin Sweeney says, "These facts, which make us proud of radio broadcasting's local personalities are also a matter of concern to us . . . This data confirms previous studies indicating the great strength of local radio personalities and the important influence they can have in moving goods.

"But when many more adults can recognize and identify correctly the names of radio personalities in the largest city of a state than can identify correctly the names of the U. S. Senators, every person interested in the democratic process should be concerned. When personalities who have been on the national scene for more than a decade score lower in recognition in major cities than radio personalities who have been on the air for only a few years on a single radio station, the concern deepens. Clearly, Americans cannot vote intelligently on major issues or candidates for offices if substantial percentages of the citizens cannot identify the names of the major protagonists when the names are placed before them."

Ottawa—Don Macdonald, director of information services for the Canadian Broadcasting Corp.'s Toronto area, upped to public relations officer for the same area. He is succeeded as info chief by Robert S. Bryden.



There plenty of sad little Cinderellas in television today . . . almost all of them commercials. It may be human nature to be carried away by the glamour and glitter of a network show, but don't get carried too far. . . . We at Ayer believe that the three minutes that sell the product should be among the most exciting and compelling of the program. In our book, the only *profit* vehicle is the coach and four. We have no place for pumpkins.

***The commercial is the payoff.* N. W. AYER & SON, INC.**

Foreign TV Reviews

Continued from page 26

Helen Shingler put in a brief but effective appearance as Mme. Maigret, while others to stand out included Thomas Gallagher, Freda Jackson and Aubrey Woods. As the slain stripper, April Olrich overplayed somewhat, but mention of the role leads to the mention that there were some delightful sex references, both verbal and visual. *Ervi.*

A MOON FOR THE MISBEGOTTEN
With Nancy Wickwire, John Meillon, Colin Blakely, Graydon Gould
Producer: Naomi Capon
Writer: Eugene O'Neill
90 Mins.; Thurs., 8:30 p.m.
BBC-TV, from London

Not an especially apt choice for tv, Naomi Capon made a brave stab at Eugene O'Neill's "Moon for the Misbegotten" but couldn't entirely encompass the writer's powerful vein of highly-charged emotion. The facts of the story were skilfully presented, but the exaltation of the climax missed out.

O'Neill built up to a scene in which the wild, almost masculine Josie (Nancy Wickwire) had her night of chaste love with the dissolute Jim Tyrone (John Meillon). Although doomed to part, this was supposed to suggest that the fact of love itself was the important thing, and to hell with the consequences. Previously, Josie had been shown as a raucous and stormy female, quick with the rudery. Her transformation didn't convince, and this was largely the fault of the medium itself. Also, O'Neill's inflated dialog seemed pretty sham in its striving for lyrical effect.

Despite this, Nancy Wickwire, imported from the U. S. for the occasion, clicked strongly. Better in the earlier roustabout scenes with her scheming pa (Colin Blakely), she couldn't bridge the gap to spiritual tenderness. Probably no actress could.

With the easier chore of Jim Tyrone, John Meillon was first-class. He brought off his development from heavy-drinking to pathetic torment so that the character hung together and moved mightily. Colin Blakely, too, scored as the shifty parent.

Naomi Capon's production was confident, but seemed to be geared at too low a temperature for the fever of O'Neill's prose. *Otta.*

Foreign TV Followups

Play of the Week

For their stanza of Granada's "Play of the Week," the choice fell to "Tiger at the Gates," Christopher Fry's adaptation of Jean Giraudoux's French tale. It's a cogent argument about war-sickness, penned in 1935 but still relevant to the times. And it came with the accolade of stage success in London a few years back.

Story concerned the classic old wrangle over Helen of Troy (Carole Lesley). Hector (Keith Michell) was all for returning the wench. Tired of the fight, he was all for a bit of domesticity with his wife. But his compatriots were not with him, beguiled by Helen's charms, they were all for hanging on to her, however many lives she might cost.

The final argument was between Hector and his enemy Ulysses (Charles Graves), and it was a witty airing of the futilities of war. Giraudoux reduced Helen from the statuesque ship-launcher of legend to a vacuous, prattling blonde, not worth a pea-shooter fired in anger. And the irony was well conveyed in this production, although, in other respects, director Paul Almond was slow to take advantage of any excuse for action in the script.

The result was, in fact, pretty sluggish. The verbal skirmishing absorbed, but it wasn't backed up by visual impact. The acting was fine, with Keith Michell and Charles Gray vigorously deploying the pros and cons of the matter, and good support forthcoming from Veronica Turleigh as Hecuba and Barbara Chilcott as Cassandra. Carole Lesley made comely Helen, but scarcely indicated the voluptuous quality that all the fuss was about. *Otta.*

Sunday Night at the Palladium

A tiptop turnout of acts made this a topnotch edition of ATV's "Sunday Night at the Palladium." A rousing sendoff to the show was given by a Spanish juggler, Ugo Garrido, with a superb display of foot-and-hand-work as he kept three bottles airborne while dancing the mambo; Garrido made an outstanding novelty act out of the basic old tricks.

Morecambe & Wise, local funnymen who keep up a higher average standard than most, clicked with their poised, acutely-timed crosstalk. This show has frequently shown itself lacking in comic material, and this act effectively put the balance right.

For its cultural nod this time, there was Beryl Grey, ballerina. She twirled excitingly enough in the flashy variations from "Don Quixote," but she hadn't really the steely brilliance to make the full stunning impact.

Topping the bill was Connie Francis, who was warmly received and proceeded to deserve it. In a balanced program, she swung into "Old Man Mose," followed with a telling ballad, "My Heart Has a Mind of Its Own," gave a vital pop-Spanish tinge to "Malaguena," and bowed out with "I Believe." It was a well-spiced act, delivered with sincerity and punch.

Emcee Don Arrol had the misfortune of a few misfiring gags, but rose above them. And producer Albert Locke was as safe as houses. *Otta.*

Charlotte — Charles Crutchfield, executive v.p. and general manager of WBT of Charlotte, received a Golden Mike Award from Dr. Frank Stanton, president of CBS, to commemorate radio station's 30 years of affiliation with the CBS radio network. Paul Marion, general sales manager of WBT, also was a special guest at this ceremony in New York.

TV Followups

Continued from page 26

for dramatic impact, some of them wild, albeit colorful.

Larry Blyden, Bugsy, rendered an effective, multi-colored performance. The bit roles of Carl Low, James Patterson, Danny Dayton, Herbie Faye, and others were gems. Th John O'Toole script was snappy. Only flaw was the boastful "On Top" speech by Blyden to the panel, which seemed hokey. Ralph Nelson's direction was acute. *Horo.*

Weather With Tex Antoine

The most consistently good weather show on television is the WNBC-TV, N. Y., five-a-week latenight strip with John (Tex) Antoine. This is a pleasant state of affairs, because not only is it consistently good, it is consistently sponsored. Antoine, his eminently understandable and interesting weather news format, and Consolidated Edison have been together on WNBC-TV for about 11 straight years.

Stanza, following the nightly news in the period between 11:10 and 11:15 p.m., still has the uniquely pragamatic approach to weather reporting in the New York area: Antoine is a deft illustrator, so he is allowed to illustrate freely as he traces the development of his high pressure and low pressure areas; he is knowledgeable about his subject and, being articulate, he is allowed to make his viewers knowledgeable; and being charming and yet sincere, his blurbs for Con Edison are commercial gems. His stanza Wednesday (26) night was merely another example of his value as a useful tv attraction. *Art.*

CBS Radio

Continued from page 19

men and women yarns "from Adam & Eve to Ike & Mamie."

Other weekday strips include Nancy Hanschman with "A Woman's Washington" at 1:30 p.m.; "Personal Story," with celebrities telling their personal histories in five consecutive episodes at 2:30 p.m. daily; "Information Central" with Allen Jackson at 3:30; and "Sidelights" with Doug Edwards at 4:30.

Weekend shows include "Say the Word" with Harry Reasoner on the English language; "What's New" with Blair Clark on inventions and new products and ideas; "Let's Travel" with Ned Calmer; "Calling America" with reports from CBS affiliates; "The Sound Story" with Dallas Townsend and recorded sounds of current and past events. These are all Saturday shows.

On Sundays, lineup includes "Science Beat" with Ron Cochran; "Moscow Scene" with Marvin Kalb; "Follow Up" with Stuart Novins; "Special from London," with Alexander Kendrick; "The Headliner" with Charles Collingwood doing profiles; and "White House Correspondent" with Robert Pierpoint.

Bower Stays On In Damascus At UAR's Request

Roger Bower has agreed to stay on with Damascus Television as TV Specialist for an additional six months at request of the United Arab Republic and approved by the Bureau of Educational & Cultural Affairs, U. S. State Department. The extension dates from Nov. 1, 1960 and runs through April 1961.

Bower went to the UAR last July to assist in establishing the Television Service there. In addition to advising and aiding in the organizational structure, he has been indoctrinating production and directing personnel in the fundamentals of show construction and staging, as well as television basics.

After his evaluation of the operation, management felt tha his services were needed to meet and help solve the problems of the expanded operation when the official building opens with new studios, equipment and personnel. The new studios get under way in February. Bower's extension will cover the period before and after.

Bower is a vet with a long list of credits as a personality and producer-director. More recently he has broadened his activities to include management and has acted as consultant and troubleshooter

Directors Guild

Continued from page 20

for of a half-hour live dramatic teleshow receives minimum of $382.

Attending the New York meetings from here were Capra, Stuart Phelps, Richard Bennett, John Rich, Don Weis, Willis Goldbeck, George Sidney, Michael Kane, exec secretary Joe Youngerman and staffers Maury Abrams, Nora Padway and Virginia Dimwiddie.

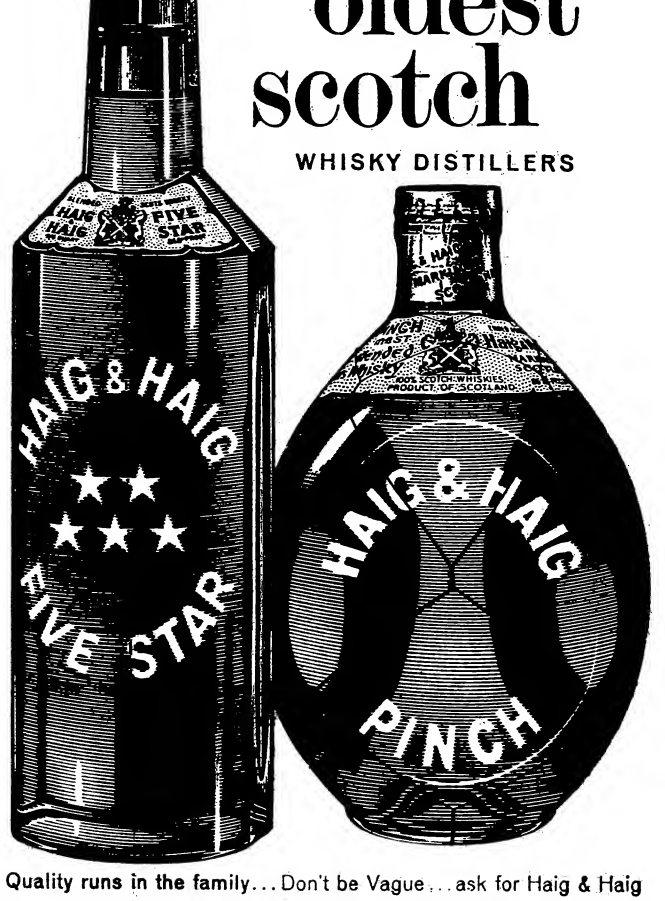
New contract which will be formulated will be the first since merger into DGA of Screen Directors Guild and the Radio-Television Directors Guild. Sessions will be held tomorrow (Wed.) and Sunday, ith Capra remaining in New York for an extra week of contract work.

CBS Daytime

Continued from page 21

siderable feat considering web is not selling minutes and a daytime quarter-hour before discounts runs better than $26,000 for time and program. Only area where CBS operates on a less-than-card basis is 10-11 a.m., where sponsor pays station compensation charges and a nominal program charge. But even here, the sponsor must buy in at 11-12 to qualify for the lower 10-11 rate, so that a good deal of money is involved.

Altogether, the new and renewed business runs to over 20 weekly quarter-hours, a major spurt at any time but particularly bullish these days.



Quality runs in the family... Don't be Vague... ask for Haig & Haig
BLENDED SCOTS WHISKY, 86.8 PROOF, RENFIELD IMPORTERS, LTD., N. Y.

JEFF'S COLLIE
©Lassie Programs, Inc. '60
JEFF'S COLLIE, the most watched dog in America, offers you the best sales protection a sponsor can have. Three wonderful years of this award-winning series are now available. Why not wire today for information about them in your market?
ITC
Independent Television Corporation • 488 Madison Ave. • N. Y. 22 • PL 5-2100

The "network atmosphere" of WPIX-11 extends also to our advertisers, 98% of which are *national*. You're with the best company and companies . . . on WPIX-11, New York's Prestige Independent. Here is one station, that can *guarantee* you will never be near "mail order" pitches, over-long commercials and other types of high-pressure selling. Add the "network atmosphere" of WPIX advertisers to the "network look" of our *programming* and the Nielsen-proved quality of our *audience* and you have at least three reasons why your selling messages *count more* on WPIX-11.

the prestige independent with network advertisers!

GENERAL MILLS, INC.
COCA-COLA COMPANY
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KELLOGG COMPANY
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NATIONAL BISCUIT COMPANY
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MILES LABORATORIES, INC.
WANDER COMPANY
GENERAL FOODS CORP.
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BORDEN COMPANY
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GENERAL ELECTRIC COMPANY
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REVLON, INC.
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WESTINGHOUSE ELECTRIC COMPANY
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PROCTER & GAMBLE COMPANY
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RALSTON PURINA COMPANY
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SIMONIZ
MINNESOTA MINING
AND MANY MORE

where are your 60-second commercials tonight?

WPIX *new york*

©1960, WPIX

Chi WBKB in Alliance With BBC On U.S.-Made TV Documentary

Chicago, Nov. 1.

WBKB, the ABC-owned telestation here, has signed contracts with British Broadcasting Corp. to co-produce a tele documentary which is being masterminded by BBC chief documentarian, Denis Mitchell. Film, currently in the shooting stages, is expected to be ready for exhibition by February or March of 1961, with BBC getting U.K. European rights and WBKB and ABC the North American, both television and theatrical.

It's another milestone in progressive Anglo-U.S. tv economics, with costs virtually halved by co-production. Financially, the deal is 60-40, with the Chi station on the bigger end. VARIETY has already noted the earlier cross-Atlantic production pacts for dramatic shows, between ABC-TV and Associated Rediffusion and CBS-TV and Associated TeleVision.

The BBC-WBKB relationship came about via the initiative of Sterling Red Quinlan, ABC veep in charge of the Chi station. BBC had sent Mitchell to the U.S. to do three documentaries on America, and he selected Chicago as the subject of the first. As he had never been to the States before, Mitchell looked for contacts and was eventually referred to Quinlan. On glimpse at the British director's 1959 Prix Italia film, "Morning in the Streets," with Liverpool as the subject, gave Quinlan the urge to buy in on the Chicago pic. He flew to the east and sewed up the deal with BBC's New York office.

Mitchell will have full artistic control and will use WBKB's camera crews and facilities. Scoring and editing will be done in England, and WBKB will have no access to the footage, nor knowledge of the viewpoint, until the film is completed. Studs Terkel has been hired by Mitchell to serve as guide and consultant on the Chicago pic.

If the finished product is at all the art film the Liverpool pic is, Quinlan believes it could have a future—after its various tv exposures—as a short subject in art houses and possibly in university film festivals.

Mitchell's is an unusual documentary technique which uses, in lieu of narration, candidly-recorded voices of the locale played over the film. He hasn't decided yet what his other two U.S. documentaries for the BBC will be, but tentatively is thinking of doing one on a small town and the other on a cross-country trip. He'll take along the WBKB cameramen, although the station is sharing only in the first subject.

WAST's Radio Spread On 'Early,' 'Late' Features

Albany, Nov. 1.

Believed to be the first large-scale purchase by a Capital District television station of time on a non-owned radio outlet—to advertise a film package—is WAST's buying of 750 announcements via WPTR, starting Nov. 9.

The deal provides for the broadcasting by the 50,000-watter of that number during a 30-day period.

WAST's "Early" and "Late Shows" will be plugged Monday-through Friday; the "Late" film blocks, on the weekends.

Pik Exits Essex To Set Up Own Org.

Robert Pik, pioneer exec in distribution of foreign films to tv, has set up his own organization. He resigned as exec assistant to Joseph Harris, board chairman of Ess Universal.

As topper of Robert Pik Organization, he left for an extended trip abroad to gather product. He will visit the film production centers of Europe, including London, Paris, Rome, Copenhagen, Madrid, Athens.

Prior to his departure, Pik observed "The American television audience is growing up. Foreign films, with English dialog, can now be seen in 130 U.S. tv cities. Just seven years ago, only 10 of the country's most sophisticated markets were showing imported motion pictures."

With Essex Universal, Pik helped in assembling the "Art Theatre of the Air" package, acquired by Buckeye Corp. when the latter bought Essex Universal's subsid, Flamingo Films. Pik also acquired and dubbed a group of European pictures for Hampshire Enterprises which he headed. These too were sold to Buckeye in a separate deal.

Latter package included such titles as "The Last Bridge," "We Are All Murderers," "The Proud and the Beautiful," and Fernandel's "The Dressmaker."

Evelyn Rudie Kid Series

Hollywood, Nov. 1.

Evelyn Rudie, nine-year-old moppet, will star in a new vidpix series beamed at child audiences, "Spotlight on Kids." Series is comprised of 260 five-minute segments, to be produced by Sherman Grinberg's Filmrite Associates Inc.

Under terms of deal closed by William Morris office, starlet will participate in profits to tune of 25% in addition to her salary. Segments will be made at rate of 10 per week.

Taft Schreiber's Squawk to FCC In MCA Petition

Washington, Nov. 1.

MCA and company exec Taft Schreiber have asked the Federal Communications Commission to tighten the reins on the television programming inquiry, charging that it smacked of "an adversary proceeding against talent companies."

A petition, as filed by Washington attorney Harry M. Plotkin and Allen E. Sussman, MCA counsel, representing Schreiber at the recent stormy L. A. session of the inquiry, Schreiber refused to furnish certain talent information and walked out after a hassle over whether it would be kept confidential. FCC Chief Hearing Examiner James Cunningham, presiding officer, ordered Sussman to keep quiet during the row.

Petition asks FCC to direct Cunningham to acknowledge a set of six principles relating to a witness' right to counsel at FCC hearings. Cunningham's treatment of Sussman was "arbitrary" and deprived Schreiber of his right to counsel, petition asserted. Internal business affairs of production or agency companies like MCA in matters unrelated to actual broadcast licensees should be declared out-of-bounds for the FCC sleuths. MCA asked for oral arguments before the full Commission on its petition.

Miami—Bob Lyte, formerly with WWL-TV, New Orleans, has been named advertising director and film buyer for WLBW-TV, new channel 10 outlet here. L. B. Wilson, Inc., headed by prexy Charles Topmiller, takes over channel 10 operation around the middle of this month, pending a court decision on an appeal of Public Service Television, present operators.

TV Shorts

Continued from page 23

firemen, to anything of interest to children.

Others in the field include:

E. Roger Muir, former vet NBC staffer, in an indie deal with California National Productions, will produce 130 eight- films, built around the antics of Cliff Norton and Mack Sennett. Title of the "Funny Manns."

Heritage Productions has the five-minute "Golf Tips," featuring Dow Finsterwald and guestars. Series copped 20 markets on the basis of a pilot. Also underway is the five-minuter "Major Moment in Sports," package of 365 shorties edited with baseball luminary Leo Durocher on the voice-over. Heritage also has the 15-minuter "Campy's Corner."

"Diver Dan," a children's underwater fantasy, employing both "live" and animated sequences, is being produced by Young Productions, in Philadelphia. Seven-minute episode series has totaled sales over the $500,000 level.

Jules Power Productions is filming a 10-minute slapstick comedy series, titled "Bloopy and the Colonel." Joe Ross and Bobby Gibbons will be featured in the lead roles.

Trans-Lux Television has a series of five-minute "Rube Goldberg Inventions."

Hardly a week goes without some new entry piling up on the shortie roster.

MILTON PERLMAN IN SHIFT TO DYNAMIC

Milton Perlman, vet producer, whose credits include "The Goddess," has joined Dynamic Films.

Dynamic prexy Nathan Zuker said Perlman's addition will enable the company to better fulfill quality requirements of industrial, commercial and public service films. It also will enable Dynamic to expand into the legit and theatrical fields.

Perlman's immediate attention will be directed towards readying a new Broadway play which he will produce in association with Dynamic. The play "Love and Like" was written by Herbert Gold.

Bowling Shirts Outfit Sponsors You-Know-What

Chicago, Nov. 1.

King Louis Bowling Shirts, a Kansas City firm repped by the K. C. agency, Potts, Woodbury, is making a minor syndication splash this fall by spotting "Championship Bowling" in 50 one- and two-station markets. Company also purchases spots in the series in most major markets.

Kegler series, which is now in its seventh year of syndication, is currently in 138 markets. Producer-distributor Walter Schwimmer expects the number to hit 175 during the current tv season.

Cleveland—Phil Lewis named news director of Westinghouse station KYW-TV here, replacing Gary Franklin, resigned. Lewis came to KYW earlier this year as a news program producer-director from WNTA-TV, New York, where he had produced Mike Wallace's "News Beat" and "Wrap Up" shows since 1959.

M-G's Not-Till-'65 Pledge on 'Bounty'

In a rare show of harmony, Metro TV has secured pledges from stations throughout th country that they will not telecast the oldi "Mutiny on the Bounty" until 1965.

Reason Metro TV went out into the field and sought the pledges was that parent Loew's contemplated a new, extravagant "Mutiny" starring Marlon Brando, with Sir Carol Reed as director ar l Aaron Rosenberg as producer. The pic now is in production in Tahiti. But before the cameras were allowed to grind, every tv station which bought the pic had pledged to withhold telecasting it until 1965.

Perhaps one factor easing the way for the pledges was that Metro TV, when it initially sold "Muti y" with its library, held out a five-year option for theatrical reiss Option also carried the clause that "Mutiny" would be given a tw and-a-half-year theatrical reiss playoff.

SYNDIE VETS SET UP TELE-TALENT

Minneapolis, Nov. 1.

Tele- firm, has been rganied wo syndie gents for indie producer and distrib an 11-st midwest Principal Casper Chouinard, formerly Television Programs Amer and Independent Televisi n Corp., and Charles M. Richte former with MCA.

"With the high cost of maint a national sales organization, stands to reason that the small independent producer of tv programs cannot afford this luxury," said Chouinard. "At the same time they are not getti the kind of representation they need in many areas. This is where we come in."

Firm, headquartered here, will handle all types of filmed programming, from cartoons, to features, to series.

Int'l TV's O'seas Sales

International Television Film Distributing Co., headed by Hal Dennis, has concluded a number of deals in the foreign market.

It has closed deals with Switzerland and Manila for the Bing Crosby spec of Oct. Other deal closed are "You Asked for It," in Thailand, Australia d Hong Kong; "Don't You Believe It," in New Zealand; "Wonders of The World," Thailand; Western fe tures, Nigeria; and a second group of "Clutch Cargo" cartoons in Australia.

ACTION! DRAMA!

Stories of the man hired to "KEEP TROUBLE OUT OF MIAMI!"

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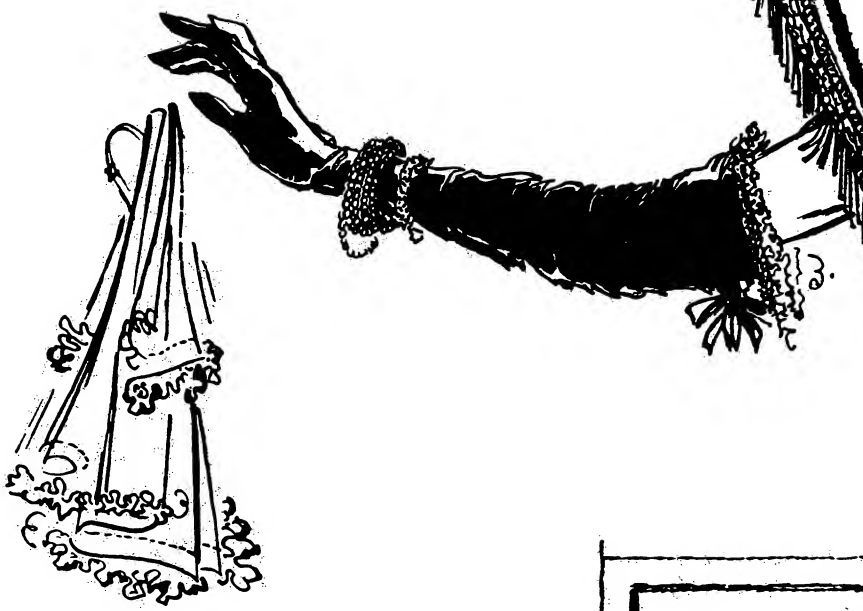

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TV-Radio Production Centres

Continued from page 22

nov with WIP sales . . . **Larry Brown's** WPEN d. j. session to be broadcast from the Auto Show at Convention Hall Nov. 5, 7, 8) . **Jack Fritsch**, formerly manager of Philco's radio and high fidelity product line development, appointed manager for all electronic lines in the company's consum products division with full responsibility for television development.

IN BOSTON

WBZ-TV and radio going all-out for politico co ion cov Tuesday (8) with more than 60 personnel involved National Women's Suffrage archives committee nabbed script and tape recording of WEEI program, "The Woman Who Won," plus tape recordings made by WEEI researchers i preparing rogram . . . **Warren Walden**, WJAR-TV news director, named recipient "Golden Mike" award at American Legion Miami convention . WBZ-TV cited by Mass. Assn. Mental Health for "outstanding service in the cause" . . . WBZ radio kicked off first in monthly series of medical broadcasts in co-op with Mass. Academy of General Practice Sunday (30) . . . News staff of WCSH-TV awarded 1960 Howard W. Blakeslee award for film production. "Close to the Heart," film of open heart surgery . . . Main Assn. of Broadcasters meets in Lewiston Nov. 9 with **Paul G. O'Friel**, WBZ gen. mgr. guest speaker . **George Gray** appointed veep and gen. mgr., is former eastern div. mgr. Paramount TV Production.

erated with ZIV-TV and radio stations WCOP, WEIM and WHOB.

IN DETROIT . .

New FM station, WDFM, takes to the air this week. **Marshall M. Carpenter Jr.**, is president and general manager of the new station located in the Cadillac Tower Building in downtown Detroit . **Bob Mur** by interviews **Kirk Douglas** and the wives of Michigan's gubernatorial candidates this week on his "Morning Show" over WJBK-TV . For election coverage, WJBK-TV is planning a 76-man crew headed by **John Dempsey**, director of news . . . WWJ-TV will have 170 persons participating in its election reports with newsmen **Don Perrie, Britton Tomby, Ven Marshall** and **Kirk Knight** handling the tote Board . . . "Jim Backus Show" . . new WWJ-TV entry in the Thursday 10:30 a.m. slot.

IN CLEVELAND

Phil Lewis has been appointed news director of KYW-TV, replacing **Gary Franklin**, who resigned. Lewis came to KYW, the Westinghouse Broadcasting Co. outlet here, as a producer-director from WNTA-TV, New York, where he produced **Mike Wallace's** "News Beat" and "Wrap-up" telecasts . . . **Jimmy Dudley's** evening sports program has been dropped by WERE, and he is looking for nother outlet. Meanwhile, he is doing color on the Cleveland Browns football telecasts on WJW-TV with **Ken Coleman** handling the play-by-play . . **Frank Maruca** has been named advertising and sales promotion manager at KYW Radio, replacing **Janet Byers**, who sent to KFWB, Los Angeles. Maruca comes here from KQV, Pittsburgh . **Ken Courtright** is doing news weekends on KYW Radio. He worked for WERE, here, then left town to broadcast on WABR, Orlando, Fla., for a year.

IN SAN FRANCISCO . . .

Al Newman named production coordinator at Golden West's KSFO; **Sally Stockton** replacing **Pat Moffatt** in station's promotion department . Auto dealer **Rusty Hyde** got FCC okay for KHYD-FM, to broadcast from suburban Fremont . New exec secretary of Frisco's AFTRA local is **Mrs. Diane Fivey** . . . **Fort Pearson** departed KFRC to freelance . . KTVU bought WGN-TV "Great Music from Chicago" . Trans-Lux president **Dick Brandt** in Frisco, selling ABC's o-and-o KGO-TV bought 20% saturation campaign in car card, advertising inside 880 Frisco area transit vehicles . . . Producer **Fred Briskin** golfing at Frisco's Lake Merced course . . . KCBS billing up 14.7% in first nine months of 1960 as compared to first nine months of 1959 —station boss **Maurie Webster** says it's an alltime peak . . . **Tony Morse** subbing for **Jim Moore** on KGO-TV's Shell News.

IN PITTSBURGH .

Karl Krug, who was the drama editor and theatrical columnist on the defunct Sun-Telegraph, is now doing reviews and comment on the "Luncheon at Ones" show on WIIC. He discusses legit on Tuesday and reviews the play of the previous night at the Nixon. On Friday, he reviews and discusses the new films. **Alice Weston** of Cleveland is now the permanent hostess on show **Lorne Green** due in town for the "Bonanza." Days at nearby Monessen . **Carol Kodinsky**, who does most of the country's telethons, recuperating at home after major surgery at St. Francis Hospital . **Joe Palmer** has agreed to adapt his third pl: "U. S. Steel Hour." He lives in suburban Wilkinsburg

IN MILWAUKEE

Harry H. Averill, formerly with CKLW in Detroit, named WOKY sales manager. He succeeds **James Jordan**, transferred to a Bartell station in San Francisco . . . WMKE inaugurated a Sunday jazz disk show, 11 p.m. to midnight, with **Shirley Klarner** as disk jockey . . . WTMJ-TV, Milwaukee Journal station has snared Lopert Films' "Latest 62" package of 1954 films, including 58 released in 1957 or later . . . WITI-TV now local outlet for "The Blue Angels," U. S. Navy's precision flying team Tuesdays at 10 p.m. Incidently, WITI-TV's "Early Show," across-board live) recently spotlighted personals of **Tony Bennett, Pat Boone, Johnny Desmond, JoAnn Campbell** and **Frank D'Rhone** . . . WFMR Sun. Nov (6) begins series of weekly taped concerts of the Philadelphia Orchestr **Eugene Ormandy** conducting.

Inside Stuff—Radio-TV

New York radi indie WLIB Monday (31) aired a phone interview with the Rev. Martin Luther King from Atlanta, where the Negro minister's release from jail last week had been arranged by Presidential candidate Jack Kennedy.

King, who received a four-month sentence for driving with Georgia license plates, was asked by WLIB's interviewer if his release by the Democratic candidate and the lack of response from the Republican side had significance. He replied, "I do feel that Senator Kennedy took a very significant stand in this whole thing. He took a courageous stand because Georgia happens to be one of the southern states that Senator Kennedy is pretty sure to carry. His courage and willingness to take a stand in my unjust arrest meant that he was losing a lot of support in the white community, which he has already done." King repeated that he wouldn't publicly endorse either candidate, but the strong statement on Kennedy's action is thought to be significant since many previously believed that the influential Negr had privately favored Nixon.

New York branch of the Screen Actors Guild has its annual membershi meeting tomorrow (Thurs.) at the Hotel Edison. Main item on the agenda will be a report on the progress of negotiations on a new commercial contract between American Federation of Television & Radio Artists and the networks and ad agencies. SAG execs have been sitting in on th dickers, side by side with AFTRA.

Session begins at 2:30 p.m.

Net sales of Capital Cities Broadcasting amounted to $5,311,362 for the first nine months of '60, against $3,478,251 for the like '59 period. Net income was $556,508 this time around, with earnings per share amounting to 49 cents, up over the previous $134,666 and 12 cents.

Capital Cities owns radio and tv outlets in Albany, a tv station in Raleigh, N. C., and radio and tv outlets in Providence. Lowell Thomas is a stockholder and director of the corporation.

In a combo pubservice effort to get out the vote, WBZ radio and WBZ-TV is staging "Go To The Polls" nonpartisan "Voter-Cade" rallies in 22 near Boston communities Saturday (5). The "Voter-Cades" will travel a combined total of 220 miles and will consists of a fleet of convertibles with station personalities, police escorts, Dixieland bands, barbershop quartets, WBZ news wagons and bunting decorated floats, from which the rallies will be staged. A bevy of models will distribute WBZ radio-tv "Voter-Cade" stickers to the adults and balloons to the small fry.

Unusually good response for a ublic affairs promotion has been accorded the "Channel 2 Election Guide," one of five booklets prepared by the CBS-TV o&o stations for distribution through the League of Women Voters and the American Heritage Foundation. The WCBS-TV, N. Y. booklet lists each separate Congressional race in the metropolitan four-state area, with biogs on each candidate and maps breaking down election districts. Response has come from other stations as well as civic groups and politicos. Only unhappy aspect was the fact that the several-thousand distribution w sn't enough; Women Voters wanted 100,000 copies to circulate, but WCBS-TV couldn't foot that kind of printing nut.

Forty NBC-TV affiliates this fall latched onto a promotion stunt done last season by KPRC, in Houston. It's "You're the Critic," a contest in which viewers are asked to watch the prime time lineup for a week and then choose the 10 most popular stanzas.

KPRC gave away a first prize of $1,000 to the person whose selections came closest to the next week's official local rating results. Other NBC stations have been giving away everything from cash to clocks and from trips to encyclopaedias, in the effort to promote viewership.

Metropolitan Broadcasting Co.'s Dec. 12 special on Sir Winston Churchill will not make use of material fro Britain's Associated-Rediffusion, as stated here last week. Company did have a contract with A-R for the use of its material, but this was terminated by mutual consent and Metropolitan then turned to other film sources to remake the one-hour special.

25 Years Ago This Week

(*From* VARIETY *Oct.* 30, 1935)

Radio making talent wide open for all show biz fields. Stars play the field nowadays, talent interchanging at will because of the widespread exploitation.

An organization calling itself the "League For Upholding of the Constitution of the U.S." bankrolled a feature film titled "Th Sentinel," designed as an anti-FDR political ballyh

A breakdown of th number of time bought by top sponsors showed Ford Motors utilizing 740¼ hours weekly; Procter & Gamble next with 665 hours; Colgate-Palmolive-Peet, 632 hours; Standard Brands, 520 hours; General Foods, 474; Campbell Soup, 456; American Home Products, 397; Liggett & Myers, 368; General Motors, 374.

Fred Waring still battling broadcasters to curb their performances of his phonograph records grati on the air. WDAS, Philadelphia, w the defendant in this test suit, with National Association of Broadcasters, NBC and RCA Victor, assisting the Philly outfit this test case. Waring lost eventually.

WOR, Newark, mulled charging 50c admission to its broadcasts, originating from atop the New Amsterdam Theatre, at West 42d St. Nothing came of it.

VARIETY ran its Annual Community Showmanship Survey of independent and network stations.

Fleischmann's 6th Anniversary show, WEAF, N.Y., had Rudy Vallee, Ferde Grofe, Vicente Escudero, Lucienne Boyer, Philip Merivale, Gladys Cooper, Stepi Fetchit, Josef Lhevine, Grah McNamee.

Louis Prima opened at the Famous Door, at West 52d St., giving competition to th Onyx Club's Red Norvo.

Ozzie Nelson headed the band at the Hotel Lexington, featuring Harriet Hilliard (Mrs. Nelson).

N.Y. Drama Critics Circle was formed to pick the best play, a la the Pulitzers. The critics credited the idea to four well known playwrights; Maxwell Anderson, Robert E. Sherwood, George S. Kaufman and Clifford Odets.

Italian Ministry of Press and Propaganda declared that Mussolini must okay every new play thereafter produced in Italy.

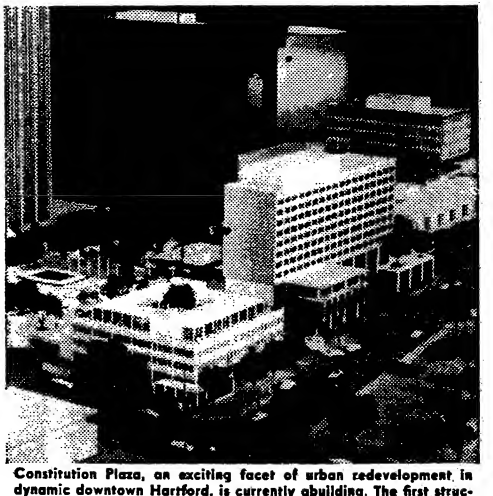
Mgt. William Morris Agency

Ground to Be Broken For New Annenberg School

Philadelphia, Nov.

Ground will be broken (8) for the new Annenberg School of Communications at the U. of Pennsylvania. The school, which will be completed by January 1962, will have classrooms, a 400-seat auditorium, two television and two radio studios and a comprehensive communications library.

The Annenberg Fund Inc., headed by Walter H. Annenberg, is underwriting the construction



Constitution Plaza, an exciting facet of urban redevelopment in dynamic downtown Hartford, is currently abuilding. The first structure, scheduled for completion during the early part of 1961, is Broadcast House, new home of WTIC TV-AM-FM. A glimpse of the Hartford of tomorrow, as viewed from the Connecticut River, is shown above. Advt.

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ASCAP SINGING PAYOFF BLUES

Pic Music Goes Way, Way Out

'Something Wild' Scoring Assignment Goes To Morton Feldman, Avant-Garde Longhair

Background music for films may be entering a new and daring phase in a search for heightened dramatic impact. Once limited to conventional symphonic atmospheric effects and more recently riding in a jazz groove, background music is now moving to the outer limits of contemporary longhair sounds, which are as removed from traditional musical concepts as a modern abstract painting is from a recognizable object.

Symptomatic of the new direction is the fact that the background scoring assignment for the upcoming Carol Baker starrer, "Something Wild," has been given to Morton Feldman, a young New York longhair avant-gardist who is located artistically even further out than the extremism of John Cage, though in the same general school of "action music." The Feldman score for "Something Wild" will be marked by such twists as "predictable unpredictability," "dripping notes," and "supersonic thrusts" and other radical concepts not generally associated with million-dollar film production.

An odd angle of Feldman's scoring assignment for "Something Wild" is his collaboration with the click rock 'n' roll writing team of Mike Stoller and Jerry Lieber on some of the musical motifs. Via this route, Feldman has become hip to the jazz idiom and his own contributions to the film music will exploit the improvisatory skills of some of New York's top jazz sidemen on some controlled jamming of Feldman's abstractions.

Feldman noted that despite his reputation for way-out music, he has been given a full greenlight by the pic's producer, George

(Continued on page 49)

Jazz Troupes Fizz in Philly

Philadelphia, Nov. 1.

Jazz music has reached the bottom of the barrel locally. Within a week three different attractions have failed to make a score at the Academy of Music.

Stan Kenton and Count Basie put on two concerts last weekend (23) and their total attendance didn't add up to a half house. They netted less than $5,000 out of a potential $23,000.

The following evening Gerry Mulligan bombed with a total attendance of 321 customers for a take slightly over $1,200. Sunday night (30) Ray Conniff's "Concert in Stereo," not strictly a jazz show, drew only one-third of capacity despite heavy promotion campaign in record shops and press.

Fountain's NSG 3½G, Cleve.

Cleveland, Nov. 1.

Pete Fountain's jazz concert at Cleveland Music Hall drew one-third of a house and about $3,500 last Saturday (29).

'ALL OF ME' IN CENTRE OF RENEWAL HASSLE

A new copyright renewal suit involving the divergent interests of widow and children of the late Seymour Simons in the standard, "All of Me," was filed in N.Y. Federal Court last week by Marlong Music against Bourne Music. Marlong claims to have the renewal rights from Simon's three children in "All of Me," which was coauthored with Gerald Marks. Simons died in 1949 and Marlong says it obtained the children's renewal portion since 1959.

The suit is seeking to determine what share of Simons' royalties belong to the three children. Marlong is asking for 50-50 split with the widow. The plaintiff charges that since 1959, Bourne has not paid any royalties to the children.

Mercury Pushes Drive For Pop Single Talent

Chicago, Nov. 1.

Having restored Carmen McRae and Jose Melis to the Mercury Records corral, label execs are continuing to push their roster expansion with strong focus on a buildup of the singles catalog in all of the pop idioms.

Latest acquisitions include chirper Arlene DeMarco (ex-Sisters); the Cadillacs (5), rhythm and blues vocal group; and saxist Gigi Gryce, now fronting his own band, but previously recognized as a top composer-arranger in the jazz field.

The Chi-based diskery also casting about for more nitery and supper club acts, with expectation at least a couple saloon circuiters will shortly be signed.

Kassner, Sporn Buy Out Kessler, Form Holding Co.

Eddie Kassner and Murray Sporn, who together bought out Broadway Music two years ago, have now purchased Rush Music, a firm which Sporn had partnered with Danny Kessler for the last nine years. Kassner and Sporn have now merged all their companies, totally 21 separate entities, into new holding corporation called American Metropolitan Enterprises to control their interest.

The new company will own seven ASCAP firms, 11 BMI firms, two disk companies and a management office. The group now controls about 10,000 copyrights and will have global publishing affiliations throughout Kassner's international setup.

Marvin Holtzman, formerly artists & reportoire head of Epic Records and more recently, of Strand Records, has been named a&r chief of the group's two disk labels, Seville Records and President Records. Milt Stavin, artists manager, has been named to head the personal management operation.

Kassner and Sporn indicated that American Metropolitan Enterprises will also acquire real estate and become active in the legit and film sectors of show biz. Through Kassner's connection with the German film producer and music publisher, Peter Schaeffers, it's expected that he will be able to get European films for distribution in the U.S.

Murray Rebates 36G To 'Mesmerized' Student

Calgary, Nov. 1.

Howard Lyons, who shelled out $52,450 to Arthur Murray Studios here, is getting back $36,500 of it from Arthur Murray Inc. of N. Y., as well as a lifetime membership in the studio.

The 43-year-old bachelor inherited $65,000 last December. By February he had bought $37,450 worth of lifetime membership in Arthur Murray Studios and lent its manager, Robert Cofer Bonds, $15,000 to be repaid $100 a week. He eventually took it to court and Justice Harold Riley placed his affairs in the hands of a public trustee because Lyons had been "mesmerized" by Murray employees. The settlement frees defendants from any further claims by Lyons, including the $15,000 loan.

Testimony showed that Murray employees had assured Lyons he'd be able to dance professionally on stage and that their main ballroom would be named after him.

EXECS EXPLAIN DIVIDEND CUTS

By HERM SCHOENFELD

The deep current of discontent over the new distribution system of the American Society of Composers, Authors & Publishers is now dominating the thinking of the Society's top execs. That was graphically revealed last Thursday (27) at the fall membership meeting in New York at the Waldorf-Astoria Hotel where, for the first time in memory, all other ASCAP business was laid aside for a discussion of the new payoff system which hit a broad cross-section of the membership with heavy cuts in the third quarter dividend.

Stanley Adams keynoted the meeting, which was marked by a turnout of some 400 members including a group of top cleffers from New York and the Coast, by stating that he understood how heartsick many of the members felt when they received their checks of weeks ago. While assuring the membership that the Society would continue to study the payoff plan with an eye to correcting any inequities that may arise, the ASCAP prexy stated that many of the cuts were unavoidable.

Firstly, he pointed out that the Society's October distribution was 4.6¢ off the July distribution, a normal seasonal drop. Secondly, he pointed out that there was now an automatic 5% deduction from the writers' melon for the "awards fund," which pays off to prestige works without regard to performance points. Since the distribution of the awards fund is still to prestige works without regard to performance points. Since the distribution of the awards fund is still to be made, many writers are still due to get additional coin which may brighten their economic picture.

Adams warned the membership that the alternative to the present plan was either a 100% performance payoff or an antitrust court test which might destroy the legal basis for the Society against bringing in outside forces, he noted that the Society was compelled to adopt the new payoff system by the Department of Justice. He said: "We did not seek a change in the classi-

(Continued on page 49)

Victor in 8-Way Tieup for Xmas

RCA Victor has developed a massive joint promotion with eight manufacturers to step up its Christmas sales. Bill Alexander, Victor's advertising and promotion manager, has arranged tieups with Lionel Trains, Alexander Dolls, Presto Ware, Schick Razors, Pioneer Accessories, Poole Silver, Wheary Luggage and Royce Union Bikes in which these companies will offer their products as promotion and display material in Victor's Christmas program.

Victor is keying its ad campaign to the slogan: "Give The Christmas Gifts America Loves Best" in displays spotlighting Victor's 23 bestselling packages and the products of the eight manufacturers. The diskery is also prepping a full-color window displays, two-minute color spots on NBC-TV, and point-of-sale eye-catchers for retailers. Victor is also issuing a special Christmas catalog supplement.

Par-Famous Building Operation On Coast

Paramount-Famous is building up its Coast outlet. Eddie Wolpin, firm's general professional manager, has assigned Tony Richland to L.A. to assist Al Friedman, who's head of the Par-Famous operation there.

Richland had been working out of the N.Y. base for the past six years.

Big Three, Chappell Face 500G Loss In ASCAP Income; Rap 'Payola' Count

ASCAP's 470G Awards

Sweetening the bad news many writers received in the dividend check early in October, ASCAP made an additional distribution of over $470,000 this week as special awards to writers in the pop and standard fields. Coin for the awards came out of a 5% deduction from the total writer's share.

Awards, chosen by outside panels, are given to these members whose catalogs have a unique prestige value not reflected in a straight performance count and for those works which are predominantly performed in media, such as concert halls, that are not logged by the Society.

The powerful impact of the new consent order on the ASCAP's payoff system has created one of the rare fissures in the ranks of the publisher members of the board. While hassles among the writers are commonplace (see adjoining story), the major firms have usually maintained a solid front of agreement on ASCAP affairs.

Operation of the new payoff system, however, brought vigorous squawks from Mickey Scopp, Big Three Music general manager; and Max Dreyfus, head of Chappell Music. The combined loss to Chappell and the Big Three, as a result of the new plan, will come to about $500,000 for the current year equally divided.

It's understood that Scopp, speaking at a special board of directors meeting last week, protested strongly that the first distribution received under the amended consent decree was disproportionate. It was pointed out that a small proportion of the publishers received preferential treatment due to the counting of an extensive number of plugs amassed by firms which engaged in the practice of buying performances on afternoon tv shows during the period of Oct. 1, 1958 to Sept. 30, 1959.

Understood that both Scopp and Dreyfus pointed out that despite the fact that such questionable trade practices were widespread during this period, the amended consent decree specified the 1958-59 period as the basis for the first fiscal survey year to be used in calculating distribution of the 30% "recognized works fund," a new name for the availability category; and the 12% "continuity of membership fund," heretofore known as seniority. Since the beginning of this year, ASCAP has put into effect a new weighing system which would greatly diminish the impact of theme and background music, or so-called non-feature performances.

Scopp and Dreyfus are insisting

(Continued on page 49)

New Suit Tries To Crack Rights Of 'Mirror Disks'

A new attack on "mirror disks," in which arrangements of hits are allegedly copied note for note on a cover platter, was launched in New York Supreme Court last week by S&S Productions, Rust Enterprises and Laurie Records against Everest Records. Suit involves "Over The Rainbow," cut by a vocal group, The Demensions, with Irv Spice's orch for S&S which subsequently leased the master to Laurie Records which in turn made a distribution deal with Rust Enterprises, formerly known as Andie Productions.

Complaint charges that after Everest failed to buy the "Over The Rainbow" master, it hired a vocal group, called The Baysiders, to cut "Over The Rainbow." The plaintiffs charge that "the performance and arrangement of "Over The Rainbow" on the Everest label, owned by Belock Instrument Corp., were "an international counterfeit of the unique, distinctive and creative character of the performance and arrangement" on the Laurie label and "constituted a willful and unlawful misappropriation" of the original arrangement. The complaint charges Everest "with malice and with intent to confuse and deceive the record-buying public, to unfairly compete with and defraud plaintiffs and to appropriate to itself and the other defendants (Everest's artists & repertoire chief Leroy Holmes), the fruits of the popularity of the plaintiffs' recordings."

Plaintiffs claim damages of $25,000 and an injunction blocking the release of the Everest version of the tune. They also are asking for an accounting of the profits made by Everest on the tune plus court costs.

The 1909 Copyright Act does not give any protection to an arrangement, hence the suit is being brought in the N. Y. State courts on the basis of illegal competition. Rosen, Seton & Sarbin are repping the plaintiffs.

The same law firm is also fighting a similar suit in the New York courts in which Eldorado Music and Eldo Records are suing King Records for the latter's copy of "Image of A Girl." This case involves both the "mirror copy" issue as well as Eldorado's claim that King failed to take out a license of the tune which it published. Latter claim involves the Copyright Act and hence this suit is being fought in N. Y. Federal Court.

Col Ups Shepard

Thomas Shepard has been promoted to an associate producer's spot in Columbia Masterworks' artists & repertoire department.

He reports to Schuyler Chapin, Masterworks' director.

20th-Fox Steps Up Off-B'way Accent

Twentieth-Fox Records is stepping up its original cast album activity. Label has gone off-Broadway to nab the rights to the musical "Greenwich Village U.S.A." It's diskery's second off-Broadway move having already put "Oh Kay" into the groove.

Henry Onorati, 20th prexy, put the show into the groove Monday (31). He's also planning an unusual package presentation for the original caster. There'll be a one-pocket version consisting of the music only and a two-pocket version consisting of the music and the sketches. Score for the revue was written by Jeanne Bargy, Frank Gehrecke and Herb Corey. It's published by Tommy Valando's Sunbeam Music firm (BMI).

Other original caster in the 20th hopper is last season's "Andersonville Trial."

ERROLL GARNER FORMS LABEL FOR OWN DISKS

Erroll Garner is planning to record under his own label. The pianist will etch under his Octave Records banner with a distribution tie to be set up later this week. He also plans to sign other artists to the Octave label.

Garner, who's been tied to Columbia Records since 1956, is currently involved in litigation on breach of contract. His pact with Col was to run until 1961 but he received an okay from the American Federation of Musicians for the Octave move.

The pianist is currently enroute to Los Angeles where he headlines at the Crescendo from Nov. 4 until the 20th. His concert tour under S. Hurok's auspices begins Jan. 10.

Jocks, Jukes and Disks

By MIKE GROSS

Freddie & The Voxpoppers (Warwick): "LONELY FOR YOU" (Rayven†) will win over lots of spinning friends because of its slick ballad quality and strong vocal approach. "HELEN ISN'T TELLIN'" (Rayven†) has a bright novelty flavor set in a brisk rhythm line that rates some spinning attention.

Jamie Horton (Joy): "WHAT SHOULD A TEEN HEART DO" (Joy*) is a juve-slanted ballad fashioned with the familiar rocking lines that draws plays on turntables. "HANDS OFF! HE'S MINE" (Joy*) swings with a catchy beat that should keep the juke crowd happy.

Andy Williams (Cadence): "YOU DON'T WANT MY LOVE" (Tree†) is presented with a frisky bounce that's quite catching and should make a dent in the spinning circuit. "DON'T GO TO STRANGERS" (Jefferson*) is a revival of a strong ballad with a warm vocal approach that gets played.

Kathy Linden (Monument): "WE HAD WORDS" (Arch*) has a warm and pleasing ballad style that should get a lot of spinners on its side. "TAKE ME HOME" (Acuff-Rose†) works up a flashy country beat that will nab turntable time in pop areas.

Bobby Pedrick (Shell): "COME OUT, COME OUT" (Saxon†) comes over with a rousing beat and vocal attack that's strictly for the teenage market. "SCHOOL CRUSH" (Conquest*) doesn't aim higher than the teenage level but sometimes that's enough to make it pay off.

Junior Waters (ABC-Paramount): "NO GREATER MIRACLE" (J. Stearns Lorob†) has a pleasing ballad form and serves as a good showcase for this newcomer who's sure to attract interest. "WE BOTH NEED LOVE" (J. Stearns Lorob†) is in a high rhythmic groove and he builds it into a fine spinnable side.

The Jazztet (Argo): "THE COOL ONE" (Andante*) is a solid jazz piece but with the kind of instrumental approach that could crash through the pop spinning lines. "FIVE SPOT AFTER DARK" (Andante*) is the group's theme and it's developed for a good spinning ride.

Dion (Laurie): "LONELY TEENAGER" (Loi †) should find some friends among teenagers who will find some meaning in the beat and the message. "LITTLE MISS BLUE" (Lowery†) has a colorful beat and the jeaners will porbably swing towards it.

Al Gardner (Decca): "THE STOMP" (Roosevelt†) has a hot beat that could catch teener interest around the jukes. "SOLITUDE" (American Academy*) is the oldie in an okay deep-voiced rendition.

Savannah Churchill (Jamie): "TIME OUT FOR TEARS" (Republic†) was a winner for the thrush in 1949 and has a strong chance for a click repeat this time around because of the forceful delivery. "I WANT TO BE LOVED" (Melrose*) is another repeat performance of a good ballad and could catch the spinners' interest again.

Mel Carter (Arwin): "SUGAR" (Daywin†) has a sweet ballad feel that should build a following for this newcomer. "I'M COMING HOME" (Daywin†) features a soft-gospel style approach that gives it a stepout potential.

Louis Prima (Dot): "OL' MAN MOSE" (Joy*) gets a rowdy revival that will catch occasional play. "WONDERLAND BY NIGHT" is a pleasing instrumental with a good trumpet lead.

Jan & Jean (Dore): "GEE" (Meridian†) features a sprightly beat and a juve-styled vocal that will get its spinning pickup from the teen crowd. "SUCH A GOOD NIGHT FOR DREAMING" (Aldon†) is a fair ballad that will win some requests because of the harmony approach.

Le Garde Twins (Liberty): "WHERE CAN THE LOVELIGHT BE" (Acuff-rose†) has a brisk and catching flavor that could come out strongly in the spinning sweepstakes. "BABY SITTER" (Acuff-Rose†) has an okay rocking attack for the juve set.

The Lettermen (Warner Bros.): "TWO HEARTS" (Witmark*) is a lighthearted ballad that builds a pleasant sound for programming. "THE MAGIC SOUND" (Meridian†) works a frisky beat around a novelty idea for fair results.

Orville Couch (Mercury): "BIG JIM SANDY" (Bid D & MRC†) is another of the country song sagas but it fails to hit the bigtime spinning mark. "DOWNTOWN" (Big D & MRC†) is in an uptempo rocking groove with a shouting vocal that gives it some interest.

* ASCAP. † BMI.

Best Bets

PERRY COMO ..... **MAKE SOMEONE HAPPY**
(RCA Victor) ..... **Gone Is My Love**

Perry Como's "Make Someone Happy" (Stratford) is in a bright rhythmic ballad groove that's headed right to the spinning top. Tune is from the incoming legituner "Do Re Mi." "Gone Is My Love" (Roncom*) fits neatly into Como's ballad groove and will get its share of plays.*

JOE REISMAN ORCH **LOVE THEME FROM WORLD OF SUZIE WONG**
(Roulette) ..... **A Breath of Scandal**

Joe Reisman Orch's "Love Theme From World of Suzie Wong" (Famous) develops the oriental motif of the "Suzie Wong" pic theme into a choice instrumental slice that will win over all spinning levels. "A Breath Of Scandal" (Famous*) plays up a lilting melodic line with a melodic charm that will keep the programmers happy.*

FRANK SINATRA ..... **OL' MacDONALD**
(Capitol) ..... **You'll Always Be The One I Love**

Frank Sinatra's "Ol' MacDonald" (Eddie Shaw) is brightened up in the hip vernacular that gives it a natural payoff quality. "You'll Always Be The One I Love" (Sands*) is a soft nd caressing ballad in a typical Sinatra style.*

*

CONNIE FRANCIS ..... **MANY TEARS AGO**
(MGM) ..... **Senza Mamma**

Connie Francis' "Many Tears Ago" (Roosevelt) is sung out with a blues beat that's surefire for a big payoff. "Senza Mamma" (Francon*) follows her weepy "Mamma" groove and it too will rack up important spins.*

*

LLOYD PRICE ..... **KNOW WHAT YOU'RE DOIN'**
(ABC-Paramount) ..... **That's Why Tears Come And Go**

Lloyd Price's "(You Better) Know What You're Doin'" (Lloyd-Logan†) is a power-packed rhythm side that will ride the spinning circuit for a big takeoff. "That's Why Tears Come And Go" (Pri-Gan†) flows in a big ballad groove and is put forth in a persuasive manner.

FERRANTE & TEICHER ..... **EXODUS**
(United Artists) ..... **Twilight**

Ferrante & Teicher's "Exodus" (Chappell) follows their clicko "Apartment" theme with a rich and attractive melodic rendition that should build as an important exploitation tool for the Otto Preminger pic. "Twilight" (Malin*) has a neat melodic flair that makes it a good programming bet.*

* *

JERRY MURAD'S HARMONICATS ..... **LONELY LOVE**
(Columbia) ..... **Cherry Pink & Apple Blossom White**

Jerry Murad's Harmonicats' "Lonely Love" (Robbins) is a pretty instrumental with a strong chance to win over turntable time and develop clicko side. "Cherry Pink & Apple Blossom White" (Chappell*) gets a lively interpretation that's tailor-made for the programmers.*

LAWRENCE WELK
Presents His Newest Dot Ingle
"LAST DATE"
Featuring Frank Scott at the Piano
(B W "Remember Lolita")
Dot No. 16145

Mathis Revue, Jamal Trio Set for Chicago Stands

Chicago, Nov. 1.

Frank Fried's Triangle Theatrical Productions, picking up momentum in its second season, is bringing in the Johnny Mathis revue for a week at the Medinah Temple starting Nov. 28.

Also set for Orchestra Hall concerts are the Ahmad Jamal Trio, Dec. 30, and classic guitarist Carlos Montoya, Jan. 20. A recent Pete Seegar concert there, which Triangle auspiced, was a sellout.

Dan Terry on Location At Meadows in Mass.

Dan Terry is bringing his new band into the Meadows, Framingham, Mass., Nov. 11 for an indefinite stay with a pitch towards the colleges in the area. Terry is billing his group as "Big Band On Campus" and will feature special collegiate nights during the week as well as a jazz show Sunday matinees.

Joe Derise has been set to handle the vocals and Terry is currently scouting for a thrush to add to the group.

Album Reviews

"Tenderloin" (Capitol). In its original Broadway cast album form, "Tenderloin" emerges as a choice item. The Jerry Bock-Sheldon Harnick score is bright and tuneful and Maurice Evans, Ron Husmann and Eileen Rodgers handle the major vocal assignments with zest and exuberance. Among the song winners are "Artificial Flowers," although it's done by Husmann in an entirely different manner from Bobby Darin's single click version, "Good Clean Fun" by Evans and "My Gentle Johnny" by Miss Rodgers. Another plus is the packaging which at no additional cost gives the showbuff a souvenir program to dwell over.

Sir John Gielgud: "One Man In His Time" (Columbia). This is the second part of Shakespeare's "Ages of Man," and here, too, Gielgud shows that he's one of the best delineators of the spoken word on disks today. In all, it's a stirring recitation that deserves an important spot on the disk collector's shelf.

Connie Francis: "More Italian Favorites"—"Sings Jewish Favorites" (MGM): Connie Francis is getting a wide spread in her appeal to different national origins. In these two packages she's at it again and will undoubtedly score with each. In the "Italian" set she hits with such familiars as "Summertime Venice," "Funicull, Funicula," "Senza Mamma" and "That's Amore" while in the "Jewish" package she gets lots of mileage out of "My Yiddishe Momme, "Mom-e-le," "Oifen Pripetchick" and "Tzena Tzena."

Ralph Bellamy: "Voices Toward Peace" (Decca). The story of the United Nations is turned into an effective packaging job. Produced by Saul Carson with Ralph Bellamy acting as narrator, the UN story is told via tapings of the voices of Roosevelt, Truman, Khrushchev, Eisenhower, Ralph Bunche, Mrs. Roosevelt and many others. There are also impressive photos to complement the voices. It adds up to an important educational item.

The Ames Bros.: "The Best of the Bands" (RCA Victor). The bands of the 1930s and '40s came up with some swinging sides and the Ames Bros. recapture the spirit of those days with an attractive vocal package. With Sid Ramin's orch backing the boys work over the likes of "Heartaches," "Cherokee" and "And the Angels Sing."

Fabian - Avalon: (Chancellor): The teeners can have little more to ask for from this disk. They've got Frankie Avalon on one side and Fabian on the flip to keep their phono players busy for a long time. In Avalon's repertoire are "Venus," "Why," "I'll Wait For You" among others while Fabian reprises "Tiger," "Turn Me Loose," "I'm a Man" and "Hound Dog Man" for juve appreciation.

The Tarriers: "Tell the World About This" (Atlantic). The Tarriers are sure to take hold of the folknik trade with this package. Group has a fresh and imaginative styling and a repertoire that hasn't been worked to the ground. Each item gets a particular lift from their original folk flair.

The Clingman Clan: "At the Baboquivari" (Trey). The Clingman Clan, folksinging trio with a sound patterned after the Kingston Trio, have their own comi twist for solid impact. Trio does parody on "Tom Dooley" in addition to amusing takeoffs on other folk songs, such as "Tam Pierce." There's also some good bawdy materi ! In "Hey Lolly" and one fine straight rendition of "Barbara Allen."

Mundell Lowe & All-Stars: "Mr. Lucky — The Untouchables" (RCA Camden). This is a swinging wrap-up of the flock of jazz themes being used to underscore the top tv crime shows. Guitarist Mundell Lowe has arranged the music for a 10-man combo with a contemporary jazz flavor while retaining the dramatic thrust of the heavy beat. The set moves consistently over motifs from "Hawaiian Eye," "Tightrope," "Johnny Staccato" and others, including the two title numbers.

"Golden Encores" (Cadence). This is a firstrate rundown of some of the top and best songs of recent years by various performers. Included are numbers by the basic group of ex-Arthur Godfrey performers who launched this label under Archie Bleyer's aegis. Julius LaRosa's "Three Coins In The Fountain," is impressive; Marion Marlowe delivers "The Man In The Raincoat" effectively; and The Chordettes do their "Mr. Sandman" hit. This set reprises a couple of Andy Williams' hits and also includes numbers by Alfred Drake, Genevieve and Stephen Douglass.

Bob Luman: "Let's Think About Livin'" (Warner Bros.). Bob Luman has struck it big in the single field with the title song of this set and registers as a solid performer in this full set. This is a teen-slanted package in which Luman backed by a chorus and a rhythm combo, swings infectiously and skillfully through country and rocking numbers like "Bad, Bad Day," "Jealous Heart," "Oh, Lonesome Me," "Dreamy Doll" and others.

Art Blakey's Jazz Messengers: "Paris Concert" (Epic). Art Blakey is a flashy and persuasive percussionist when caught in the act. This package is the next best thing because the diskers caught him when he was pounding away at the Olympia in Paris performances there in late 1958. Working with Blakey are Lee Morgan on trtumpet. Benny Golson on tenor sax, Bobby Timmons on piano and Jimmy Merrittt on bass. *Gros.*

Longplay Shorts

Decca and Coral Records are pushing a fall promotion of 14 packages around the tag of "Personalities Plus" with LPs by **Jackie Wilson, Pete Fountain, Billy Williams** and others . . . New LPs by **Harry Belafonte, Della Reese** and **Carlos Montoya** will highlight Victor's November release. Belafonte is being featured in a double-LP set recorded during a benefit concert last May and will include numbers by **Miriam Makeba** and Odetta. Title is "Belafonte Returns To Carnegie Hall."

Columbia Records has 28 albums on its November release. Heading the 13-album pop category is the soundtrack of "The Alamo" . . . Epic Records has scheduled four classical, two popular and one jazz package for its November drive . . . The new **George Russell Sextet** has just recorded an album for Riverside from which a single will be released, "Kentucky Oysters," a tune written by Russell's trombonist Dave Baker . . . Capitol Records will unveil 16 pop albums plus six LP additions to the Starline series for November . . . The **Herbie Mann Afro-Jazz Sextet**, which opens at Chicago's Birdhouse for one week beginning Nov. 1, has a new Atlantic album, "The Common Ground," due early in the month . . . **Larry (Mr. Custer) Verne**, back on the Coast after a series of one-man shows, cutting the final sides for his forthcoming Era album . . . Roulette will issue Billy Eckstine's new LP, "No Cover, No Minimum," during singer's three-weeker at the Cloisters, L. A., which begins Nov. 17.

Artist-Disk Deals

United Artists: Autry Inman

United Artists made its first step into the country & western field last week with the signing of Autry Inman. According to Art Talmadge, UA veep-general manager, more c&w artists will be added to the label in the near future. Inman's first single is scheduled for early November release.

Decca: Honeydreamers

On the basis of a "goose-Latin" master recorded independently by the Honeydreamers, group has been etched to a Decca deal. The first sides for the vocal combo are "Jingle Bells" and "Show Me The Way To Go Home." In the group are Marion Bye, Bob Davis, Susan Hunter, Bob Hartman and Lew Anderson. The group is now apearing at the Rooster Tail, Detroit.

Argo: Buddy Rich

Drummer Buddy Rich has joined the Argo label. Rich, who has been working with a sextet in jazz clubs recently, will use the group for his first Argo session. Included in the unit are vibist Mike Mainieri, who was also pacted by Argo as a leader in his own right, and flutist Sam Most.

Warner Bros.: Bill Doggett

Bill Doggett has joined the Warner Bros. label. For the past several years Doggett has been putting his Hammond organ into the groove for King Records.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	7	**I WANT TO BE WANTED** Brenda Lee	Decca
2	2	8	**SAVE THE LAST DANCE FOR ME** Drifters	Atlantic
3	3	12	**MY HEART HAS MIND OF ITS OWN** Connie Francis	MGM
4	23	9	**YOU TALK TOO MUCH** Joe Jones	RIC
5	4	11	**CHAIN GANG** Sam Cooke	Victor
6	5	7	**DON'T BE CRUEL** Bill Black	Hi
7	6	8	**LET'S THINK ABOUT LIVING** Bob Luman	WB
8	10	12	**DEVIL OR ANGEL** Bobby Vee	Liberty
9	14	6	**SUMMER'S GONE** Paul Anka	ABC Par
10	9	7	**BLUE ANGEL** Roy Orbison	Monument
11	7	10	**A MILLION TO ONE** Jimmy Charles	Promo
12	11	15	**THEME FROM THE APARTMENT** Ferrante/Teicher	UA
13	17	9	**THREE NIGHTS A WEEK** Fats Domino	Imperial
14	18	15	**THE TWIST** Chubby Checker	Parkway
15	19	4	**POETRY IN MOTION** Johnny Tillotson	Cadence
16	12	6	**TOGETHERNESS** Frankie Avalon	Chancellor
17	16	4	**GEORGIA ON MY MIND** Ray Charles	ABC Par
18	20	12	**PINEAPPLE PRINCESS** Annette	Vista
19	21	5	**ARTIFICIAL FLOWERS** Bobby Darin	Atco
20	22	4	**LET'S GO, LET'S GO, LET'S GO** Hank Ballard	King
21	8	9	**MR. CUSTER** Larry Verne	Era
22	13	6	**NORTH TO ALASKA** Johnny Horton	Columbi
23	15	9	**SO SAD** Everly Bros.	WB
24	29	4	**TO EACH HIS OWN** Platters	Mercury
25	30	3	**LAST DATE** Floyd Cramer	Victor
26	32	4	**STAY** Maurice Williams	Herald
27	34	4	**SLEEP** Little Willie John	King
28	25	13	**KIDDIO** Brook Benton	Mercury
29	45	3	**NEW ORLEANS** U. S. Bonds	Legrand
30	46	4	**EVERGLADES** Kingston Tri	Capitol
31	24	7	**MY DEAREST DARLING** Etta James	Argo
32	27	10	**DIAMONDS & PEARLS** Paradons	Milestone
33	26	6	**TONIGHT'S THE NIGHT** Shirelles	Sceptor
34	28	6	**TWISTING, U.S.A.** Danny & Juniors	Swan
35	31	3	**PETER GUNN** Duane Eddy	Jamie
36	33	16	**IT'S NOW OR NEVER** Elvis Presley	Victor
37	44	13	**YOU MEAN EVERYTHING TO ME** Neil Sedaka	Victor
38	51	3	**WAIT FOR ME** Playmates	Roulette
39	36	16	**WALK, DON'T RUN** Ventures	Dolton
40	37	4	**SAILOR** Lolita	Kapp
41	40	7	**A FOOL IN LOVE** Ike & Tina Turner	Sue
42	42	13	**NEVER ON SUNDAY** Don Costa	UA
43	43	10	**MOVE TWO MOUNTAINS** Marv Johnson	UA
44	50	5	**SUNDOWNERS THEME** Billy Vaughn	Dot
45	52	7	**SHIMMY LIKE KATE** Olympics	Arvee
46	53	2	**A THOUSAND STARS** Kathy Young	Indigo
47	55	2	**ALONE AT LAST** Jackie Wilson	Brunswick
48	56	6	**SOMEBODY TO LOVE** Bobby Darl	Atco
49	57	2	**HUCKLEBUCK** Chubby Checker	Parkway
50	35	5	**LOVE WALKED IN** Dinah Washington	Mercury
51	38	12	**ANY MORE** Teresa Brewer	Coral
52	39	15	**DREAMIN'** Johnny Burnette	Liberty
53	—	1	**I'LL SAVE LAST DANCE FOR YOU** Damita Jo	Mercury
54	47	12	**LET'S HAVE A PARTY** Wanda Jackson	Capitol
55	54	2	**PATSY** Jack Scott	Top Rank
56	58	4	**IRRESTIBLE YOU** Bobby Peterson	V-Tone
57	61	10	**RUN, SAMSON, RUN** Neil Sedaka	Victor
58	62	9	**LUCILLE** Everly Bros.	WB
59	63	12	**THE SAME ONE** Brook Benton	Mercury
60	65	3	**HUMDINGER** Freddy Cannon	Swan
61	68	3	**FOUR LITTLE HEELS** Brian Hyland	Kapp
62	69	4	**IT'S NOT THE END OF EVERYTHING** Tommy Edwards	MGM
63	41	4	**I WISH I'D NEVER BEEN BORN** Patti Page	Mercury
64	48	9	**SHORTNIN' BREAD** Paul Chapli	Harper
65	49	5	**YOU TALK TOO MUCH** Frankie Ford	Imperial
66	60	7	**GIRL WITH STORY IN HER EYES** Safaris	Eldo
67	59	8	**YES SIR THAT'S MY BABY** Ricky Nelson	Imperial
68	66	5	**SHOPPIN' FOR CLOTHES** Coasters	Atco
69	73	4	**IF SHE SHOULD COME TO YOU** Anthony Newley	London
70	79	6	**GHOST OF BILLY MALLOO** Dorsey Burnette	Era
71	86	5	**THEME FROM RAT RACE** Richard Maltby	Roulette
72	64	21	**MISSION BELL** Donnie Brooks	Era
73	67	11	**THE LOVING TOUCH** Mark Dinning	MGM
74	—	1	**WHOLE LOT OF SHAKIN GOIN ON** Conway Twitty	MGM
75	—	1	**DARK AT TOP OF STAIRS** Percy Faith	Columbi
76	83	4	**MIDNIGHT LACE** Ray Ellis	MGM
77	71	2	**NIGHT THEME** Mark II	Wye
78	74	4	**SHIMMY SHIMMY** Bobby Freeman	King
79	76	5	**TEMPTATION** Roger Williams	Kapp
80	77	7	**COME BACK** Jimmy Clanton	Ace
81	82	2	**GREEN LEAVES OF SUMMER** Brothers Four	Columbia
82	96	4	**HAVE MERCY, BABY** Bobbettes	Triple X
83	97	22	**THAT'S HOW MUCH** Brian Hyland	Kapp
84	85	2	**BE MY LOVE** Joni James	MGM
85	88	2	**DARK AT TOP OF STAIRS** Ernie Freeman	Imperial
86	100	2	**BALLAD OF THE ALAMO** Marty Robbins	Columbi
87	—	1	**HE WILL BREAK YOUR HEART** Jerry Butler	Vee Jay
88	—	1	**MY GIRL JOSEPHINE** Fats Domino	Imperial
89	—	1	**MIDNIGHT LACE** Ray Coniff	Columbi
90	75	9	**MY LOVE FOR YOU** Johnny Mathis	Columbi
91	80	3	**STRANGER FROM DURANGO** Ritchie Allen	Imperial
92	84	12	**I LOVE YOU THE SAME OLD WAY** Paul Anka	ABC-Par
93	87	3	**RELEASE ME** Jivin' Gene	Mercury
94	89	9	**I'M NOT AFRAID** Ricky Nelson	Imperial
95	90	3	**BEFORE THIS DAY ENDS** Eddy Arnold	Victor
96	91	7	**BEACHCOMBER** Bobby Darin	Atco
97	—	1	**RUBY DUBY DU** Tobin Mathews	Chief
98	—	1	**YOU'RE SIXTEEN** Johnny Burnette	Liberty
99	72	4	**TAIN'T IT THE TRUTH** Ernie K-Doe	Minit
100	78	4	**ALVIN FOR PRESIDENT** Chipmunks	Liberty

Band Reviews

QUINCY JONES ORCH (18)
Pep's Bar, Philadelphia

The shouting, 18-piece Quincy Jones has the guts to make it in a big way—if the public is ready to support a really big band as it did years ago.

Jones is a 27-year-old ex-trumpeter who formerly wrote arrangements for the Lionel Hampton and Dizzy Gillespie big bands. The Jones band has much of the drive and excitement of both those groups with musicianship plus.

Although its recent date at Pep's in Philadelphia was the band's U.S. premiere, the group actually was born overseas when it went to Europe as the pit band for the short-lived and ill-fated musical, "Free and Easy." When the show died, Jones kept the band together for a 10-month tour of 14 countries, including Yugoslavia.

The current Jones crew, which opens at Basin Street East this week, includes many of the musicians who made the European tour —and the rundown reads like an all-star orchestra.

Unusual features include two women "sidemen," trombonist Melba Liston, formerly with the Gillespie band, and pianist Patti Bown. And both girls contribute arrangements to the excellent Jones library, which also includes charts by the leader, Ernie Wilkins, Al Cohn, Bill Potts and others.

Outstanding soloists in the band include trumpeter Benny Bailey, back in the U.S. after 10 years in Europe; alto saxman Phil Woods; trombonist Curtis Fuller; and Julius Watkins on French horn, the best instrumentalist on the horn usually associated with symphony music. An unusual doubler is Les Spann, playing both guitar and flute.

With so many arrangers contributing to the band's "book," it hasn't acquired a sound of its own. But it sounds like no other band around today. It hasn't the subtlety of the Count Basie band, the brilliance of Stan Kenton, the color of Duke Ellington's group, but yet has an individuality without yet fitting into any mold. The band has a modern sound but swings like few bands today.

For a new band, the section work is exceptional. But this isn't really surprising, considering the caliber of the musicians. The trombone section, for example, includes ex-Ellington sidemen Quentin Jackson and Britt Woodman, along with Miss Liston and Fuller.

With several records already out on the Mercury label and with handling by the Willard Alexander agency, there is reason to feel that this could be a band that can be around for a long time. It has the musicianship. All it needs is following. *Bitt.*

GIL EVANS BAND (12)
Jazz Gallery, N.Y.

Big jazz bands are a perilous enterprise. They are economically, and often physically, too much for the hip digs where the music is foremost. But there's still a restlessness among jazz leaders to break from the small combo tradition for the challenge, creative range and gratifying sound of the big ensemble. Among the experimenters who have recently tried to put a big band on the road are baritone saxman Jerry Mulligan, Guitarist Sal Salvadore and trombonist Slide Hampton.

Add to the troops composer-arranger Gil Evans. He's been heard fronting big groups on LP's (mainly behind a featured jazz soloist) and via a brief stand at Birdland New York. But the current six-week exposure at the Jazz Gallery is the first real chance for the public to pick up on this musicians' musician.

So far John Q. Jazzbuff has remained relatively aloof, but boniface Joe Termini, who talked Evans into assembling the band for the engagement, is a determined man. He's returning two of the Gallery's topdraw headliners in support of Evans, hoping the faithful will go away with a new allegiance. Diz Gillespie comes in tomorrow (Thurs.) for two frames, followed by Thelonius Monk for the final two weeks of Evans' stand.

By all standards of the popular arts, Termini's double-headliner gambit should work, because the Evans band is the freshest sound on the jazz scene since Ornette Coleman busted the formula barrier at the Gallery's sister club, the Five Spot. Evans' catalog, due to his own progressive arrangements, has the excitement of a new era. A set is a concert in itself, and Evans, at the piano, directs with an intensity remindful of Stan Kenton in his burning days. In spite of the progressive approach, the scores cover th full range of jazz, and the familiar is worked in in fresh and tasteful ways. Execution is perfect, which is a boost to the band's commercial value.

Featured are Evans on piano; John Coles and Phil Zunkel, trumpet; Jimmy Knepper, Keg Johnson and Tony Studd, trombone; Dick Carter, bass; Charley Persip, drum; Ray Crawford, guitar; Budd Johnson, Bob Tricarico and Morty Lewis, sax. *Bill.*

The HIT! OF THE WEEK

CONWAY TWITTY

Sings

WHOLE LOTTA SHAKIN' GOIN' ON

K 12962

M-G-M Records

LATEST RELEASE

THE GYPSY

by

BILLY WARD

#10156

ABC-PARAMOUNT

GREAT GREAT GREAT

THEME FROM "THE DARK AT THE TOP OF THE STAIRS"

CHET ATKINS . . . . RCA-VICTOR
FRANK CHACKSFIELD . LONDON
PERCY FAITH . . . . . COLUMBIA
ROBERT HOLLIDAY . . . EVEREST
JACK PLEIS . . . . . DECCA

CORA'S MELODY FROM "THE DARK AT THE TOP OF THE STAIRS"

BOB THOMPSON . . RCA-VICTOR

GREAT RECORDS OF GREAT THEMES FROM GREAT PICTURES BY GREAT COMPOSERS

GREAT GREAT GREAT

THEME FROM "THE SUNDOWNERS"

ROBERT HOLLIDAY . . . EVEREST
MANTOVANI . . . . . LONDON
JACK PLEIS . . . . . DECCA
FELIX SLATKI . . . . . LIBERTY
BOB THOMPSON . . RCA-VICTOR
BILLY VAUGHN . . . . . DOT

GREAT GREAT GREAT

M. WITMARK & SONS

WBR NAMES GLASBERG OPERATIONAL DIRECTOR

Monroe Glasberg has been upped at Warner Bros. Records to post of directors of operations. He'll continue to be based in diskery's N.Y. office and will be responsible for the order service and other operational procedures.

Assisting Glasberg will be Matt Gilligan, who has rejoined the com

Woods to Merc's N.Y. Office

Chicago, Nov. 1.

Mercury Records has detailed Chet Woods, its new viceprez for distribution, to streamline the firm's New York branch.

The Gotham branch has been without a manager since the recent departure of Sid Schaffer to go with United Artists Records.

Schaeffer Joins UA For Ultra Audio Line

Sid Schaeffer, formerly with Mercury's N. Y. distribution office, has moved over to United Artists Records to handle the new Ultra Audio package line.

UA launched the Ultra Audio LPs this week with a five-package release aimed at th hi-fi and stereophile trade.

Milw. Rock 'n' Roll Riot

Milwaukee, Nov. 1.

Chuck Smith, WMIL disk jockey, promoted a rock 'n' roll show at the Milwaukee Theatre, erupted into a riot Friday ight (28) which two gendarmes were injured.

According to the police, the disturbance flared after the show. Eight teenage disturbers were held by police.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	12	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
2	3	14	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
3	2	29	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
4	5	29	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
5	4	16	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
6	10	3	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
7	9	11	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
8	7	12	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
9	11	12	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
10	15	11	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
11	6	20	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
12	19	4	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
13	—	1	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
14	18	29	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
15	8	29	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
16	16	24	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
17	32	8	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
18	12	12	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
19	14	28	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
20	21	29	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
21	20	27	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
22	23	3	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol II**
23	13	29	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
24	31	3	**RAY CHARLES** (ABC-PAR) **Genius Hits the Road** (335)
25	30	3	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)
26	34	4	**BILL BLACK COMBO** (Hi) **Solid & Raunchy** (HL 12003)
27	25	21	**RAY CHARLES** (Atlantic) **In Person** (8039)
28	24	29	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
29	28	10	**TENNESSEE ERNIE FORD** (Capitol) **Sing a Spiritual With Me** (TAO 1434)
30	—	14	**ENOCH LIGHT** (Command) **Provocative Percussion** (SO 33-806)
31	—	1	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)
32	—	8	**MARTY ROBBINS** (Columbia) **More Gunfighter Ballads** (CL 1481)
33	33	7	**CONNIE FRANCIS** (MGM) **Sings Spanish & Latin Favorites** (E 3853)
34	—	1	**BOBBY DARIN** (Atco) **For Teenagers Only** (SP 0101)
35	27	11	**ELLA FITZGERALD** (Verve) **Ella in Berlin** (MGV 4041)
36	—	1	**ROGER WILLIAMS** (Kapp) **At Town Hall** (KXL 5008)
37	35	2	**ENOCH LIGHT** (Command) **Provocative Percussion, Vol. II** (810)
38	17	12	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
39	36	20	**MANTOVANI** (London) **Songs to Remember** (LL 3149)
40	38	2	**SANTO & JOHNNY** (Can. Amer.) **Encores** (CALP 1002)

AFM Tops MGA At U-I Studios

Hollywood, Nov. 1.

American Federation of Musicians won out over the Musicians Guild of America as collective bargaining agent for tooters working at Universay-International. In results of a National Labor Relation Board election held in September count of 97 to 85 favored the AFM with 12 challenged votes.

A recount of the challenged ballots by NLRB brought a closer race but still proclaimed the AFM victor over MGA by a 98-to-96 tally. AFM previously scored a unanimous win over the rival union in the major studios election.

Despite MGA's loss to the AFM in major studios, however, th Guild still maintains its hold over five recording companies—Verve, Essex, Contemporary, Disney and Allied—and the Alliance of TV Producers. Latter consists of Desilu, Four Star, Ziv, Marterto and the Andy Griffith Show.

Bo Diddley Faces Suit For Memphis No-Show

Memphis, Nov. 1.

Bo Diddley, rock 'n' roller performer disappointed more than 1,500 screaming fans when he failed to appear at the Clearpool nitery here last week. Ray Brown, local deejay who heads Showcase Promotions which engineered the deal with the Shaw agency in New York, said he was going "to file suit for our loss in this matter."

The Memphis promoter said h was also filing charges against Diddley through the American Federation of Musicians.

NEW COAST DISKERY

Hollywood, Nov. 1.

Weber Records has been set up by owner Weber Rosenberg as a subsidiary of Tri-Ad Singing Commercials (radio-tv).

Rosenberg has inked David Diller and The Chandelles as initial pactees for new label and will release their first platter this month.

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Inside Stuff—Music

The survey of Presidential campaign songs, past and present, in the Oct. 12 issue of VARIETY, was prefaced with a statement that it was meant to be representative, rather than all-inclusive. However, it may be well to mention a few more politico numbers, for completeness' sake, as the 1960 campaign shorts to its finale.

On the Democratic side, "Walking Down to Washington (To Shake Hands With President Kennedy)" remains the leading contender. A pro-GOP anthem not previously mentioned is "We're Voting for Nixon (To Keep the Country Strong)," written by Walt Marsh and Dav Thornton and issued by Marsh Music, of Belleville, Ill.

Correspondents have called attention to a few overlooked bygone opuses. There was, one points out, the "President Harding March" composed by Paul Crane. The late Carson Robison gently satirized two statesmen still going strong. One side of an MGM record contained "Ike's Letter to Harry" and the other, "Harry's Reply to Ike's Letter." Yogi Yorgesson recorded a Capitol platter of "I Yust Got a Letter From Harry." Yorgesson also waxed in 1952 a disk that allowed the prospective voter to pay his money and take his choice. One side announced "I'm Gonna Vote Republican" and the flip, "I'm Gonna Vote for a Democrat." In 1923 Will Rogers made a Victor record facetiously nominating Henry Ford for President and expressing a conviction that Ford's big mistake in launching his "peace ship" in World War I was is not filling it with Follies girls. "If he had done that," the gum-chewing comic drawled, "he wouldn't have had any trouble getting the boys out of the trenches by Christmas."

Apparently the most comprehensive collection of campaign and presidential songs is RCA's "Presidential Bandwagon" series of transcriptions. The compilers have dug out such unheard of and, until their series came along, such unheard compositions as "Get On the Raft With Taft," "Oh, Mr. Harding," "Keep Cool and Keep Coolidge," "Goodbye, Cal, Hello, Al" and "Hail Herbert Hoover."

ASCAP Sings The Blues

Continued from page 45

fication system. We changed it because of complaints and because of internal and external pressures. He said if the Society were forced to adopt a system without regard for seniority on longrange performance averages, the crops in income would be "frightening" for those members who could no longer maintain current activity.

Reporting for ASCAP's executive committee, Jack Yellen asked two questions: "Wha hoppen?" and "Who got the money." Yellen's explanation for the broad income drops was that a good slice of ASCAP's income was being diverted to writers with special angles on racking up performance points. Without naming names, he said that one writer for special service agencies, who use tv extensively, amassed 463,000 performance credits in one year and got a $13,000 quarterly dividend. One background music composer earned 220,000 credits while one band-leader-composer, with tv time, racked up 265,000 performance credits.

Yellen said this was "perfectly legal" but it was "morally wrong." Defending the board of self-seeking, Yellen said that nine out of the 12 board members suffered cuts along with almost every other writer in the topmost ranks. Yellen said if the Society went to a 100% performance basis, ASCAP would become a "paradise for the sharpie, the finagler and the racketeer."

Yellen also reported that several of ASCAP's writer board members attended a meeting last week of the council of the American Guild of Authors & Composers which is considering intervention into ASCAP in behalf of its membership. Yellen reported he told AGAC that "if you don't have confidence in us, throw us out."

Yellen's report on the meeting with AGAC's execs brought a protest from AGAC prexy Burton Lane who said it was improper for Yellen to make such disclosure at an ASCAP meeting. When Lane stated that Yellen attended the AGAC meeting without an invitation, Yellen angrily interrupted Lane's remarks to insist that he had been invited and besides he was an honorary member of AGAC's council and hence automatically invited to attend their deliberations.

Howard Millman, of the law firm of Sullivan & Cromwell which handled the consent decree negotiations with the Department of Justice, also explained the operation of the new distribution plan. He covered the same ground as Adams as did Gerald Marks, who reported on the meeting of the Writers Advisory Committee the day before.

With one exception, the comments from the floor were strikingly restrained. The only rough spot in the meeting was caused by writer Louis Bellin who refused to relinquish the microphone after being ordered to by Adams. A half hour of wrangling, which almost ended in Bellin's forcible removal by some self-appointed sergeant-at-arms, was necessary before the discussion got underway again. Bellin's big point was that the Society should stage three, instead of two membership meetings each year.

Speaking in behalf of the Current Writers Group, which has obtained wide support in recent weeks due to its original opposition to the new payoff plan, Sherman Edwards made a measured criticism of the Society, stating that he "wants to keep this business within ASCAP." Edwards focussed his criticism on the 30% "recognized works" category, but otherwise refrained from offering any solution to the problems before the Society.

Pinky Herman and Sammy Gallup also criticized the results of the new consent order while Irving Caesar made a plea for the Society to close ranks.

One of the best attended meetings in years, writers like Harold Arlen, Richard Rodgers and Jimmy McHugh were on hand. Latter two were recently named to the Society's board to fill the vacancies created by the deaths of Oscar Hammerstein 2d and Paul Cunningham. From the Coast were Harry Ruby, member of the Writers Advisory Committee which met last Wednesday (26), Ned Washington and L. Wolfe Gilbert.

SEZ DARIUS MILHAUD: 'FILM MUSIC PAYS WELL'

San Francisco, Nov. 1.

Darius Milhaud says it isn't demeaning for a serious composer to write film music. "It's important," he adds, "because it's one of the very rare sides of our profession in which money is present."

Milhaud, currently teaching composition at Mills College in Oakland, made the crack about money with a twinkle in his eye. But he also had some serious remarks to make about music and films between sessions of judging scores and sound tracks at the Frisco Film Festival.

"I love films," he said. "They are my great distraction. I go often."

Film composing is valuable for a musician, he remarked, "because of the lesson of discipline—the necessity for close timing—and it is a very good lesson in humility. If they tell you afterward, 'I didn't notice your music,' that's the best compliment of all."

Of course, he added, blending in a film score so that it underlines and illustrates the action without becoming obtrusive is just one part of the "lesson." Sometimes the composer downgrades the music so far that "the music just gets lost."

"I remember I did two tv scores for CBS, one on Argentina under Peron and one on the Burma Road (for the '20th Century' series).

"In the Argentina one, there were so many sound effects I didn't hear one note of my score. But CBS liked it and asked me to do the other one."

Milhaud feels too-quick success in Hollywood be bad for young composers. "If a young composer does too much too fast," he said, "he may be trapped in a facility that will debilitate his classical works—well, I don't like the word 'classical'; let's say concert works."

Milhaud has written one U. S. film score ("The Affairs of Bel Ami"), 19 European ones, starting with Jean Renoir's "Madame Bovary." He says there are only "slight" differences between working methods.

He hasn't done a film score for five years now because he finds it too tiring. At 68, he's confined to a wheelchair most of his waking hours—he has the painful kind of arthritis.

On The Upbeat

New York

Dick Roman, Epic disker, on a deejay tour for his "Autumn Tears" slice . . . **Abbey Lincoln** and **George Russell Sextet** added to **Monte Kay's** manage firm . . . **Jackie Wilson** returns to the Apollo Nov. 18 . . . The **Modern Jazz Quartet** guests on **Harry Belafonte's** CBS-TV special Nov. 20 . . . **Juan Martinez Vela**, Inc., will handle the Kapp line out of San Juan, Puerto Rico . . . **Bernie Wayne**, who wrote the lyrics to **Tony Cabot's** music for the current Hawaiian Room show, has a new musical, "Torero," due on Broadway next season . . . **Bobby Darin** named "Personality of the Year" by the Variety Clubs of America . . . **Tom Tilton** takes over as Capitol Records Distributing Corp.'s Des Moines branch.

Chico Hamilton and his quintet open at the Mardi Gras, Kansas City, tomorrow (Thurs.) for 10 days . . . **Cannonball Adderley** and his group have been booked for a week at the Judge's Chambers, East St. Louis, beginning next Wednesday (9) . . . **Ramsey Lewis'** trio open at the Sanbah Room, Hollywood, Nov. 9 to remain through the 28th . . . **Jonah Jones** begins a six-week engagement at the Embers Monday (7). Alternating with Jones' combo will be **Harold Quinn's** trio during the first three weeks and the Yugene Smith trio coming in Nov. 28 for the last three rounds.

London

Leslie Grade, now in the States, aims to grab **Nat Cole** for a concert tour . . . **Cliff Richard** has copped his sixth Silver Disk with "Nine Times Out of 10," which sold over 250,000 platters . . . **Cyril Stapleton, Joe Loss** and **Victor Silvester** will be featured with their bands in the 1960 International Dancing Championships . . . **Carmen McRae** was the celeb guest on BBC's Juke Box Jury show on Saturday (29) . . . U. S. singer **Scott Peters** will dub two songs for **William Sylvester**, playing a nitery singer in "A Man From Brooklyn," an Associated Television play skedded for later this month.

Hollywood

Kapp Records gave **Bill Dana** a new pact calling for him to write, produce and cast four comedy albums not starring himself . . . **Steve Allen**, who emceed the Composer, Lyricists Guild of America bash last week, honored with a life membership in the society . . . **Ernest Gold's** "Exodus" score gets RCA's heftiest promo splurge of the year with its release this week . . . **Teresa Brewer** in town for a Grove date will cut a "Naughty Naughty" album for Coral . . . Promotion man **Tony Garber** joined Roulette's Coast office headed by **Abe Glazer** . . . Liberty prexy **Al Bennett's** son Keith is pictured on the cover of a new religiosa Dot album.

Warner Bros. Records shelled out a gold biscuit to **Bob Newhart** for passing the 500,000 sales mark for his "Button-Down Mind" album . . . **Earl Holliman's** pact with Capitol Records renewed . . . **Dave Pell**, a&r boss of Tops Records, cut an album tribute on Cap for bassist John Kirby . . . RCA's coast boss Dick Peirce after the album rights to Johnny Williams' "Checkmate" tv series score . . . **Ruth Olay** will cut an album liv during her "Living Room" date in Gotham . . . **Mike Clifford**, 16-year-old managed by **Helen Noga**, cut his first sides for Columbia . . . N. Y. singer-actor **Bill Perry**, in town testing for lead in Bill Swanson's revue, being poised to open at Las Palmas Theatre . . . **Jack Marshall** will arrange-conduct a **Jonah Jones** album for Capitol . . . **Buddy DeFranco** and **Tommy Gumina Jazz Quartet** signed to a personal management pact by **Fred Amsel** . . . **Johnny Mann** cleffing a theme for CBS-TV's "The Aquanauts" tv series.

Chicago

Cannonball [illegible] into the Hotel Sutherland Feb. 8 . . . Acuff-Rose artists management signed Columbia disker **Bobby Lord** . . . **Gene Rains** Quartet down for two frames at the Sheraton-Jefferson, St. Louis, starting Nov. 28. Also set for a fortnight at the Kingswood Inn, Austin, Nov. 7 . . . **Johnny (Scat) Davis** to the Sheraton-Jefferson Dec. 12 . . . **Roy Liberto & Bourbon St. Six** play the Embers, Evansville, Ind., Jan. 2 for two stanzas . . . **Josh White** into Freddie's, Minneapolis, Dec. 12 . . . **Jack Teagarden** inked with La Rue's, Indianapolis, Jan. 19-28.

Big Three

Continued from page 45

that the "fiscal survey year" should be changed to April 1, 1959 to March 31, 1960 as the first payoff basis under the consent decree. The payoff basis for subsequent periods, it was advocated, should be moved up to July 1, 1959 to June 30, 1960, etc. By this means, Scopp and Dreyfus pointed out the inherent deficiencies of the 1958-59 period would be minimized and ultimately eliminated.

Threat was reportedly made at the ASCAP board meeting that unless the remedy is handled promptly, not only serious losses would be suffered by many publishers, but that "defections" from ASCAP will follow. This statement from the publishers runs parallel to the sentiment of some ASCAP writers whose income dropped this quarter despite the fact that they had several recent top hits.

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Feldman

Continued from page 45

Justin, and director Jack Garfein. This factor of creative freedom, will stimulate the creation of a whole new spectrum of musical ideas to intensify the dramatic impact of the film medium, Feldman said.

Feldman, who recently signed a writing pact with Broadcast Music Inc., made his initial big critical splash with the release by Columbia Records of his "New Perspectives" album. Since then, he has done the background music for an upcoming art film, "The Sin of Jesus," directed by Robert Frank for Off-Broadway Productions. He has been commissioned to do the music the 20th-Fox Records album version of the video dramatization of the Sacco-Vanzetti story.

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Frank Sennes Expanding Vegas Talent Buys; Eyes Broadway for 'Lido' Shows

Las Vegas, Nov. 1.

Frank Sennes, as talent booker for the Stardust, Desert Inn, and most recently the Riviera, is perhaps now the No. 1 talent buyer on the American cafe scene. His recent activity in behalf of the latter spot might indicate that the Wilbur Clark syndicate (DI and Stardust) also now has a financial stake in Ben Goffstein's Riviera operation.

Sennes meantime has been in New York eyeing the possible purchase of a Broadway theatre, a house like the Warner (nee Strand), or perhaps one of the ex-legiters on West 42d St. (now showing grind films) with a view to presenting the Lido de Paris revues as a legit attraction. By nature of these imported shows' spectacular requirements (icerink, swimmingpool and elevator stage equipment) it would have to be a theatre with elaborate backstage facilities.

The RKO Palace had been under discussion last year but it is a question whether this former two-a-day vaudeville flagship has the depth and size of stage required.

Jack Arthur caught "Grand Ole Op'ry" (Wilma Lee & Stoney Cooper, Grandpa Jones et al) at Massey Hall, Toronto, last week, with idea of maybe using it at next year's Canadian National Exhibition, which he runs.

Dallas' Century Signs Soph for March Stand

Dallas, Nov. 1.

Joe Reichman has scheduled Sophie Tucker for the Century Room here March 9, to be followed by a new "Century's Ahead" revue. The latter show will run for 12 weeks.

The American Guild of Variety Artists is planning a dinner dance in honor of Miss Tucker during her local engagement. Tony Zoppi, Dallas News columnist, will serve as chairman of the affair.

New Paris Lido Show Bowing In Dec.; Few Changes

Paris, Nov. 1.

A new edition of the Lido show goes into rehearsal Nov. 12 for Dec. 12 debut. It requires little refurbishing since the show is still socko—biz ditto—and is not to be changed other than some new turns, such as The Nitwits, a second-time here; a replacement for the Kessler Twins, slated to return to Germany for a film; the re-importation of the new Bluebell line of girls (16) after almost two seasons in Las Vegas.

Duke Morrel, American juvenile singer, will also be added, as will Gino Donati & Partner, the operatic-comedy act, making its Paris debut; the return of juggler Eric Brenn; the addition of U.S. ice-skater Arnold Shoda, first time here; and Eddie Seifert & Co., triple contorionists who do their stuff in unison, and who are being groomed here with an eye to being reexported to Vegas next year.

American stager Don Arden is due here to refurbish the show. Rene Fraday, who brought over the new Vegas show to the States, is also coming back here to supervise the production as he usually does, along with Pierre Louis-Guerin.

Tillstrom's Kuklapolitans Pitch Witty Puppetry In B'way Bow at $5.90 Top

Puppeteer Burr Tillstrom, who's Kuklapolitans emerged from the salad days of Chicago video 13 years ago to a decade of prominence in national tv, opened on Broadway Monday night (31).

Mainstem setting for Tillstrom production of "Kukla, Burr & Ollie" is the old Emerald room of the Astor Hotel, rigged with 208 straight-back chairs, piano and puppet stage a little more elaborate than the one familiar to the Kuklapolitan's tv following. Show is set to run Wednesdays through Sundays with Saturday and Sunday matinees for the kids. Scale for Wednesday and Thursday nights is $4.80 and $3.35, Friday through Sunday, $5.90 and $3.95; and matinees, $3.35 and $2.50.

There's a question whether the adult following of the Kuklapolitans is large enough to sustain the sophisticated, but nonetheless light, entertainment of the spread at the steep price scale. There's less doubt about the matinees—parents should be dragging the kids in.

The premiere clearly indicates that Kukla, Oliver J. Dragon and the rest of Tillstrom's puppet clan have lost none of the charm and warm wit that carried them for a tv decade. Two-hour show is much like the tv outings (a 15-minute ABC-TV strip in the last days), with possibly less free wheeling ad lib and a touch more sophistication. Featured besides Kukla and Ollie are all the old hands exhibiting all the old personality traits: Mme. Ophelia Oogleplus, Fletcher Rabbit, Mr. Cecil Bill, Beulah Witch, Dolores Dragon, Col. R. H. Crackle and Prown Crince.

In the first of two acts, the puppets are re-introduced in familiar bits and songs. Second act is a zaney presentation of "St. George and the Dragon" as the Kuklapolitans would be expected to lay it out.

Actress Claiborn Cary has ably replaced Fran Allison, the Kuklapolitans outfront foil and song stress. Her appearance in the preem were relatively brief.

Show's musical director is George Bauer with songs (old and new) by Jack Fascinato and Caesar Giovannini. Decor is by William Ritman. *Bill.*

Cleveland B.O. Slump Cues Windup Of Show Policy at Hilton Statler Room

Cleveland, Nov. 1.

Hilton Statler hotel is dropping its dance band and stage show policy Saturday (5) when Sammy Watkins' orch cuts short its scheduled winter engagement in the Terrace Room.

Final acts in room were Lauri Franks and Bill Boehm, teamed up in a series of show-tune pop concerts. They closed Saturday (29) after nearly a two month experiment that did not jell.

Hotel's general manager Fletcher Brumit said retrenchment policy was necessary in dropping entertainment and turning the room into a straight dining operation. When biz recovers from current nosedive, which is hitting most hotels, theatres and niteries here, it was hinted that the Hilton-Statler would reinstate live music plus intimate acts.

Only downtown Cleveland club now making a good showing with variety revues is Herman Pirchner's Alpine Village. It still showcases two-to-three act revues with Gene Riddle's six piece orch. Currently headlining is La Plata Sextet and Bob McFadden. Pirchner is inking such names as Nelson Eddy and Gayle Sherwood for Feb. 20 week.

Unless Censor Relents, Folies May Skip Mexico

Mexico City, Nov. 1.

Plans to bring the Folies Bergeres here may founder over the nudity question. Local censors have turned thumbs down on exposure of French showgirls' charms from the waist up.

Meantime, a rep of the Folies is trying to convince authorities that nudity is a necessary adjunct of the extravaganza. When the girls cover up, he claims, the show loses 75% of its "zest and appeal."

If the Mexican officials insist upon a "cover up" ukase the show may bypass Mexico. Original plans called for theatre, tv and film work during the unit's run here.

Danny Thomas On Benefit Bills In Memph, Dallas

Memphis, Nov. 1.

Danny Thomas and an all-star amateur talent show wrapped up a convention held here last week by ALSAC (American Lebanese Syrian Associated Charities) for the primary benefit of the St. Jude hospital now under construction. Thomas had the audience of 2,500 at the Auditorium in his palm with a 20-minute stint from his nitery repertoire.

Joe Karem, a Louisville singer, copped top honors in the Thomas talent show with "Fascination." Elizabeth Bedree, 14-year-old songstress from Fort Wayne, Ind., was runner-up with "Why I Am Happy." Doug Johns, a Lansing, Mich., singer-drummer-dancer, finished third.

Several pros worked cuffo for the benefit. They were headed by tv performer Toby David who planed here from Detroit to emcee the three-hour show. His was a masterful chore. Banjoist Eddie Collins scored with his strumming. Walter Popp, Thomas' music director for his weekly tv stint, briskly led the local Nate Evans pit band. *Matt.*

Thomas' Dallas Benefit

Dallas, Nov. 1.

Danny Thomas performs here Saturday (5) at the Statler-Hilton ballroom, at $25 per head, in a fund-raising benefit for his pet charity, the new St. Jude Hospital in Memphis, Tenn. The $4,000,000 hospital is now under construction and Thomas is making several personal appearances to ease the cost.

He's expected to have assistance on his show by personal appearances of Linda Darnell, Joe E. Lewis and Shelley Berman, all playing here at the same time.

Marlene's 57G, Toronto

Toronto, Nov. 1.

Marlene Dietrich's International Revue did a solid $57,000 at the O'Keefe Theatre here last week. Theatre has a $65,000 potential.

Biz picked up at the end of the week, going 95% capacity Saturday night (29).

Manager Builds Stable

Chicago, Nov. 1.

Frank Fried, who manages the Gateway Singers, has set two other musical groups for personal management—the Three Reeds, a jazz harmonica trio, and Ernie Sheldon and the Villagers, latter recently pacted by Columbia Records.

Sheldon formerly sang with the Gateways.

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DUKE HAZLETT

PLAYBOY MAGAZINE SINGER OF THE MONTH

Playboy Magazine, January

GENE KNIGHT (Oct. 4, 1960)
New York Journal-American

"It's uncanny! What happened at the Rountable last night when Duke Hazlett, the new singing star, opened his four-week engagement . . . when it comes to showmanship, Mr. Hazlett hos it . . . There's dancing, too, at the Roundtable now. But who wants to donce when Duke Hazlett si ."

•

FRANK QUINN (Oct. 6, 1960)
New York Daily Mirror

"A DUKE REIGNS AT ROUNDTABLE."

"Duke Hazlett made his local bow at the Roundtable's intimate upstairs hideaway, the King Arthur Room, and proved such an attraction that bossman Morris Levy decided to give him a chance in the main room. Hozlett first appeared with a quartet and now has a full band."

•

PAUL M. BRUUN
Mi i Beach Sun

. night clubbers are in for when the Seville Hotel opens ith a brand new personality who olready has scored i Chicago and New York . . . He is Duke Hazlett, one of the entertainment world's most EXCITING singing personalities to emerge in the post year."

•

MARTIN BURDEN
New York Post

"The Roundtable has opened its King Arthur Room with an attraction who is bound to cause a lot of talk and plenty of raised eyebrows. He is Duke Hazlett."

•

VARIETY
Le Bistro, A. C.
Atlantic City, Aug. 2.

Duke Hazlett, The Novel-Lords (4), Roy Branker, Dick Borden Tri $4 inimum, $2 admissi Fri., Sat.

"Kolker has started off with talent which will play all seasan and is headlined by singer Duke Hazlett. Hazlett carries with hi the Dick Borden trio as backing. Effectively done numbers, three of them encores, keep him before payees 45 minutes ith such as 'You Got Me Under My Skin,' 'It Happened in Manterey,' 'Bye Bye Black Bird,' 'All the Way,' a takeaff on Dean Martin; 'Day In, Day Out,' and 'Talk to Me.' Hazlett gets smart mitting."

Walk.

•

HERB RAU
Mi i News

"Duke Hozlett . . . getting plenty of raves from Beach entertai seekers."

•

MILTON BERLE

"Duke Hazlett is the greatest new talent find in many years."

HERB KELLY
Miami News

"He's a swing singer who can handle a ballad or standard with finesse. His phrasing is like Sinatra's . . . but the voice is truer."

•

PAUL M. BRUUN
Miami Beach Sun

"Crowds thronging the 'Downstairs Room' at the Seville Hotel to see singer Duke Hazlett . . . have a double treat in store for them . . . he adds a 'Hazlett Touch' that makes his renditions a treat indeed."

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JACK PAAR SPECTACULAR
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5 WEEKS — **ROUNDTABLE SUPPER CLUB** New York City
5 WEEKS — **TROPICANA HOTEL** Las Vegas, Nev.
8 WEEKS — **SLATE BROTHERS** Hollywood, Calif.
12 WEEKS — **LE BISTRO,** Chicago, Ill.

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ALBUM RELEASE — JANUARY 1961

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Vaude, Cafe Dates

New York

Singer **Jerry Vale** headlines at the Safari on Long Island the weekend of Nov. 4 . . . Comic **Sid Gould** into the Steak Pit, Paramus, N. J., tonight (Wed.) . . . **Ben E. King**, lead singer on the Drifter's disks, plays the Apollo Theatre for a week beginning Friday (4) . . . **Soler & Lorca** appearing at the Brown Hotel, Louisville, Ky., for the next three weeks.

Chicago

Don Cornell booked into Taylor's Supper Club, Denver, Dec. 5 for two . . . **The Characters** down for Eddys', Kansas City, March 31 . . . **Mills Bros.** into Angelo's, Omaha, Feb. 17-25 . . . Town & Country, Winnipeg, lined up **Ann Henry** for Dec. 12. **Leon Bibb** for Dec. 26, and **Barbara McNair** to open Jan. 9, all two-weekers.

Spike Harrison at the Lucky Pierre in New Orleans . . . **Johnny Puleo** and **Harmonica Gang** open at the Southern Club, Hot Springs, March 6, and work th Holiday House, Milwaukee, starting March 17 . . . **Johnny Desmond** set to reprise at Holiday House June 2.

Kansas City

Buddy Lester repeating a stand at Eddys', his first in town in about eight years. He's next due at the Neve, new spot in 'Frisco, where he opens a two-week stand Nov. 15 . . . **Linda Merrill** shifts from Eddys' to the Colony Club, Omaha, opening there Nov. 25 for her first date in the Nebraska metropolis.

Carmen Cavallaro will be back at Eddys' Nov. 11 for a fortnight, his sixth return date here . . . Grand Ole Opry shifted from the Kansas City, Kans., Memorial Hall to the American Legion Building, Kansas City, Mo., last Sunday (30) . . . New Orleans Room has a new continuous music policy with **Red Welch's** Dixieland combo and **Ed Smith's** Swing Band rotatiing.

Hollywood

Will Jordan opens show at Slate Bros. tomorrow (Thurs.) along with **Reiko** and **Tommy Oliver Trio** . . . **Jack Costanzo** opens at the Flamingo, Las Vegas, Nov. 10, along with **Carmen D'Oro** and **Jodi Ghia**. **Earl Barton** staged act . . . **The Petticoats**, vocal group under pact to **Louis Prima** and **Keely Smith**, open a two-week engagement at Harrah's, Lake Tahoe, Nov. 7.

Toni Harper set by General TV Corp. of Australia to appear on the government tv web. She'll draw $1,000 per week for four weeks beginning Dec. 5 . . . **Erroll Garner** will gig at Boston's Symphony Hall Jan. 21. Pianist opens here at the Crescendo tomorrow (Thurs.) . . . Comic **Larry Daniels** set for three guestings on the Ed Sullivan Show, first, Nov. 19.

Jane Morgan plays the London Palladium for one week beginning Feb. 27. Thrush opens at the Cocoanut Grove for three weeks beginning Nov. 9 . . . **Chiquita & Johnson**, who close at the Petroleum, Club, Calgary, Sat. (5), open a 12-week stand Dec. 23 at the Carillon Hotel, Miami Beach . . . Singer **Kiki Paige** at Bimbo's 365, Frisco, till Dec. 1.

Dallas

Freddie Martin orch and revue inked for Nov. 10 at the Statler-Hilton, for a three-week stay . . . **Bob Ghison**, comedian, back at the Tree Club for two frames . . . Owner **Norwood Ballow** has an intime revue, "For People Only," opening Dec. 1. Written by **Jerry Segal**, it'll have four performers and pianist **Camilla Duncan**.

Wynn Warner, ex-bandleader at the Statler-Hilton, formed "Enchanted Strings" group of four violins, string bass and pianist, now at the plush La Tunisia Restaurant . . . **Jose Greco & Co.** inked for a Feb. 3 return concert date at State Fair Music Hall by J. David Nichols office.

Joe E. Lewis returns Nov. 3 to the Adolphus Hotel's Century Room . . . **Phyllis Williams** a hold-over singer at the private 3525 Club . . . Hi-Ho Ballroom, in nearby Grand Prairie, has **Lionel Hampton's** band due Nov. 2 and **Les Brown's** crew inked for Dec. 3 . . . **Shelley Berman** comes in Nov. 5 for a one-nighter at Southern Methodist U's McFarlin Auditorium.

Detroit

Lenny Dee in second week at the Knife and Fork . . . Singers **Josephine Young**, **Jerri Stevens** and **Sherri Waters** at **Frank Gagen's** . . . Comic **Johnny Ginger** at the Gay Haven . . . **Los Chicanos** opens next week at the Commodore in Windsor . . . **Danny Martin** emcees the Falcon Lounge show featuring dancer **Claudann Cooper** and singer **Gloria Brooks** . . . Comic **Lee Caron** at the Killarney . . . **Billy Maxted** at Baker's Keyboard Lounge.

Ben-Hur Horses, Rodeo Events Put K.C. Livestock Show $21,000 in Black

Kansas City, Nov. 1.

The American Royal Livestock & Horse Show, a modified mardi gras for mid-America farmers, socialites and in betweens, broke turnstile records this year in its weeklong run, recently completed here.

According to Jay B. Dillingham, president, paid attendance hit the 121,000 mark, some 8,000 more than previously recorded. The fall extravaganza expects to clean up its books somewhere in the neighborhood of $21,000 to the good.

Fresh entertainment attractions were credited with providing a big part of the boost. The "Ben-Hur" horses were a notable draw as were Lynn Randall and dressage horse, "Top Hat." The Culver Black Horse Lancers did well as did the Osage-Pawnee Indian Dancers, the Wilson Clydesdale Horses and several other annual events including the Rodeo Kids, special pony classes, a cutting horse contest and cowgirl barrel races.

Herb Shriner Extends 'Pops Americana' Tour

"Pops Americana," a unit headed by Herb Shriner which has been touring the south in one-night stands, may make periodic appearances throughout the country in the next few years. Shriner's decision to prolong the original 30-day swing was prompted by fancy biz in the group's initial dates.

Show comprises the Concert Orchestra Americana, directed by Gustave Haenschen; balladeer George Alexander, the New World Singers, and Shriner who acts as host, narrator and monologist. Tour opened in Jacksonville, N.C., then played Pensacola, Fla.; El Dorado, Ark.; Shreveport, La., and Austin, Tex.

Woodbury Joins Comics' Swing To Concert Trail

Cleveland, Nov. 1.

Woody Woodbury, nitery comedian, is making the leap to concert stages a la Shelley Berman and Mort Sahl with the help of a couple of Clevelanders. Promoters of one-man concert show at Public Music Hall are Scane Bowler and Richard Lezius, owners of Bahama Hotel in Fort Lauderdale, Fla., where Woodbury has been its top drawing-card for four years.

Bowler, an attorney, and Lezius, a printing company exec, previously arranged several engagements here for the comic. He played a couple of two-week stands at local Tudor Arms Hotel's Empress Room in last two seasons, as well as private shows at Cleveland Athletic Club. They all pulled such boffo crowds that backers figured he was strong enough for a concert bow.

Singing pianist-satirist usually wears red wool shirt, unpressed slacks and an old Marine fatigue cap.

His live nitery shows were taped by StereOddities label in disk albums that landed on best-selling charts.

Judy Mops Up Again in Paris

Paris, Nov. 1.

Judy Garland, who scored in two concerts at the outsize Palais De Chaillot Oct. 7-8, came back for a return engagement at the Olympia Music Hall Oct. 28 and 29. She paid off in top biz in a house pegged to a more wieldy $2 minimum and $5 top as compared to the $10 top before.

Miss Garland was more at ease in the better acoustics and warmer atmosphere of the Olympia. Musical pix are limited here and her disks are know mainly to specialists so her success was strictly on her boff talents which overcome lingo differences. She was previ usly to do a week with vaude acts at the Olympia but this changed to one-man concerts. Harry Rubenstein and Bruno Coquatrix handled her stay here.

MEX UNIONS PROTEST BAN ON ACTS, TOOTERS

Mexico City, Nov. 1.

A recent unexpected decree by the Office of Public Entertainments and city licensing authorities prohibiting presentation of variety acts and musicians in bars and restaurants is unpopular in entertainment circles.

Both the Mexican Musicians Union and the National Assn. of Actors are studying the matter. They argue that the city's suppression causes "hardship" to artists and musicians who have specialized in the bar-restaurant circuit.

The Entertainments Office issued the ban because of an upsurge of variety into bars and restaurants, with these not having night club licensing. But there may be an about face, with officials permitting at least piano and musical duos.

Portland Preems New 9,000-Seat Coliseum; Ice Show as Kickoffer

Portland, Ore., Nov. 1.

Portland's new multi-million dollar Memorial Coliseum will preem on schedule Thurs. (3) with "Holiday On Ice of 1961." Ultra modern plant is designed for large and small events. Structure has a huge arena with many varied size halls with glass exterior walls.

The entire building is air-conditioned and installed with the latest lighting, sound, stage and kitchen equipment. Much needed layout puts this town in a position to grab conventions, shows, rodeos, etc. Arena facility includes 9,000 permanent theatre seats with risers and ramps swelling the seating to 13,500 for certain events.

On a 22-acre site five minutes from the city center, the Coliseum has parking for 2,000 cars. Manager Don Jewell has already inked "Holiday On Ice." Home Show, "Ice Follies," Shrine Circus, Scout Circus, Kennel Club Show, Motor Show, Sports & Beat Show, Ringling Bros. Circus, Golden Gloves Tournament, and many conventions.

U. of Portland will use the spot for its home basketball games. Portland Ice Hockey Club games will also be held there. Many different attractions can be working at the same time without interfering with each other. With the Portland-Sheraton completed and the new 23 story Hilton Hotel under construction, there will be adequate housing facilities in the area.

The City will continue to operat the 3,600 seat Auditorium for plays, stage shows, symphony, ballet, and more intimate type outings. The 3,400 seat Paramount Theatre also houses stage shows, vauders, and concerts. The Memorial Coliseum opening only after a long drawn out hassle regarding its location.

Study Cal.'s 'No-Mixing' Law at AGVA Meeting

Hollywood, Nov. 1.

The local branch of the American Guild of Variety Artists has invited representatives from the Alcohol Beverage Control, Sheriff's Dept. and L.A. Police Dept. to attend and their Nov. 9 membership meeting to discuss the "no-mixing" law between nitery entertainers and patrons.

Each of the law enforcement speakers will define the "no-mixing" ordinance from their individual departments' viewpoint and will discuss the consequences that violators are subject to. AGVA earlier this month tightened its original ruling on "no-mixing" by injecting a more stringent by-law into its charter.

Ringling Biz Off in Milw.; Show Balks at Parade Fee, Tiger Rips Handler

Milwaukee, Nov. 1.

Ringling Bros. and Barnum & Bailey Circus stand here last week was marred by an accident when animal handler Roy E. Smith was mauled by a tiger. He's in serious condition at a local hospital suffering from a mangled arm.

Prior to the show's opening, city police refused to grant Ringling officials a permit to march the elephants and horses through the streets in the daytime on grounds that such a movement constituted a parade which required a $750 license. When circus brass balked at the fee, the pachyderms and menageri were marched after midnight.

First two performances on Wed. (26) pulled 2,138 patrons according to Ringling spokesmen. Biz improved at the weekend. However,

Berman Big in Denver

Denver, Nov. 1.

Shelley Berman pulled solid business here in his two-night stand at the Denver Municipal Auditorium over the weekend (29-30). It was a near advance sellout for both performances despite the fact that he was bucking a locally organized folk music festival.

In Minneapolis, on Oct. 21, Berman played the 3,509 seat Auditorium Concert Bowl and grossed $8,600, considered very good because of the lowered seat prices for university students ($3 as against $4 top).

GAC's Jazz Dept.

General Artists Corp. has formed a jazz department headed by Shelley Schultz.

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VARIETY BILLS

WEEK OF NOVEMBER 2

NEW YORK CITY

MUSIC HALL
Brazilian Revue
Rockettes
Corps de Ballet
R. Paige Sym. Orc
Helen Wood

AUSTRALIA

MELBOURNE
Tivoli
Davi
Barney Grant
Edith Dahl
inis
ita Morena & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan

SYDNEY
Tivoli
June Bronhill
John Larsen
Deidree Thurlow
Howell Glynne
Raymond Nilssen
Kevin Mills
Robert Eddie
Bruce Williams
John Godfrey
Helinka De Tarczinska
Thea Phillips
Elizabeth West
Renee Osbourne
Douglas Stuchberry
Ronald Austrom

BRITAIN

BRIGHTON
Hippodrome
Geo. Mitchell Min.
Stan Stennett
Penny Nicholls
Ossie Noble
The Jackpots
Mitchell Maids
Larry Gordon's Co.
Joan Hinde
Tony Mercer
Dia Francis
John Boulter

LEEDS
Empire
Gaunt Brothers
Judy Moxon
Ronnie Collis
Rosaire & Pekes
Ray Alan
Jackie G

MANCHESTER
Palace
Ken Dodd
Peters Sisters
Eddie Calvert
Lane & Truzzi
Joe (Mr. Piano) Henderson
Freddie Sales
Dior Dancers
Three Merkys

NEWCASTLE
Empire
Earle & Vaughan
Arthur Worsley
Murray & Maidi
Morris & Cowley
Duo Russmar
Jean & Verne

Cabaret Bills

NEW YORK CITY

Birdland
uddy Rich All-Stars
Horace Silver 5
Afro-Jazziacs
Basin St. East
Johnnie Ray
George Shcari
Quincy Corey
Blue Angel
Irwin Corey
Dorothy Loudon
Maysa Matarazzo
Jimmy Lyon 3
Bon Soir
Tony & Eddie
Phyllis Diller
3 Flames
Jimmie Daniels
Camelot
Julius LaRosa
Jorie Remus
Dick Stabile Orc
Chardas
Laureanne Lema
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Tun Tun
Estrellita Salinas
Henry & Leonella
Angel & Carmelilla
Ralph Font Orc
Panchito Orc
Copacabana
Lawrence & Gorm
Corbett Monica
Johnny D'Arc
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
orothy Donegan
oy Eldridge 3
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Or
Hotel Pierre
Vagabond King
Jimmy Carroll
Norma French
Jack Russell
Wilbur Evans
Didi Van Eyck
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Gogi Grant
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
W. Covington Orc
Hotel St. Moritz
Jan August Orc
Hotel St. Regis
Joanne Gilbert
Milt Shaw Orc
Walter Kay Orc
International
Sophie Tucker
Tommy Leonetti
McKenna Line
Mike Durso Orc
vila Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Ford & Reynolds
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B Harlowe Orc
Living Room
James Komack
Wanderers
Bobby Cole 3
No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Damian Mitchell
Gerry Davis
Carol Lee
Dick Hankinson
Roundtable
Duke Hazlitt
Joey Bushkin
Sahbra
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fershko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jack Carter
Sallie Blair
De Vani Bernue
Ned Harvey Orc
Martinez Orc
Upstairs Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
William Roy
M. & C. Allen
Viennese Lantern
Daisy Lumini
Michelle Renoir
Pawel Prokopeine
Harold Sandler Orc
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc
Village Gate
Martha Schlamme
Village Vanguard
Modern Jazz Quart.
Ornette Coleman
Waldorf-Astoria
Frankie Laine
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

lue Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Lationgo
Tina Montez
Camille Yar rough
Jamaica Sli
King George
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patki
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Joanne Wheatley
Jimmy lade Orc
Gate of Horn
Barbara Dane
Alan Mills
London House
Gene Krupa
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Phyllis Diller
Frank D'Rone
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ken Murray
Marie Wilson
Ben Arden Orc
Trade Winds
Marie McDonald
Marsh & Adams
Joe Parnello 3

LOS ANGELES

Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)
Ciro's
Miriam Makeba
Tommy Roberts
Evelyn Freeman
Brian Farnon Orc
Cloister
Jaye P. Morgan
Geri Galian
Cocoanut rove
Teresa Brewer
Larry Daniels
Fred Martin Orc.
Crescendo
Bob Newhart
Erroll Garner
Rene Touzet Orc
Dino's
Ruth Gillis
Jack Elton
Steve La Fever
Slate Bros.
Will Jordan
Reiko
Tommy Oliver Trio
Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc
Ye Little Club
Jack Jones
Sally Jones

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Sonny King
Betsy Duncan
Art Van Damm
Donn Arden Dncrs
Carlton Hayes Orc
Michae Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Al Hirt
Gil Bernal
Jaci Fontaine
Bill Reddie Orc
El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Johnny Hayden
Topnotchers
Flamingo
Peggy Lee
Jackie Miles
Dinah Washington
Jack Ross & Dick Lane 4
Jani McFadden
Jackie Allison
Philly Duke
N. Brandwynne Orc
Barry Ashton Dncrs
Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Jon Sandra Steele
Bobby Sherwood
Phyllis Dorne
Harry "Woo Stevens
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
"Oriental Holiday"
Larry Alpert
Nighthawks
Ann Weldon
Dick Rice Orc
Riviera
Patti Page
Rowan & Martin
Billy Williams Rev
Jack Cathcart Orc
Bob Braman
Dave Leonard
Sahara
Donald O'Connor
Gretchen Wyler
Mary Kaye Trio
Geo. Rock 6
Deedy & Bill
Louis Basil Orc.
Sands
Lena Horne
Allen & Rossi
Morrey King
Bobby Cole Trio
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Larry Collins
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc
Stardust
Lido De Pari
Billy Daniel
Sam Butera
Roberta Linn
Hawaiian Revue
Thunderbird
"Follies on Ice"
Dorothy Shay
Dick Weston
Al Jahns Orc
Fred & Marcy
Millionaires
Tropicana
Folies Bergere
Ralph Young
Maria Lopez
Janine Caire
Colette Neidiger
Frank Moore 4
Channing Pollock
Perez Prado
Denis & Rogers
Al DePaulis 4

MIAMI-MIAMI BEACH

Americana
Ross Trio
Pupi Campo Or
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Carillon
"Folies Francaise"
Harry Mimmo
Elisa Jayne
Darryl Stewart
Jacques Donnet Orc
Deauville
Henry Levine Orc
Gwen Bari & Co.
Sacasas Orc
Eden Roc
Mal Malkin Orc
Jackie Heller
Rascha Rodell
Luis Varona Orc
Damito Jo
Everglades Roof
Underwater Ballet
'Stars of Tomorrow'
Don McGrane Orc
Fontainbleau
Freddy Calo Orc
Len Dawson Orc
Singapore
Snuffy Miller
Florence Mayo
Lisa Wood
Jack Mayo
Hal Rader Orc

New Acts

MARGARITA & CLARK ALLEN
Songs, Dancing
30 Mins.
Downstairs at the Upstairs, N. Y.

Guitarist-balladeer Clark Allen is personable and his wife, actress-dancer Margarita Cordova, is a looker. That's a good combination for any act. Both are also okay at their jobs. But, although likeable in their current New York debut at Julius Monk's Downstairs at the Upstairs, they're not particularly outstanding.

It could be that Allen's folksong selection lacks a powerhouse item. The numbers offered are pleasant and nicely executed and the introductory patter for the songs contributes to establishing a friendly climate. Included in the variety of tunes delivered by Allen is "John Henry," which is one of the ballads sung by him on the road and on Broadway while appearing in the recently-closed "World of Carl Sandburg."

About the first 20 minutes of the act are taken up by Allen alone. Then his wife comes on with the accent switching from song to dance. The terp segment includes a couple of flamenco numbers and a gypsy routine, in which the distaffer shows up well, especially considering the limitations of the thumbnail stage.

The Allens have previously appeared in Frisco and other locations, including Paris. The program for the Downstairs engagement was staged by Monk. Incidentally, Allen is occasionally abetted in his guitar-vocal delivery by piano accompanist. Besides the Downstairs presentation, Monk is continuing to pack 'em in on the floor above for the latest in his series of Upstairs revues, "Dressed to the Mines." *Jess.*

CHICO RANDALL TRIO
Vocal, Instrumental
25 Mins.
Composer-East, N. Y.

In the relationship of talent to experience, young pianist Chico Randall and his ryhthm backers are well ahead of the game. Randall graduated from college in New Jersey last spring and has spent the summer months touring the stix lounges and niteries. Holding the second spot on the new Composer-East bill, they are showing enough polish in their pop and semi-jazz offerings to stay in business for a good while, especially with the demand for piano-bass-drum groups for between-acts fill.

Randall's vocals are hampered by imitation, both style and arrangement. He's from the Si tra school of phrasing, and mimics (with credit) the arrangements behind current disclick vocals. Aud seems to dig the famili swipes, however, and the kids can probably take their time about working up an original style and book. Ronald Naspo is on drums, John Dentz on bass. *Bill.*

JACK JONES
Songs
20 Mins.
Ye Little Club, BevHills

Along came Jones (Jack) to headline current show with holdover Sally (Jones) at this boite. The young baritone looks to be a good bet for legit musicals. He has the voice, looks, physique and natural ease while performing. Further, he has poise and pro-manship.

With his mother (Irene Harvey) ringside, the son of Allan Jones warbled "Welcome To The Club," a medley from "Guys And Dolls," "Start of Something Big" and "Joey." Even in this early stage of career Jones exhibits a potential that can escalator him to the bigtime.

Miss Jones (no relation), offbeat chirp with pixie hairdo and contagious smile, warbles such as "Beat Of My Heart." She looks a good jazz bet for some disk label. Show holds weeks, with options. *Kafa.*

DONALD VAN WERT & PHILIP HERBERT
Songs
40 Mins.
Black Angus, Boston

Donald Van Wart, an '88'er of note in the cocktail lounge and intimery circuit from the Cape to Bermuda, is comboing with Philip Herbert, calypso specialist and drum man, in an act that proves islandic rhythms are still capable of drawing good audiences. Van Wart plays to a room holding 70, skillfully setting a mood with showtunes done in chacha, meringue and similar tempos, and brings on his Virgin Islands discovery, Herbert, for duets. Most notable of these are "Chico's Choo-Choo," humorous tale in chacha of a hip locomotive engineer, and an offbeat version of "Mary Ann," reprising the hit of three years back. Van Wart, a musico-raconteur in the Fiskian tradition, turns it over to Herbert vocally.

Herbert roams the room with Belafonte-styled pieces, "Jamaica Farewell," "I Have Never Seen Snow." His voice has a husky timbre and he a sensitive approach identifying himself with i timer aud by placing hand on shoulder of various habitues of the piano bar for good effect. Act is geared for theatre-restaurant situations. *Guy.*

Hate Brigade

Conti ued from page 2

rounded up by th L. A. police. Two of the three have records of arrests for narcotics battery, burglary, assault with deadly weapon and grand theft auto. No arrests were made and the "troopers" were released and sent home.

Davis' second night was marked by a number of phone threats made to the theatre manager. Unknown callers said: "Heil Hitler, we're going to blow up the place." The L. A. police department was again alerted. No pickets showed. Ironically most of the house was bought out by a mental health organization.

House Reviews

Apollo, N. Y.

Jewel Box Revue, "25 Men and a Girl," Reuben Phillips Band; "House Haunted Hill (AA).

This abundant package of femme impersonators, is having another phenomenal run at Harlem's lone vaudery signaled by a current holdover frame. Show is in after a tour of niteries around the country and will move soon into Ben Maksik's Town & Country, Brooklyn, where it's had several smash engagements.

This reviewer would have to consult a psychiatrist before trying to figure out the repeat appeal of the drag spread. From a show biz standpoint, it has several routine production numbers made flashy by lavish costuming and chorus-boy terp skill. But the singles, with two notable exceptions, couldn't make it outside the tomboy hangouts. Exceptions are headliner Lynn Carter's excellent impresh of Pearl Bailey, and the he-she billed as Billy Day, who does an unusually accurate takeoff on blues singer Billie Holiday.

Otherwise the falsetto chirpers are flat in more than one respect, and the terp solos are hardly spectacular. Chorus line has a tendency to mincing even when doing the masculine bit.

There's occasional vulgarity in speech and gestures (a Charlestoning chick's pants fall off, and so on) that's strictly for rednecks. It may knock 'em out in Yucksville, however.

Apollo aud at show caught reacted warmly to talent displays and enthusiastically to some of the better production numbers, including a colorful "Can-Can" and "Six Bullfighters and a Lady."

Reuben Phillip's band, playing the pit this time, shows versatility beyond the usual pop jazz and r&r backing, with fine interpretations of some of the big production scores.

The one girl in the show turns out to be emcee-vocalist, "Stormy," who's appeared throughout with a confounding man's haircut, three-button suit, and very masculine set of pipes. *Bill*

Bobino, Paris

Paris, Oct. 22.

Colette Renard, Claude Vega, Silvana Blasi, Al Kemble & Partner; Sid Plummer, Roger Marino, Bernard Stephane, Steve Hawkins; $1.50 top.

Colette Renard has a sharp, bright face and a solidly planted chassis and gives out street songs and laments with directness, feeling and power. There is no levity in her routine but an innate earthy awareness. Humor sometimes bubbles up to create pathos, depth and solidity in her act aided by her expertly chosen songs.

Edith Piaf is now much improved and is soon to sing again, but it is apparent that Miss Renard will be her eventual successor. In fact, Miss Piaf has named her so. Miss Renard's voice is not as big, but has the same true, piercing timbre which gives all her songs an insight and understanding that slant her ready for Yank chances.

Miss Renard is ably assisted by Raymond Legrand's fine arrangements and ability to baton an ordinary house orch into a good accomp setup. She looms the most national, and therefore a probable international, dramatic chantoosy to come from France since the war. This two-week program is in for biz.

Claude Vega is a good mimic of noted personalities, with good material to match, but somewhat strains his impressions of grumpy grandfathers, Mexican singers, etc. Sid Plummer has a breakaway xylophone and a breezy aplomb that make this oldtime act natural in this nabe house and he is for big mitts.

Silvana Blasi moans torchy and naughty songs in an offkey forced voice, and her quaint and cute mugging does not help. She is strictly filler fare, if that.

Al Kemble & Partner essay a deft, comic interlude of pratfalls, clowning and fine acrobatics and unicycle riding. Steve Hawkins is an expert balancer on a large ball with a stick affixed. Both exceptional fillers.

Roger Marino does a mime bit as a conductor of an imaginary classical orch. Mugging and timing are perfect and this is a fine offbeater in for yocks.

Bernard Stephane is a new singer with okay poise and a pleasant voice. But he needs plenty of roadwork and more mike presence, plus more meaty songs. As is, he displays a good voice and could emerge a good orch singer or filler. *Mosk.*

One-Man Show

An Evening With Sammy Davis Jr.

Hollywood, Oct. 25.

Will Mastin Trio presentation of a revue starring Sammy Davis Jr. Features Bob Melvin, Hal Loman Dancers. Supervised by Will Mastin; staged by Macklin Megley; choreography, Hal Loman; musical arrangements, Morton Stevens; conductor, George Rhodes. Opened Oct. 25 at Huntington Hartford Theatre, Hollywood. $6.50 top.

Having conquered every entertainment media but the concert stage and perhaps rodeos, Sammy Davis Jr. must look to the horsey set for his next theatrical breakthrough. The concert stage, taken for the first time Tuesday (25) in "An Evening With Sammy Davis Jr.," is his. It is one of the Huntington Hartford's strongest bookings in years.

It was clear to the "in" crowd on opening night that Davis had looked forward to this evening. Maybe it was the first time in front of an audience that he didn't have to stick to the lines, do two shows or hustle off so the gamblers could return to the tables.

He reflected several times on the length of the show ("we'll try to trim, but I don't think we'll succeed") but the first night trickled only 15 minutes beyond the proposed 11:15 deadline. Davis need not worry so much about time; no one was about to leave, and it's doubtful anyone wanted to.

Show is built around a joke, a small lie about Davis doing a one-man show. It would be just that were it not for 23 musicians, 10 dancers and an excellent comic, Bob Melvin, all of whom are integrated tastefully. The dancers are fine looking youngsters who add zest both with the star and without him, and the musicians provide a strong swinging sound. Melvin, who works with Davis on the nitery circuit, is a master comedian, a classy comic with top material and delivery.

Davis has to prove his talent to no one, and he comes across the footlights with the same excitement as he does across the ringside tables. His voice, feet sense of humor and timing, his ability to do the right thing at the right time, his audience contact and sustaining power all boil into stunning entertainment. He's an unbeatable, indefatigable performer with a giant talent.

Twenty songs, a half dozen dances and impersonations and here-and-there remarks constitute the well-balanced show. Second half is gleaned from any of Davis' five night club acts. First half contains some that is familiar, much that's new. Performer is fine in a Levi'd, tee-shirted audition routine and strong with "Ol' Man River," a selection which won him long applause from all and a standing ovation from many.

Macklin Megley staged the show and has added some fine effects. Hal Loman's choreography is tops, as are Morton Stevens' musical arrangements and George Rhodes' conducting. Production is supervised by Will Mastin and presented by the Will Mastin Trio.

"An Evening With Sammy Davis Jr., a well spent affair if ever there was one, remains at the Huntington Hartford for three weeks, then moves to San Francisco for a fortnight. It's a winner. *Ron.*

'18 and Anxious'

Pittsburgh, Nov. 1.

Beverly Aadland, now 18 and able to work in bistros, opened last night (Mon.) at the Town House here to fill an engagement she had signed for last year before she got in trouble with California courts.

She is in on her original contract.

Cocoanut Grove, L. A.

Los Angeles, Oct. 28.

Teresa Brewer, Larry Daniels, Freddy Martin orch (17); $2.50-$3 *cover.*

If the Cocoanut Grove doesn't pull in a steady flow of spenders during current two-week engagement of Teresa Brewer, blame it on the seasonal slump. Certainly not on this petite singer.

Miss Brewer has a sparkling act that's ship-shape from the moment she uncorks her turn with a good "Ridin' High" vocal to a finale of kicking up her heels like one of the Rockettes. This little gal's vocal sound is strictly big league calibre. She can belt loud or soft. This, along with some nifty terping while physically appearing to be a pixieish 16-year-old, adds up to the ingredients of a multiple-vitamin. She's certainly energetic.

Singer's turn is a natural-for the tourists who throng this spot. She pleases with a medley of old tunes that gives the oldsters their moment of nostalgia: "Light of the Silvery Moon," "Harvest Moon," "Robert E. Lee," "Last Night On Back Porch."

Her act is enhanced by several costume changes that uncover a cute colleen warbling "Rosie O'Grady" to a cut at being a shapely sailor. Chirp is abetted by four young men (Terrytones) who give her act vocal and pedal backing.

Sub-billed, Larry Daniels is standup funnyman who won't ring bells with the hipsters but comes across okay for the general public. His material, though limited for yocks, at least is clean. Lines like "Dick Clark is to teenagers what Jimmy Hoffa is to the teamsters" were baited properly, to draw response. His gimmick of employing a soundtrack is good, as he thus can turn on canned laughs and applause.

Freddy Martin's orch (17), per usual, was tempo'd to keep the floor busy and the acts moving.

Next: Jane Morgan and Myron Cohen, Nov. 9. *Kaia.*

Statler Hilton, Boston

Boston, Oct. 27.

"Salute to Oscar Hammerstein," Roy Newman production; directed by Lee Daniels; with Show Toppers (8); *Ron Brandt, Mary Bradley, Gene Bigelow, Lorie Walsh, Roberto Sorbello, Frank Schultz, Sammy Dale Orch* (10), *Jay White Quartet; $2 cover.*

This salute to the late Oscar Hammerstein 2d comes up with some of the less known of his works. The talented Show Toppers, three lads and three femmes, give out with things like "Dat's Love," "Dere's a Cafe," and "Stand Up and Fight," which he did for "Carmen Jones." Also they have integrated some Kern melodies, "Sunny," "Last Time I Saw Paris," "I've Told Every Little Star." Bulk of the warbling, however, falls on the Richard Rodgers tunes, and Lee Daniels has made their presentation different by having duets sung where solos usually are.

For instance, he has "I Can't Say No" sung as a duet by pert soprano Lorie Walsh and contralto Roberto Sorbello. Group runs through 10 numbers in a snazzily presented 40-minute stint, winding up with "Shall We Dance" in which they waltz around the stage for nice effect. In the numbers, both male and femme are posted around the room, singing from the corners and posts for intimate effect. Ron Brandt is a versatile baritone; Gene Bigelow, a lyric baritone, and Ron Brandt is a versatile baritone. The three get together with fine vocal effects on "There's Nothing Like a Dame." This continues the Terrace Room's salutes to various composers format.

This show exits Nov. 9. *Guy.*

Copa Lounge, N. Y.

Joanie, Johnny & Hal, Glen Covington Trio; no cover or minimum.

Joanie, Johnny and Hal, the new trio at the Copa Lounge, make a visit to Jules Podell's upstairs emporium well worthwhile. This is an energetic and talented group, equally at home with smooth ballads, jump tunes, and novelty numbers. And the gal and two guys perform as if they're enjoying what they are doing. Too often lounge performers, not sure if the bar-and-table imbibers are listening, tend to be lackadaisical.

But such is not the case with Joanie, Johnny & Hal. The lads, one at the electric guitar and the other at the piano, provide the accompaniment and also take turns at singing. Each member of the group gets a chance to solo. At other moments, they join for duets or for ensemble numbers. There is also a non-singing drummer with the team.

Joanie is a vivacious and pert lass who contributes notably even when she's not singing. She's a bundle of energy with her rhythmic handclapping and stomping. All have good voice and give each tune the proper shading. There's not a dull moment in their 45-minute stint.

Alternating with Joanie, Johnny & Hal is the Glen Covington trio. Covington is practically a perennial at the Lounge and he continues to make a strong impression with his singing and '88ing.

Holl.

Eddys', K. C.

Kansas City, Oct. 28.

Buddy Lester, Linda Merrill, Billy Williams Orch (6); $1.50-$2 *cover.*

Funnyman Buddy Lester is back at Eddys' after a lapse of several years, and is making an amusing evening of it. With him is Chi thrush Linda Merrill to help round out a bill that runs 75 minutes, most of it Lester's.

It's possibly a bit long at this rate, but should sift out to a better packed hour for the rest of the date. Miss Merrill's songs set up the house for Lester's line of laughs, and the combo proves entertaining throughout.

In her songalong Miss Merrill displays a fine voice on a folio of standards, some sh w biz impressions, a special bit or two and a closing spiritual. Personable and attractive, she paces her songs well. Tunes are also suitably varied to hold the house on her signal throughout her quarter hour.

Lester covers most everything in the textbook of comedy chatter, with a few appendices of his own. His chatter hits pointedly upon "Ocean's 11," Vegas, tv, Bea Lillie, and a chance ringsider gets a buss in the proceedings. Lester's hat bit makes for a flock of quick take one-liners, as well as some chuckle rousing imitations.

As a song and dance man he gets off a fine bit of vaude nostalgia in an applause-winning soft shoe, and his "musical treat" on the cornet is effective for closing on the laugh note. The whole hour is a chain of laughs, much to the liking of patrons and owners.

Show holds through Nov. 10. *Quig.*

Imperial, Atlanta

Atlanta, Oct. 11.

Tokye Trio, Lynn Gordon, Frankie St. Claire, Kandy Kane, Ray Binney, Vegas Corer Girls (4), *Rayettes* (5), *Freddie Azar orch* (4); $4 *minimum, plus tax.*

For years Ray Binney has been bringing his dancing Rayettes, a line of shapely, nimble gals, to Chick Hedrick's Domino Lounge in the Imperial Hotel. Now he's built a unit around them and they are pleasing the customers at this spot.

Billed as "Night in Vegas," the revue is given a gambling setting, such as huge playing cards, built to revolve and studded with electric bulbs. It's a tight squeeze to get all the props on Domino's tiny stage, but the performers manage to get on and off without casualties.

Binney's company of 12 includes Kandy Kane, who is an "added attraction." Her somewhat silly strip adds little to the show. Domino's clientele is accustomed to at least one exotic per bill and Hedrick is following style.

Binney's revue is a swifty. It runs 55 minutes with something going on at all times, ranging from production numbers with Japanese motif to a jazz specialty by all girls in the show with torso twisting for good measure.

Frankie St. Claire, who records under Calico label (an erstwhile Mercury disker under name of Frankie Castro) sings five tunes opening with "The Way You Looked Tonight." Youngster has a pleasing, strong voice and merits the applause he gets.

Binney put this show together four months ago in St. Petersburg, Fla. It's a well mounted unit and strong on the talent side. His stint is a terp turn with Lynn Gordon, a blonde looker.

Most of the music for the session is original tunes by Lindsay Meehan. *Lucc.*

Flame Room, Mpls.

Minneapolis, Oct. 24.

Jan Morgan with Laurence Stith and Bob Alberti, Clair Perreau orch (7); $2-$2.50 *cover.*

Platinum-blond Jane Morgan looks and sounds like pure gold for Guy Lombardo, Flame Room boniface, this session. She can add class to the toniest nitery, and she supplies it in ample quantity for the Hotel Radisson bistro which is plenty classy in its own right.

It's hard to see how a performer could pack more entertainment into a night club routine than Miss Morgan does. Whether she's singing her own specialty numbers, warbling in French or harmonizing on Gay '90s melodies with her husband, tenor Laurence Stith, Miss Morgan dishes out good, solid fun. Her looks and gowns are strictly on the plus side, too.

Most appealing is her medley of Parisian ballads. These contrast nicely with several strictly-American tunes, such as "Yellow Rose of Texas" and "Davey Crockett," which she also sings in French. Her takeoff on Lillian Russell, teaming with Stith in a medley of oldtime faves, draws more heavy mitting as do "The Day That the Rains Came Down" and "Fascination," two of her Kapp record hits.

Pianist-director Bob Alberti gets more attention than most accompanists and does a nifty job, particularly with an interlude of ragtime piano. Clair Perreau's orchestra is also adept backing the vocalists.

Miss Morgan and company continue here through Nov. 5 with Betty Johnson following for two weeks. *Rees.*

Sovereign Club, Dallas

Dallas, Oct. 14.

"Sticks 'n' Stones" revue, co-produced by Breck Wall and Joe Peterson; choreography, John Waldrop; costumes, Meredee; musical arrangements, Tom Merrim; sketches and lyrics by Bill Fanning, Jerry Herman, Elisse Boyd, Edward Redding, Bob Bernstein; music by Rich Bono Trio; features Wall, Fanning, Gerry Johnson, Angie Procter, Jo Seiwert; no cover or minimum.

Success of locally-produced intime revues is established and this new one by producers Breck Wall and Joe Peterson is no exception. Smart, topical sketches breathe life into this setup and the able cast plays it for top response.

First act of the risible show embraces skeiches, including "Follow the Leader," with Wall and Misses Procter and Seiwert; "Maria," by Gerry Johnson; the three lovely distaffers in a hilarious song-and-dance bit, "Three Famous Queens of the Nile," and Fanning in a man-about-town bit, "Miss Williams, It's Time to Go Home."

Second act has the girl trio, in colorful costumes, doing "Salesmanship." Fanning, as a rube in overalls, checks with his comedy song and dance, "Ready Tied Tie." The entire cast of the swiftly-paced revue is on with a solid clincher, "Jefferson Davis Tyler's General Store" for lusty applause.

There's a parody of a tv interview show, with overtones not for kids, followed by a slick segment, "where Are Your Children Tonight?". The revue winds with Miss Seiwert's fine impression of a tipsy Cinderella.

Revue, neatly backed by the Rich Bono Trio, is in for six weeks. *Bark.*

Leb's Pigalle, Atlanta

Atlanta, Oct. 26.

Elie Barsion, Can-Can Girls (3), *Johnny Carnes, Helen Green, Loretta Warren; Kenny Mason, Ruby Russell; $2.50 minimum.*

Located in a veritable cave under Charlie Leb's Restaurant in downtown Atlanta, this spot, to the uninitiate, comes close to being an authentic bit of Gay Paree in the heart of the city. Elie Barsion, Greek-born and raised in Italy, has captured the atmosphere of the French capital's Pigalle sector, with Montparnasse and Montmartre overtones.

In this setting Barsion has assembled a swift, 40-minute "French Revue." Despite its title the production also includes an Irish tenor singing "A Little Bit of Heaven," and "Danny Boy" while the Can-Can Girls double as hula dancers. It adds up to strictly informal entertainment, with Barsion as emcee and the customers getting into the show.

Barsion and tenor Johnny Carnes (who doubles as drummer) get the bill underway with English and French versions of "Pigalle." Chanteuse Helen Green chirps "Poor People of Paris" while Loretta Warren follows with a solo ballet to Chopin's "Nocturne."

Miss Green and Barsion return to warble several Continental airs. Bassist Kenny Mason and pianist Ruby Russell handle the musical chores. Finale has performers and patrons marching around the room to "McNamara's Band"—a fitting (?) finish for a French revue. *Lucc.*

Chi Chi, Palm Springs

Palm Springs, Oct. 26.

Mary Meade French, Ray Hastin, Paul & Paulette, Bill Alexander's Orch (5); $2.50 *minimum.*

After being closed all summ for alterations, the Starlite Room opened a month ago but the opening is still a greater secret than the drop of American prestige abroad. On the evening the current bill was caught there were 32 paying customers in a room that holds 750. This sort of beating has been going on night after night. There is no cover charge but a $2.50 minimum. On a cover charge the performers would be starving.

They're good performers, too. Not the best but good. Mary Meade French who splits star billing with Ray Hastings, a comic, is a gorgeous thrush. Her figure, costuming, voice and choice of material would be par for any course. She has a cute parody of "Halo, Everybody, Halo." She also does all right in French with "Pigalle" but her giggles and comedy involving a falling hair-do knocked several points off her performance.

As for Hastings, billed as eight times on the Jack Paar show, maybe it's a matter of timing. Maybe he isn't so good at 10 p.m. but is a riot at midnight. Maybe a full house would show him at his best. He tries hard, has a lively variety of material but he might have got more laughs among the grave diggers of Forest Lawn, for the simple reason there are more of them any night in the cemetery than there were live customers at the Chi Chi.

Show opens with Paul & Paulette, a trampoline act, and very good. Bill Alexander's band backstops okay. *Scul.*

Dorch'ter Hotel, London

London, Oct. 25.

Vic Oliver, Trio Capricho Espanol, Tommy Whittle and Albert Marland orchs; $6.50 minimum.

Though one of Britain's vet entertainers, Vic Oliver rarely treads the nitery circuit. His current outing at the Dorchester Hotel, where he's in for a four-week season, attracted a capacity audience on his opening night and he received a modest reception for his 20-minute stint.

Most of Oliver's act consists of comedy patter, but many of his jokes are oldies. Normally, his own personality is strong enough to rise above his material, but this time, despite an air of confidence, he is rather bogged down by it. His performance only comes to life when he brings out his fiddle and gives snippets of his own version of commercial jingles.

By far the liveliest part of the layout is the colorful and exotic dancing by the Trio Capricho Espanol, two girls and a boy from Spain, whose footwork is magnificent and whose castanets add to the exciting rhythm. Tony Whittle's dance orch gives the necessary backing to the performance, and takes excellent care of the extended dance time sessions, alternating on the dais with Albert Marland. *Myro.*

Eckstine Gets Repeat Booking at Basin St.

Billy Eckstine, currently headlining at Basin St. East, N. Y., has been signed for two repeats at that spot first of which is likely to occur during the Easter Holidays. Current stand is his first Manhattan cafe appearance in four years.

Eckstine is slated to follow this date with Gallaghers, Milwaukee, Nov. 4; Cloisters, Hollywood, Nov. 17. He recently signed for 16 weeks in three years for the Dunes, Las Vegas.

Living Room, N. Y.

James Komack, The Wanderers (4), *Bobby Cole Trio, Bob Ferro Trio; $5.50 minimum.*

The Living Room, that different type eastside spot, continues in the pop groove with this new lineup. Just how much it is clicking was attested to by the lines waiting to get in after the first show Thursday (27). Part of the layout was forced to work sans microphones (they went temporarily dead), but still managed to come through without too much straining. In fact, it gave Bobby Cole an opportunity to point up his versatility as a pianist in a jam ses

James Komack, given stellar billing, had no mike until his finale song, "You Gotta Have Heart." Des ite his protestations about not having the be efit of an amplifier, his gags and songs came off well. Comic does best with his Japanese routine about eastern type Westerner which he tabs "Maverlick."

Komack also clicks with his beatnik impersonations and gags. Could be built further. His fine voice, of course, helps him with his comedy bits. "House on 64th Street" song got a bit lost because of heckling from a tipsy patron.

Back here after absence of six months or more in Las Vegas and elsewhere on the Coast, the Bobby Cole Trio obviously is geared for future dates if only on Cole's piano gymnastics. Cole and his bass viol pl yer, Joe Senzo, both sing, but absence of workable mikes prompted Cole to fill in with more work on the 88's. This was all to the good.

The Wanderers, Negro quartet comprising Ray Pollard, Frank Joyner, Sheppard Grant and Robert Yarbrough, score solidly here. Somewhat reminiscent of the Mills Bros. and Ink Spots, this foursome is happiest when doing rousing tunes like "Saints Go Marching," "Fascination" or "Shadrack." Combo goes in for individual solos by the tenor and baritone to overshadow their close harmony. While this clicks nicely with this crowd, the quartet seems to be making a mistake with too much of it.

The combo fail treasure up with a Hebrew religioso number and "Whiffenpoof Song." However, thate's merely a matter of picking a repertoire. The four boys are great with "Autumn Leaves," and "Birth of Blues," latter built up with all stops out. *Wear.*

Interlude, Scottsdale

Scottsdale, Ariz., Oct. 29.

Arthur Blake with Russell Harding, Sid White, Lou Gardino Orch (7); $3 *minimum.*

This marks a first for Arthur Blake in these environs and a host of AWOL car salesmen, shingle hustlers and assorted other lammisters from L.A. now living in this vicinity, recalling his club dates at Hollywood's old Bar Of Music and Macombo, queued up precm night (28) to make his opener more than a moderate success. And they got their minimums worth.

The woods are full of impressionists but few are as inventive or dedicated to their trade as Blake. Whether scathingly satiring Louella Parsons or gently joshing Eleanor Roosevelt, the mime's stint displays balance and a snappy pace. Encoring his turn on established hallmarks, Blake impeccabley carbons Bette Davis, Barbara Stanwyck, Tallulah Bankhead, Jimmie Stewart, Alfred Hitchock, etc.

A go-for-broke experimenter, he updates his catalog with topical items. This is evident in his take-off of Bette Davis's treatment of Carl Sandberg's "Fog," ditto of Roz Russell's "Ant Mame," carbon of Katherine Hepburn emoting "Suddenly Last Summer" and young Russell Harding tenoring an offkey "You Stepped Out Of A Dream" to Blake's burlesque of a washed-up peeler.

His efforts earn yocks and potent palming aplenty but he fails in one respect—his stint tends to be too "inside show-biz." Many of his subtleties the hip Coastites and easterners would easily field but soar over the heads of the provincialites. Blake has a three-week date at Reve White's bistro.

Sid White opens the bill with a fine songalog. Lou Gardino's crew, having little to do during the show, are on hand supplying music for the ter s. Show closes Nov. 18. *O'haf.*

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 24.

McGuire Sisters (3), with Burt Farber conducting, Jay Marshall, Dorben Dancers & Singers (16), Leighton Noble Orch (14), produced by Russ Hall; minimum.

After a two-year absence from the south shore of Lake Tahoe and Harrah's the McGuires are back with a top-league show that includes only a couple of titles from their past offerings, but gives the threesome a neat vehicle to display their click and varied song styling.

Manager-arranger Murray Kane has done a class job with the entire act, and proof is in the auditor reaction. With intro number a specially scripted "Together" to show the trio's togetherness, the 30-minute plus stint is off to an up-tempo beat, and holds the command for complete turn.

Girls do a short biog initialed with "Side By Side" that leads from a cute video audition in the subteen years to current date. Routine gives perfect chance for a bit of clowning, with Phyllis taking the initiative. She's also up front on a commendable impresh of Satchmo that displays a hard-to-belive carbon of Armstrong's husky pipes.

Other clicks include mimics of Rosemary Clooney and Eartha Kitt. Trio rate well for such "Hold That Tiger," "Muskrat Ramble," "Sincerely" and their identifiable Coke commercial. Also on the positive side is an impressive "Danny Boy."

For a part of the turn the sisters share the spot with the cute 12-year-old Kane Sisters, dressed and rehearsed as McGuire shadows—and they do the job to perfection. Younger three show much show biz savvy and the piping is more than okay. For a diversity in the McGuir book, they're a natural. And delightful.

Jay Marshall, not familiar to the local nitery set, scores immediately with his easy but effective chatter while making with the tricks with five metal interlocking rings and a large accordion-pleated sheet of colored paper he shapes into a variety of items. delivery is polished and the lines are clever. The breakaway golf club used in the opening minutes is unnecessary enhancement to Marshall's act, as the chit-chat at that point comes across strongly. Comic also wins approval with his gloved rabbit hand responding his ventriloquism.

The Dorothy Dorben Dancers and Singers (1 femmes, 4 fellows) open with a rousing football scene embellished with imaginative choreography and tasteful staging. As per usual, Leighton Noble and rch capably backstop entire show, and maitre d' Leon Harbert and crew provide the smooth service.

New show opens Nov. 7 with Guy Lombardo headlining. *Long.*

Town Casino, Buff

Buffalo, Oct. 28.

The Crosby Boys, Wells & 4 Fays, Heller & Helen, Everett E. Everett, Adorables (5), Moe Balsam orch (10); $1.50 minimum.

If this town's not wild about Harry—Harry Altman, that is—it certainly ught to be. In a time which is being euphemistically referred to as one of economic slippage, he has reopened th Town Casino for its 14th season with a projected lineu of lass ttractions.

For 14 years he's been in there pitching top talent across the hom plates. It has taken plenty of fortitude, but the spot has flourished notably. It's now generally recognized as one of the leading niteries and Altman is regarded as one of the foremost talent buyers of the nation, an achievement especially outstanding in this town where live stage offerings of any kind are practically ancient history.

When you consider that among the Casino's advertised upcoming attractions between now and Christmas are Andy Williams, Tony Bennett, Frankie Avalon, Connie Francis and Alan King, and that added to these are strong surrounding shows, a house chorus line, a 12 piece orchestra, organ, dancing and an excellent cuisine, the character of this operation is revealed.

Currently the Crosby Boys are in for their first local appearance. Their premiere performance was greeted by an enthusiastic audience which left the boys, the management and the patrons in a bright afterglow. These youngsters have warm personalized appeal from the nitery floor which is far more effective than their television showings where as of now they are perhaps better known. The fact augurs well for a solid future.

Interesting and attractive in appearance and demeanor, the Crosby clan background certainly does them no harm, although it may be remarked in passing that they are hardly dependent on it for their registering power. So far as poise and professional competence are concerned, they need no apologies from anyone because with growing experience they bid fair to be up there with the best.

The Crosby routines are admirably adapted to their fresh and youthful personalities. "Lovely Way to Spend an Evening" takes an ideal opener. Their harmonizing with "Grand Group You Are" and "Mam'selle," as well as a self-spoof, "We Ought to Dance," are both par excellence.

The peak of the evening is the finale comprising a nostalgic pastiche of Bing's better known numbers through the years. Withal, the Crosbys project a warm and gracious performance in the best of taste. Even the clow ing is sure-footed and on target.

The ballroomology of Heller & Helene is distinctly above average, the Wells and the 4 Fays contribute some spectacular acrobatics, and Everett E. Everett, although sometimes rough, works up to a loud reception with a zany pantomimic operatic stunt accompanied by recordings. The house line is attractively although sometimes scantily clad and the band Moe Balsam band is still on its longtime high beam.

Lenny Page's chor as emcee has been taken over by George Walker, with Page promoted to executive manager of the spot. Danny McBride, formerly of radio station WEBR, is handling promotion and pub relations. *Burton.*

Berns, Stockholm

Stockholm, Oct. 4.

Les Mains Joly (4), Jovita Luna (2), Original Binders (3), Berns' orchestra conducted by Bosse Rosendahl; $1 minimum.

French marionette turn of Les Mains Joly tops the October bill in this class Stockholm restaurant-cabaret. However, in using umbrellas instead of the customary dolls, th act fails to achieve the audience impact it should have gained. Gallic import unquestionably has a highly artistic routine, but it seems more suitable for showcasing in one of the city's small legit houses.

Jovita Luna, accomped by a guitarist, scores with a medley of South American A native of Buenos Aires, she came to Europe nine years ago on a two-months' tour and has been touring the Continent since then. Original Binders, a of Hungarians, click handily with their teeterboard routines. They're slated to play Las Vegas after their booking here.

Show is backed competently by th Berns orchestra, batoned by guest conductor Bosse Rosendahl. *Wmq.*

Riviera, Las Vegas

Las Vegas, Oct. 25.

Patti Page, Rowan & Martin, Riviera Dancers (16), Jack Cathcart Orch (17); produced by Sammy Lewis; $4 minimum.

Patti Page, with Dan Rowan and Dick Martin extra added, provide a strong double-barreled attraction here, skedded for a li ited engagement.

Miss Page was in fine voice opening night when in her distinctive styling she offered such numbers as "Rolling Along," "Darktown Strutters Ball," "Hawaiian Wedding Song" and a medley of her discliсks. During part of the medley, she strolls through audience with a portable mike to good effect. Jack Elliott neatly guides the Jack Cathcart orch (17) during Miss Page's turn.

Rowan and Martin at first seemed overwhelmed by this room, which is twice as large as their usual Vegas showcase at the Sands. However, within seconds they had the packed first-night house with them; and held their audience securely all the way to bowoff. Fresh material has supplemented some of their classic routines, and with this the boys leave no doubt but they have arrived as one of the best comedy teams in the biz. *Duke.*

Palmer House, Chi

Chicago, Oct. 27.

Ken Murray, Marie Wilson, Leo Diamond, Rod Lauren, Ben Arden Orch (10); $2.50 cover.

The Ken Murray-Marie Wilson antics, second time around this swankery, are a virtual carbon of last year's, save for the addition of RCA-Victor disker Rod Lauren for his Chi bow.

Layout continues to play like a one-ring circus, with Murray as the smooth ringmaster, and if in all its parts there's no big kick, the sum nevertheless is a reasonable amusing hour or so. That Murray's humor is ancient and obvious is part of the charm, supposedly, though he come perilously close once or twice to downright crude purple. His amply-exposed inspiration, Miss Wilson, is a sort of saving grace thanks to the special innocent kookiness that's her stock in trade.

The pair rib Louis Prima and Keely Smith in a record and lip sync numoer that's a nice bit of absurd clowning; and Murray's show-opening kidding of the t spectrum via film clips is still a dependable laugh-getter.

Harmonicist Leo Diamond delivers some flashy effects and does some good-natured instrumental fracasing with the star. Lauren, a handsome youngster, displays a fine voice and considerable understanding, though he's not yet evolved his own style. Ben Arden's crew showbacks with usual flair.

Ann Marie Alberghetti opens Dec. 1. *Pit.*

Ciro's, Los Angeles

Miriam Makeba, Tommy Roberts, Evelyn Freeman Trio, Brian Farnon orch (6); $2.50 cover, no minimum.

There's a novelty appeal to Miriam Makeba, sepia singer from South Africa, but she appears to be a better entry for the intimate rooms than for th large rooms like Ciro's.

She's very slim, wears her hair tight against her head—making her look boyish—and was dressed opening night in a tasteful costume resembling a sari. Most startling vocal characteristic is what linguists call a glottal stop—a popping or clicking sound made in the throat—which is apparently a peculiarity of the Xoso dialect in which she sings. (The "X" in that word is the English representation of the sound our alphabet can't spell).

Harry Belafonte's protege, and also a Victor recording pactee, Miss Makeba shows the effects of the calypso master's training, possibly to the detriment of the African material, but it may help in adding commercial variety.

Certainly the most entertaining tunes sh did included an Xoso wedding song and the other African material, whereas she seemed somewhat uncertain in the precise rhythms of th Latin-influenced numbers. That may have been partly because the Brian Farnon orchestra, fine for fox trots, did little as a musical frame for her.

Organist Evelyn Freeman's tri joins Farnon for dance and dinner music and Tommy Roberts sings between acts.

Miss Makeba, though not a crowd-puller for Ciro's, will doubtless be a great asset to Belafonte's touring company which she joins Nov. 12.

She's booked at Ciro's for weeks. *Glen.*

Ritz Carlton, Montreal

Montreal, Oct. 21.

Vicky Autier, Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.

A solid fave in the handsom Ritz Cafe of this inn, songstress-pianist Vicky Autier is currently making her annual appearance and reception is as good as ever.

This time around, thrush intros an almost entirely new songalog while still retaining usual show format of alternating between the piano and touring the floor.

Best of new offerings is her interp of the theme from the film, "Never On Sunday" and the English version of "Give Me You" which had been a Gallic hit with songstress last season. As per, Miss Autier is firm and forthright with the ringsiders without being overbearing and she had a good chance to exhibit her diplomacy on night caught with several gabbers who thought their efforts better than hers. Miss Autier won each round with ease. Chanteuse is glib and chirpy in several languages which gives showmanship a definite plus and she manages to work in last-minute requests without upsetting overall pacing. Her piano antics, which at one time were a big part of her act, have been trimmed and routining as now offered makes for a much improved cafe session.

Backing Miss Autier, who is in until Nov. 8, is the capable music of house 88'er Johnny Gallant and the Paul Notar combo. Between shows, Gallant and Notar alternate to make this one of the most popular dansapation spots in town. *Newt.*

Composer East, N. Y.

Barbara Carroll Trio, Chico Randall Trio; $4 minimum

This far-east 52d St. room, which was once the Diplomat Restaurant and River Club East and shuttered both times after liquor license troubles, has opened again as the Composer East.

Backers have retained boniface Willie Shore for this try. He managed the old Composer where subtle jazz piano stylist Barbara Carroll was often featured, and he's brought her in for the Composer East opening.

The old room, small and dark, was better suited to Miss Carroll's articulate and often sotto keyboard technique, which calls for an attentive aud. In the new setting, she has play over noisy outfronters, who are possibly prompted to chatter by the bigger and brighter layout.

While chancing only one of her soft and sophisticated vocals during the two opening sets, she sticks to the sock, upbeat instrumentals in the trio's (bass and brush drums) catalog.

Even on the less delicate stuff, Miss Carroll has a most distinctive sound, and she augments her sleek good looks with a projection of cheerful absorption throughout for those who care to dig. Her only drawback is a rigidity of style and arrangements, which, however fine execution, have provided few fresh ideas over the years. But this is an act that's still way ahead of the general run of small groups playing the intimate clubs.

Alternate is Chico Randall Trio (see New Act). *Bill.*

Statler-Hilton, Dallas

Dallas, Oct. 28.

Linda Darnell, Thomas Hayward (with Bob Kroll); Earl Humpreys Orch (9); $2-$2.50 cover.

Localite Linda Darnell is home with her new supper club act and it's good. Paired with Met Opera tenor Thomas Hayward, the film star scores with sock material, special music by Bob Kroll and lines by Eli Basse—abetted by adroit staging by Vic Griffin. She left high school here at age 15 for a film career, and was naturally nervous at opening (27) before a hometown cr wd at the plush Empire Room with her nitery act.

Show has been revamped since her June opening in Pittsburgh, and now it's a clincher for any top room. Hayward opens the sh w with an Italian medley of fine airs, introduces Miss Darnell and works easily in-and-out of the show with her. She comes on with a mink stole, discarding it with the line: "That's as phony as I'm going to get; gee, I'm home."

She delivers her fine material in a husky, talky manner and the patter songs meet the people. "I'm Learning" honest admissianent her new forte and she has some slick one-liners—"There are two guys you can't top in a night club, Haig & Haig."

Neatly sheathed in a black and gold gown, Miss Darnell tells of hairdos and makeup with a m sical background of "Anvil Chorus" which she laughs. Nearest to a straight vocal is her rendition of "I Enjoy Being a Girl." She brings on Hayward again and he clicks with "Vesti la Giubba" and swings into "Mack the Knife."

Pair engages in song and comedy sketches for lusty mitting. She ends the 45-minute click bit with a philosophical bit, "We May Never Pass This Way Again," and the serioso bit scores. Bob Kroll, conducting, gets expert assist from the Humphreys band. This crew, with the maestro adding fine vocals, loads the floor with terp addicts.

Show runs to Nov. 9. Freddy Martin's band and revue takes over Nov. 10 for a three-week date. *Bark.*

Riverside, Reno

Reno, Oct. 27.

Phil Ford & Mimi Hines, Patrice Wymore, Starlets (8), Eddie Fitzpatrick Orch (10); $3 minimum.

Ford & Hines clicked solidly here several seasons back when they were still comparative unknowns to the plush niteries—and in this annual repeat they're selling with still greater authority. Format has changed little (there's no good reason to edit the proven stuff), but staging is somewhat tighter and the two include enough new routines and sock lines to keep the complete turn varied from the last time around.

And there's that natural empathy with the couple that reaches the tablers to good and full advantage. In the stage-side things, Miss Hines is infectious with both material and mannerisms, and in tandem with spouse Ford, the comedics come across in superior fashion.

Billed with the duo is Patrice Wymore, who for this Reno-ing, has not only changed clubs (from the Mapes to the Riverside) but has almost completely revamped her entire offering. She's strong on the vocaling and light on the terping for this Reno trek, and commands full attention.

There's less display of the Wymore leg (which causes some speculation) than in prior dates. Decision could result in some toss to the act, what with Miss Wymore in full cover losing some natural appeal by failing to exhibit her beautiful (by any standard) stems.

The comic pair intro with Miss Hines' mimi of a mouse on a bar room floor eating cheese—and be it trite phrasing, she rates the superlatives. Facial contortions are done to perfection, and the vocal impreshes are impressive. On the vocal side, as in the past, she fails to do enough straight stuff—albeit from half-done titles, it's obvious she's in full command of a much-beter-than-average set of pipes.

She proves it on such as "Till There Was You" and "Misty," but declines to go all the way on the serious side. Phil Ford complements in creditable fashion on vocal duos, in the trademarked "Sayonara" offering, and from the piano. And he neatly keeps the pace, be it on the vocal or instrumental. As in the Reno debut, the two work with tablers their obvious first consideration, and it pays handsomely in aud response.

Miss Wymore, in teasing slit gowning, shows more exuberance than in the last time around, and act suggests more thought and rehearsal. It's varied by titles, the chatter is brief but informative, and there seems to be more command of the situation. But, as aforementionel, there is a shortage of display of the terp ability.

On vocal, Miss Wymore is effective with "Gonna Live Till I Die," "Sunny Side of the Street," and "London Town." And she scores well with a sensitive "Scarlet Ribbon" (done to only the accompaniment of an electric music box held in hand), then again with a blues number. It's indicative Miss Wymore is carving herself a notable niche in saloon listings. And justifiably.

Full show is bracketed by the Riverside Starlets in Moro-Landis productions and backed in capably manner by the Eddie Fitzpatrick Orch.

New names due in on Nov. 10. *Long.*

Drake Hotel, Chi

Chicago, Oct. 21.

Joanne Wheatley with Hal Kanner, Jimmy Blade Orch (6); $2 cover.

Flushy Camellia House, which for this season has winnowed some chantoosies from its roster in a diversification move, is finding it can still make hay with certain of its tested chirpers, among them Joanne Wheatley. Her opener packed the room.

It comes out a reasonably diverting turn, thanks to a hefty assist from 88er-arranger (and hubby) Hal Kanner. He's particularly effective on the floor with her, warbling a nice romantic counterpoint.

Miss Wheatley is given to a coyish manner and patter, but combination of her big trained voice and a catalog of standard l'amour titles, mainly, nails desired reaction in this spa. Kanner, however, could rearrange one or two of the tunes with more discretion.

Jimmy Blade's crew, as usual, is plenty efficient backstopping, and cueing tabler dancing. Vicky Autier opens Nov. 11. *Pit.*

Shows on Broadway

Invitation to a March

Theatre Guild presentation of three-act comedy by Arthur Laurents. Staged by Laurents; settings, William Pitkin; lighting, Paul Morrison; costumes, Lucinda Ballard; incidental music, Stephen Sondheim. Stars Celeste Holm; features Eileen Heckart, Madeleine Sherwood, Richard Derr, Jane Fonda, James MacArthur. Opened Oct. 29, '60, at the Music Box Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Camilla Jablonski	Celeste Holm
Lily Brown	Madeleine Sherwood
Cary Brown	Jeffrey Rowland
Deedee Grogan	Eileen Heckart
Schuyler Grogan	Tom Hatcher
Norma Brown	Jane Fonda
Aaron Jablonski	James MacArthur
Tucker Grogan	Richard Derr

Late in the third act of "Invitation to a March," which opened at the Music Box Theatre last Saturday night (29), Celeste Holm comes downstage and delivers playwright Arthur Laurents' message directly to the audience. It's an appeal for non-conformity, and we're back approximately 30 years with Hope Williams in that playroom-refuge in Philip Barry's "Holiday."

Well, not quite. For although "Invitation to a March" is tilting at pretty much the same windmill as Barry did, Laurents has tricked up his comedy a bit, not only with bright lines in something of the Barry manner, but also with a few novel touches, notably having the characters address the audience directly, at the same time being audible to each other. The gimmick simplifies the problem of exposition and also enables the author to comment on situations or have the characters express their motivations.

Of course there's nothing wrong with non-conformity as the theme of a play. There never has been. However, attacks on conformity have become practically a major industry, like General Motors, or a popular fad, like Mah Jong. You might almost say, in fact, that deploring conformity is the modern conformity.

But although its theme is a bromide, "Invitation to a March" is a fairly amusing, if slightly lopsided, play. It has three moderately interesting characters, several mettlesome situations, a good many adroit laugh lines and four skillful performances. It's questionable whether that's enough for Broadway success, but there's probably picture material in the play.

"Invitation" is the Theatre Guild production from which Shelley Winters withdrew during the try-out tour. Miss Holm has taken over the starring role of the unconventional woman who has lived what the author seems to regard a full life, and he's anxious to have us believe that she's enjoyed every minute of it, including having an illegitimate son.

The locale of the yarn is a couple of beach houses on the south shore of Long Island. There are several plot threads. The focal one is apparently supposed to be whether a spirited girl, with an orthodox upbringing but an urge for adventure, will marry the stuffy fiance who invariably puts her to sleep, or chooses romance with the illegitimate, independent-minded lad who kisses her awake.

A secondary story thread involves the unconventional woman's sentimental relationship with the stuffy fiance's father, who sired her illegitimate child in a sand dune seduction on that same stretch of beach 21 summers before. A wrinkle of this situation is the gentleman's still-bitterly jealous wife, who's apparently supposed to be an unsympathetic figure but has most of the laugh lines.

In an ending disconcertingly reminiscent of the old Ginger Rogers picture, "Tom, Dick and Harry," even to the use of a "cute" musical effect, the girl chooses to dance, representing romance and adventure, rather than to march, representing marriage and security, or conformity. And as his own director, Laurents has her actually dance offstage with her young lover—in bare feet, no less. There's also a device of having characters toss handfuls of torn-up multicolored paper in the air, seemingly as an expression of gay abandon.

If that sounds a bit on the whimsy side, let it go at that. But if the ideas in "Invitation" are banal, the dialog is witty and neatly tailored, and the trick of having the characters address the audience is readily acceptable and effective.

Miss Holm is frankly unbelievable as a woman no man ever looked at until the errant husband came upon her taking a sunbath in the nude among the dunes, and she cannot hide a sense of style, even in a shredded strawhat and shapeless beachrobe or the Mother Earth gown she wears in the super-solemn third act. But her expert comedy technique and the contagious gleam in her eye makes the part disarming.

Eileen Heckart plays the corrosively unhappy wife who, ashamed of being seen pregnant in public that eventful summer on Long Island, lurked on a screened porch and spied on the lovers through field glasses, but learns about the illegitimate child in the third act, shortly after her husband does. The part is a break from the usual for Miss Heckart, as she has most of the dryly funny lines, which she whacks unerringly. Possibly because it's supposed to be significant in terms of character, she has to wear a succession of progressively grotesque costumes.

Madeleine Sherwood gives a skillful performance as the girl's ambitious, sweetly acid mother, and Jane Fonda is expressive in a traditional, if ample and rewarding, ingenue role. None of the male characters has much dimension or reality. Richard Derr seems unnecessarily bloodless as the fiance's rich father who supposedly once had vigor enough to sire an illegitimate son.

James MacArthur is acceptable as the youth who turns down a father-come-lately and prefers the ingenue without marriage, but Tom Hatcher is almost pure cardboard as the hidebound fiance. There is also one of those appallingly precocious little boys found only on the stage, this time armed with a drum and played with awesome assurance by Jeffrey Rowland.

The dearth of direction gives the impression that Laurents, in his debut as a stager, lacked not only experience and possibly objectivity, but may have been understandably preoccupied with rewriting, not to mention the recasting of the star role and the necessarily hectic rehearsals.

William Pitkin's two beach house settings are atmospheric and roomy, with an expansive platform on the forestage. Lucinda Ballard's costumes vary from appropriate to hideous. Stephen Sondheim has supplied moody incidental music.

Hobe.

The 49th Cousin

Theatre Guild & George Kondolf presentation of three-act (four scenes) comedy by Florence Lowe & Caroline Francke. Staged by Jack Smight; settings and lighting, Stewart Chaney; costumes, Gene Coffin. Stars Menasha Skulnik, Martha Scott; features Marian Winters, Evans Evans, John Boruff, Paul Tripp, Eli Mintz, Gerald Hiken. Opened Oct. 27, '60, at the Ambassador Theatre, N.Y.; $6.90 top.

Fanny Lowe	Martha Scott
Moishe Golub	Gerald Hiken
Carrie Lowe	Evans Evnas
Tracy Lowe	Marian Winters
Isaac Lowe	Menasha Skulnik
Simon Lowe	Eli Mintz
Rabbi Ansbacher	John Boruff
Mr. Miller	Alfred Leberfeld
Mr. Kronfeld	David Kurlan
Mr. Cronyn	Paul Tripp

Possibly if "The 49th Cousin" were translated into Yiddish, you might almost say back into Yiddish, it might do for Second Ave. Come to think of it, maybe the Florence Lowe and Caroline Francke comedy would be too incredibly hokey even for Second Ave., for it could be argued that it's because of plays like this that there is virtually no Yiddish theatre any more.

In any case, "The 49th Cousin" was presented by the Theatre Guild and George Kondolf last Thursday night (27) at the Ambassador Theatre, which is on Broadway, and therefore hopelessly, embarrassingly unsuitable for such a show. Menasha Skulnik, a noted refugee from Second Ave., is starred in this incredibly corny yarn about an insufferably dictatorial, bigoted, self-righteous, egomanical German Jewish widower and the three spinster daughters he terrorizes.

The former Yiddish actor, with the look of a woebegone, undersized caribou and his uncanny sense of timing, gets a good many scattered laughs with his exaggerated comedy style, but it's all too familiar. Martha Scott is costarred, giving a skillfully straight performance of the oldest daughter who manages her father a bit when she can, helping out her sisters but still remaining dutifully devoted.

Assisting as ably as circumstances allow are Marian Winters and Evans Evans as the younger daughters, Gerald Hiken as an ardent peddlar who captures the youngest girl despite the fact that the old man scorns him as a Russian Jew, John Boruff as a admirably patient rabbi, Eli Mintz as the old tyrant's somewhat resigned younger brother, and Paul Tripp as Harvard-educated school principal who wins the second daughter even though he's a Gentile.

Jack Smight has staged the production with what appears to be routine proficiency. Stewart Chaney has designed a brightly lighted turn-of-the-century interior and Gene Coffin has provided suitable period costumes. Under the title "Sweet and Sour," the script was strawhat-tested a couple of summers ago with Melvyn Douglas as star. Since then, Miss Francke died and Leonard Spiegelgass was brought in to doctor the script, but his name was taken off the show last week, reportedly at his request.

According to one of the advance feature stories about the play in the Sunday drama pages, the character of the tyrannical patriarch is based on Miss Loewe's own father. Things are tough all over.

Hobe.

Stock Review

The Library Raid

Houston, Oct. 13.

Alley Theatre presentation of three-act drama by Frank Gagliano. Staged by Nina Vance; settings, Paul Tremaine; lighting, Harris Milam. Features Wayne Maxwell, Eleanor Wilson. Opened Oct. 12, '60, at the Alley Theatre, Houston; $3.50 top Friday and Saturday nights, $3 top week nights.

Malcolm Seedy	John Wylie
Gerry LaMossa	Ann Williams
David Byron	Robert Wuarry
Smiling Young Man	Wayne Maxwell
Mr. Kupreef	Hal Burdick
Miss MacVicers	leanor Wilson
Mister Crawley	Tom Toner
Connie	Donald W. Janeck

As the third play by New York author Frank Gagliane, "The Library Raid" shows promise. It is a symbolic drama about a hoodlum gang's attempt to seize and destroy the branch of a library in a large city. While motivations are thin and the characterizations inconsistent at times, the author creates terror and shock by the use of small incidents and bits of business.

Wayne Maxwell is outstanding as the always-smiling soft-spoken young hoodlum, one of the two who appear in the library while their gang remains outside in the fog. Eleanor Wilson is excellent as the head librarian who at first opposes violence in dealing with the hoodlums. Hal Burdick is believable as an elderly library patron with most of the comedy lines, although his part seems a bit broad, as does that of Ann Williams, the unknowingly sexy assistant librarian.

John Wylie as a prissy librarian, Robert Quarry as a glib advertising copywriter and Tom Toner as the janitor who has had experience with young delinquents, are well cast. Donald W. Janeck does well in his less demanding role of an expressionless hoodlum.

Nina Vance, producer at the Alley, has done a superb staving job.

Skip.

London Reviews

London, Nov. 1.

The following are the tabulations of the critical reactions to recent London openin

Settled Out of Court, Strand Theatre: four yes-and-no (Conway, Sketch; Richards, Mirror; Shrapnel, Guardian; Smith, Herald), and 14 pans (Barker, News; Bentley, Pictorial; Gibbs, Telegraph; Hobson, S. Times; Levin, Express; F. Lewis, Dispatch; J. Lewis, Reynolds; Muller, Mail; Shepherd, People; Shulman, Standard; Tynan, Observer; Worsley, Financial Times; unsigned, News of the World; unsigned, Times.

This Year, Next Year, Vaudeville: four favorable (Hobson, S. Times; Levi, Express; Shepherd, People; unsigned, News of the World); eight mixed (Bentley, Pictorial; Conway, Sketch; Gibbs, Telegraph; J. Lewis, Reynolds; Shulman, Standard; Tynan, Observer; Worsley, Financial Times, unsigned, Times), and four pans (Barker, News; Muller, Mai; Richards, Mirror; Smith, Herald).

Sorry, No King Cole Review

"I'm With You," a revue starring Nat King Cole, opened a tryout engagement Monday night (31) at the Geary Theatre, San Francisco. Under ordinary circumstances, VARIETY would have carried a review of this show in this issue.

The report will have to appear next week, however, as the following wire from Frisco correspondent Bill Steif, received at press time yesterday (Tues.) explains:

MIDWAY THROUGH NUMBER TITLED "TIGHT SQUEEZE" IN FIRST ACT OF "I'M WITH YOU" PREMIERE, HAD TO TAKE MY WIFE TO HOSPITAL, WHERE FOURTH DAUGHTER WAS BORN 75 MINUTES LATER. WILL CATCH SHOW TUESDAY NIGHT FOR NEXT WEEK'S ISSUE. SORRY. STEIF.

Okay, and congratulations.—Ed.

Shows Out of Town

Wildcat

Michael idd & N. Richard Nash presentation of two-act musical comedy; book, N. Richard Nash; music, Cy Coleman; lyrics, Carolyn Leigh. Staged and choreographed by Michael Kidd; settings, Peter Larkin; costumes, Alvin Colt; lighting, Charles Elson; musical direction, dance and vocal arrangements, John Morris; other arrangements and orchestrations, Robert Ginzler and Sid Ramin. Stars Lucille Ball; features Keith Andes, Edith King, Paula Stewart, Clifford David, Don Tomkins, Howard Fischer, Swen Swenson, Charles Braswell. Opened Oct. 29, '60, at the Erlanger Theatre, Philadelphia; $7.50 top Friday and Saturday nights, $5.40 weeknights.

Jane Jackson	Paula Stewart
Wildcat Jackson	Lucille Ball
Sheriff Gore	oward Fischer
Barney	Ken Ayers
Luke	Anthony Saverino
Countess O'Brien	Edith King
Joe Dynamite	Keith Andes
Hank	Clifford David
Miguel	H. F. Green
Sookie	Don Tomkins
Matt	Charles Braswell
Corky	Bill Linton
Oncy	Swen Swenson
Sandy	Ray Mason
Tattoo	Bill Walker
Cisco	Al Lanti
Postman	Bill Richards
Iner	Marsha Wagner
Blonde	Wendy Nickerson

Lucille Ball, making a long-delayed return to legit, has a robust, bouncing musical vehicle in "Wildcat." Playwright N. Richard Nash makes his musical debut as the author of the unusual book, which not so incidentally provides the tv and film comedienne with a knockout role. Nash is also co-producer of the show.

The Cy Coleman tunes and Carolyn Leigh lyrics are an important asset, with standout songs in the catchy "Give a Little Whistle and I'll Be There," the nostalgic "Tall Hope" and "Far From Home" (both male numbers), and "What Takes My Fancy," "The Liar Song" and "That's What I Want for Janie" (all with Miss Ball taking an effective part).

Another likely hit is "Someday We Dance" (by Clifford David and Paula Stewart). Most of the tunes are in the first act, but there's a rousing dance number, "El Sombrero," boomed over by the star and full chorus in the second act.

Although it's Miss Ball's show, she has major support, notably from Keith Andes as a virile, full-voiced leading man, as well as from David as his resonant pal. Miss Stewart as the heroine's retiring sister, Edith King as a picturesque local character, Don Tomkins as a colorful localite and Howard Fisher as an opportunist sheriff. Co-producer Michael Kidd has staged the show with a fine sense of pace and his choreography is outstanding. Peter Larkin's sets are colorful and ingenious.

The story, located in the southwest in the 1920s, involves a rambunctious gal who's out to find an oil well so she can provide for her younger, partly-crippled sister. The romantic lead is a drilling-gang foreman, whose pal conveniently falls for the sister. The discovery of oil provides an exciting finale.

The main problem with "Wildcat" is cutting—the break-in performance ran over three hours—so prospects for Broadway are bright.

Waters.

Under the Yum-Yum Tree

New Haven, Oct. 27.

Frederick Brisson & Roger L. Stevens presentation of two-act comedy by Lawrence Roman. Staged by Joseph Anthony; settings, Oliver Smith; lighting, Peggy Clark; costumes, Ray Diffen. Features Gig Young, Sandra Church, Nan Martin, Dean Jones. Opened Oct. 28 '60, at the Shubert Theatre, New Haven.

Irene Wilson	Nan Martin
Robin Austin	Sandra Church
Dave Manning	Dean Jones
Hogan	Gig Young
Cab Driver	John McKay

"Under the Yum-Yum Tree" should have the ticket brokers of Broadway smacking their lips for a while to come. Its theme is old hat, but is embellished with bright dialog and expert acting that should score handily.

Something old, something new, something borrowed, plenty blue sums up the play's contents. There's ample of the sort of frank chatter that was once taboo but is now accepted. In this case, it's not only not offensive, but quite funny.

When a girl wants to engage in pre-marital experiment to determine compatibility—or lack of it—the outcome can be either poignant or amusing. In this instance the humor lies in the girl's insistence that the experiment be platonic.

A generally racy pace gives way occasionally to sagging sectors, which can probably be bolstered. Joseph Anthony's staging has artfully correlated dialog with amusing visual bits. The dialog, besides being funny, is incisively observant. As a maiden Broadway legit effort for radio and film scrivener Lawrence Roman, "Yum-Yum" is encouraging.

The playing is excellent. Gig Young registers neatly as a lovable louse who collects rent from hi femme tenants and returns it in philandering trade. Sandra Church is attractive and effective as the experimental bride-to-be.

Nan Martin gives a capital characterization as one of the landlord-wolf's transients and Dean Jones makes a personable may-become husband.

A handsome multi-level setting of a San Francisco Telegraph Hill attic apartment, designed by Oliver Smith and lighted by Peggy Clark, affords interesting playing areas, and there is femme finery designed by Ray Diffen.

The Frederick Brisson & Roger L. Stevens production has a general stamp of quality.

Bone.

Little Moon of Alban

Philadelphia, Oct. 29.

Mildred Freed Alberg presentation of drama by James Costigan. Staged by Herman Shumlin; settings and lighting, Jo Mielziner; costumes, Noel Taylor. Stars Julie Harris; features John Justin, Barbara O'Neil, Robert Redford, Nora O'Mahony, Stefan Gierasch, Liam Clancy, Helena Carroll, Eric Christmas, Neil Fitzgerald, Norman Barrs, Beulah Garrick. Opened Oct. 28, '60, at the Forrest Theatre, Philadelphia; $4.80 top.

Phinney	Liam Clancy
Dennis Walsh	Robert Redford
Patch Keegan	Stefan Gierasch
Lt. Kenneth Boyd	John Justin
Shelagh Mangan	Nora O'Mahony
Brigid Mary Mangan	Julie Harris
Sgt. Reynolds	Norman Barrs
Father Curran	Neil Fitzgerald
Sister Servant	Barbara O'Neil
Sister Martha Kevi	Beulah Garrick
British Soldier	Scott Middleton
Sister Theresa	Helena Carroll
Bertie	Roger Hamilton
Sgt. Peale	Jamie Ross
Pvt. Wigan	Michael Lewis
Sister Barbara	Joyce Sullivan
Doctor Clive	Eric Christmas
Black and Tan	Roy Pritchard
Convalescent Soldier	James Duncan
Sisters	Sadie McCollum, Susan McClintock, Mary Ann Hoxworth

Adapted by James Costigan from his own television script, "Little Moon of Alban" is reminiscent of such early Sean O'Casey dramas as "The Shadow of a Gunman," "Juno and the Paycock" and "The Plough and the Stars." It has the same locale and subject matter, somewhat similar style and feeling and possibly comparable limitations.

The story, set in Dublin during the "trouble" in 1922, involves a bitter-sweet, abortive romance between a saintly Irish girl and the wounded British officer whom she nurses and who, she doesn't at first realize, killed her sweetheart. Although she loves him, the girl decides to devote her life to God, possibly as a nun.

Herman Shumlin's direction is sensitive and sympathetic, and Jo Mielziner has designed an eloquent setting of foggy Dublin streets. Julie Harris gives an exquisitely touching performance as the heroine who first rejects religion upon the killing of her father and brother and then her sweetheart, but finds solace in a renewed faith.

John Justin, an import from London, is outstanding as the Brit-

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English Stratford Signing Actors On 3-Year Options for 2 Groups

London, Nov. 1.

Peter Hall, managing director of the Shakespeare Memorial Theatre, Stratford-on-Avon, is offering contracts to 35 actors on whose services he will have first call for three years. They will be the nucleus of two permanent companies.

One troupe presents the annual Shakespeare season at Stratford-on-Avon, the other will do classical and new plays at the Aldwych Theatre, which will be the Stratford Memorial Theatre's location in London, starting in December.

Already 16 have signed up with Hall. They are artists of all levels, and include Peggy Ashcroft, Dorothy Tuti , Max Adrian, Peter O'Toole, Richard Johnson, Ian Bannen, Eric Porter, Patrick Wymark and Patsy Byrne.

Hall says, "Of , we shall continue to hire many other players, including stars, to appear with the companies on the usual short-term contracts." Contract players will be able to take other work up to 18 months in the three years, when not required by Hall. They will be paid a weekly retainer when not employed by other people.

No details of salaries have been disclosed, but it's thought that the top names will get around $168 a week. Reason for Stratford-on-Avon being able to make this costly splash is partly due to a grant made to the Stratford Memorial Theatre by the Gulbenkian Trust.

Merrick's Page 2 Times 'Amusement Guide' Plug Ousted by 'Official' Bid

David Merrick advertised his six current Broadway productions on page 2 of the N.Y. Times last week under a special "Amusement Guide" heading. The advertisement, set up in the style and type of the regular alphabetical listing in the amusement section, had other Broadway producers burning, on the ground that it tended to give the impression that Merrick's shows were the only entries running.

In counter-move, producer-pressagent Arthur Cantor attempted to place a similar ad in the Times last Monday (31) under an "Official Amusement Guide" heading. The shows he wanted listed were "Tenth Man," of which he's co-producer, and "Miracle Worker," for which he's press-agent. The list was also to include the upcoming "All the Way Home," in which Cantor is involved as both associate producer and pressagent.

The purpose of Cantor's ad order was to carry Merrick' "Amusement Guide" idea to such an extreme that the Times' ad acceptance department would have to refuse both his and Merrick's insertions, which it did. It's also understood that Robert E. Griffith and Harold S. Prince, represented on Broadway currently by "Tenderloi ," "Fiorello" and "West Side Story," intended taking out their own ad under a "Hit Musical Guide" heading.

The six shows given the page 2 promotion by Merrick last week were also included in the other Broadway productions in the regular alphabetical listing on the

(Continued on page 62)

To Quiz Angus Duncan In Stork-Equity Action

Angus Duncan, executive secretary of Actors Equity, is scheduled to be exai ined before trial Nov. 15 concerning the $5,000,000 suit which Sherman Billingsley, owner of the Stork Club, has filed against the union.

The action stems from a wire sent by Duncan in connection with a pre-"Tony" Awards cocktail party April 10. The wire, sent to about 30 Equity members, read, "Wish to make you aware of labor controversy at Stork Club. Prestige of theatre will suffer if our allegiance to labor movement is open to question. Urge you weigh Stork Club invitation most carefully."

Only two of 96 legit players—past Tony winners and the 1960 nominees—attended the party. The labor controversy referred to by Duncan involves Billingsley and the waiters and chefs unions.

Albery to Do 'Miracle' In London This Winter

London, Nov. 1.

Donald Albery, who recently returned from a three-week visit to New York, will produce "The Miracle Worker" in London this season. He plans to send William Gibson's Broadway hit on a tryout tour starting immediately after Christmas, and to bring it to the West End in January. Auditions started last week.

During his New York stay, Albery attended the Broadway openings of three of his London hi , "Irma La Douce," "A Taste of Honey" and "The Hostage." Two others of his West End successes, "Oliver" and "A Passage to India," are scheduled for Broadway production, either this season or next.

Big BTA Season In N'west, Dallas

Portland, Nov. 1.

A record for a legit subscription series in the Pacific Northwest has been set by the Broadway Theatre Leagues of Portland, Yakima, Spokane and Tacoma. A subscription total of 8,528 for the four towns includes 1,559 in Yakima, 2,319 in Spokane, 1,650 Tacoma and 3,000 here.

Tickets for the series, which includes "Pleasure of His Company," "Once Upon a Mattress," "Anderson Trial" and "Fiorello," range from $8-$17.

Dallas' 4 Shows

Dallas, Nov. 1.

Dallas Broadway Theatre League has a four-show season set for the 1,700-seat midtown Memorial Auditorium Theatre. A season-ticket discount sale is in progress, with single seats also being offered now.

The schedule includes "The Andersonville Trial," with Brian Donlevy and Martin Brooks, Nov. 11-13; "Once Upon a Mattress," with Imogene Coca and Edward Everett Horton, Dec. 9-11; "The Pleasure of His Company," with Joan Bennett and Donald Cook, Jan. 27-29 and "J. B.," with John Carradine, Shepperd Strudwick and Frederic Worlock, Feb. 17-19.

The Dallas Broadway Theatre League shows are booked by the Broadway Theatre Alliance, of New York, a subsidiary of Columbia Artists Management.

Mundelein College Bans Meredith 'Ulysses' Bit

Chicago, Nov. 1.

Burgess Meredith nearly called off a scheduled three-performance engagement at Mundelein College here because the Catholic institution objected to the inclusion of James Joyce's "Ulysses" (actually, excerpts from the stage adaptation, "Ulysses In Nightgown") in a program of readings. The conflict was resolved, however, when Mundelein officials agreed to Meredith's compromise, whereby it would state clearly in the printed program that selections from the Joyce work have been "expurgated" by the college.

"An Evening with Burgess Meredith," with Nancy Wickwire and Basil Langton featured, will be presented at the school, as scheduled, Nov. 18-20. A fourth performance has been booked by the Shaw Society, for its membership, Nov. 22 at the Happy Medium Theatre Club here.

TCU Little Theatre Sets Austrian 'Joan of Arc'

Fort Worth, Tex., Nov.1.

"Joan of Arc," by Austrian author Max Mell, will have its U. S. premiere in the Little Theatre at Texas Christian Univ. here next fall. Dr. Walther R. Volbach, chairman of the college's department of theatre arts, has arranged the presentation.

Mrs. Raiberto Cominl, of Southern Methodist Univ. is preparing the English translation.

What'd He Say?

London, Nov. 1.

Department of pending apology? The following item appeared in The Stage, British entertainment weekly.

"Nat Jackley will star in Emile Littler's 'all-laughter' pantomime at Leeds Empire this year, 'Babes In The Wood,' after which the future of the Empire is uncertain."

Fonda May Have 'Choice' Cleanup; No Screen Deal

"Critic's Choice" looms as a potential goldmine for its star, Henry Fonda. He's in for a maximum 15% of the gross, plus 20% of the profits. The profit participation setup includes 10% off the top for his services as star and another 10% as an investor, with a $31,250 stake.

Fonda is guaranteed a weekly salary of $2,500 against 10% of the first $20,000 gross, 12½% of the take between $20,000 and $30,000 and 15% of the weekly gross over $30,000. His deal also stipulates that the show must play a house with a minimum potential capacity of $40,000, which means his weekly salary, if the play were to sellout, would be at least $6,000.

The Otto Preminger production of Ira Levin's play is capitalized at $125,000, with provision for 20% overcall. The backers are in for a 40% cut of the profits, which means a 1% investment is equal to $3,125. The show, which begins its tryout tour Nov. 10 at the Playhouse, Wilmington, is scheduled to open Dec. 14 at the Barrymore Theatre, N.Y.

Preminger reportedly has been trying to purchase the film rights to the play, offering $250,000, plus a percentage. No deal has been set, however.

Joshua Logan had previously owned the legit and film rights to the vehicle, but his busy schedule prompted him to release the property. Preminger picked up the legit rights, but apparently wasn't in position to insist on the inclusion of the film rights.

Legit, Concert, Agents, TV-Radio Production's $290,832,000 in '58

Washington, Nov. 1.

Theatrical presentations, including legit, live radio and tv productions, plus concert and talent ticket agencies, were a $290,832,000 business in 1958, with a total payroll of about $110,000,000, according to the Dept. of Commerce. The figures show a 40.5% increase over 1954, when the last business census was taken.

The Commerce Dept. total includes receipts for Broadway, the road, repertory and stock, live tv and radio production, concert bureaus and talent agencies, ticket brokers and theatre equipment and design revenue, but excluding films, tv and radio sponsorship and cabaret receipts. The census report includes the following categories of total incomes.

Producers of New York and road shows: receipts of $101,040,000 by 392 producers, with an annual payroll of $45,081,000.

Producers of live shows for radio and tv: receipts of $78,385,000 by 557 producers, with an annual payroll of $33,778,000.

Stock and repertory companies: receipts of $14,168,000 by 197 companies, with an annual payroll of $6,694,000.

Talent managers and agents and concert bureaus: income of $48,727,000 by 1,311 individuals and firms, with an annual payroll of $16,140,000.

Ticket agencies: income of $12,703,000 by 179 agencies, with an annual payroll of $4,150,000.

Theatrical and radio-tv employment agencies: income of $5,745,000 by 101 agencies, with annual income of $2,514,000.

Theatrical equipment rental and design: receipts of $3,060,000 by 62 firms, with an annual payroll of $1,070,000.

Soviet playwright **Alexander Korneichuk** arrived from Europe last week on the S.S. Liberte.

Dr. Leo Michel, Broadway Figure, Closes Out Colorful Career at 85

By ABEL GREEN

Dr. Leo Michel, the retired "Dr. Broadway," who died at 85 last Saturday (29) in the Flushing (Queens) Manor Nursing Home, New York, was not only medical advisor but friend and confidante of a range of personalities that included Al Jolson, Vincent Youmans (who, while a patient, literally lived with him), Vernon Duke, Lorenz Hart, George M. Cohan, Paul Whiteman, the Gershwins, Con Conrad (who wrote "The Continental" in Dr. Michel's home), among others.

The famed Baldwin piano, long in his apartment either in The Wyoming on West 54th St. or at 171 West 57th St., Manhattan, now reposes in Jennie Grossinger's personal bungalow at the Catskill resort. It is unique because of the many famed signatures on it, chiefly songsmiths, who not only entertained at Dr. Michel's soirees but actually wrote their songs on it, as witness the Youmans and Conrad instances, among others.

Besides being a legendary Broadway figure, he was a practical physician to the famed and less renowned, and especially the lesser.

He was notably touched when the late George M. Cohan who, upon hearing that Dr. Michel was considering a move to Hollywood in line with the 1929 "Gold Rush" to filmusicals, came to the medico, with a blank check, fully signatured, and told Dr. Michel. "You fill in your own figure, but I don't

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Shelagh Delaney's 'Lion' Reprieved for London

Shelagh Delaney's "A Lion In Love," which folded Oct. 15 in a pre-London tryout in Bristol, will be reprieved in a new production by The English Stage Co. The play will be recast and restaged, probably by George Devine, for a Dec. 21 opening at the Royal Court Theatre, London.

Wolf Mankowitz, who produced the recently-closed presentation, will have an interest in the new edition. Miss Delaney's previous play, "A Taste of Honey," was a hit in London and is currently on Broadway.

'Taffy' Producers Stuck for Loss

Unless a deal is worked out for a new management to take over the production of "Taffy," the four coproducers who originally launched the project will be on the hook for all money thus far spent. The Anne Marie Barlow play, in which Kim Stanley was to have starred, was suspended Oct. 20 while in rehearsal, and tryout dates in Philadelphia and Boston were cancelled.

The management attributed the suspension to an incomplete budget, explaining that $50,000, which had been due in October from the settlement of an estate, was held up by a court order. The venture, which was being co-produced by George Hamlin and Malcolm Wells, in association with John W. Caldwell and Don La Susa, was budgeted at $125,000, with provision for 20% overcall.

The backers, who invested in the show (the exact amount raised has not been disclosed) are not responsible for management's expenditures for production and rehearsal. The amount already sunk into the venture also hasn't been divulged.

According to Hamlin, there's a possibility of a new management taking over the project. A decision on the matter is expected within a week or so. The rights to the play have reverted to the author, but it's figured a deal could be worked out for a new management to acquire any sets and costumes already turned out. That would reduce the original producers' monetary obligation.

The legal complications of the matter are being studied and there's a possibility that if a new management takes over the property an arrangement may be worked out whereby the investment coin, already raised, may be transferred to the new project.

N'western Univ. Testing Robinson-Allen 'America'

Chicago, Nov. 1.

Earl Robinson and Lewis Allen, who previously collaborated on "The House I Live In," have co-authored a musical intended for Broadway, "One Foot In America." It is having an eight-day tryout at Northwestern Univ., opening last Sunday (30) and continuing through next Sunday (6).

The Northwestern drama school had previously done a production of Robinson's folk opera, "Sandhog." Among Robinson's other credits is "The Ballad For Americans."

Yale Drama School Will Open Season With 'Peach'

New Haven, Nov. 1.

The Yale Drama School will open its 1960-61 major production schedule tomorrow (Wed.) through Saturday (5) with "The Flowering Peach." The Clifford Odets play swill be staged by Nikes Psacharopoulos, assistant professor play directing on the Ell faculty.

The Yale Dramatic Assn. will open its season Nov. 25-26 with "Camino Real." The Tennessee Williams drama will be staged by Leland Starnes.

Kerz Won't Sue Lewis On 'Rhinoceros' Advance; Assumes Any Damages

Leo Kerz does not intend bringing any legal action to recover $1,000 advanced to Robert Lewis as a down payment on a $5,000 fee for directing the upcoming Broadway production of "Rhinoceros." Lewis withdrew from the staging assignment when the start of rehearsals, originally scheduled for Oct. 17, was postponed until Dec. 1.

The producer says that if Lewis doesn't return the $1,000, he will reimburse the partnership for that amount rather than allow it to be absorbed by the show. Regarding a report that Lewis intends suing for the balance of the $5,000 fee he was to have received, Kerz has notified VARIETY, "If there should be any action instituted by Lewis against the partnership I shall hold the partnership free from any damages whatsoever, and I personally take over any and all liabilities as a result of such action."

Anent the statement in VARIETY last week that Lewis was to have received a 7½% cut of the net profit on the venture, Kerz explains that 2½% of that was to have been in return for his raising capital. His slice of the profit as director was to have been 5%, in addition to 3% of the gross and the $5,000 fee. Joseph Anthony, who's succeeded Lewis as stager, is getting the same deal as hi predecessor exclusive of the 2½% financing arrangement.

Last week's VARIETY story also erroneously stated that Anthony is contracted to direct "White Alice" this season. That play is scheduled to be staged by Norman Corwin. Anthony, who's director of the incoming "Under the Yum-Yum Tree," has been tagged to stage "Mary, Mary," the Jean Kerr play, which Roger L. Stevens intends producing.

"Rhinoceros" is scheduled to open Jan. 5 at an undesignated Broadway theatre with Eli Wallach, Anne Jackson (Mrs. Wallach), Zero Mostel, Morris Carnovsky and E. G. Marshall heading the cast.

English Group in Rome To Produce 'Third Day'

John Byrne, producer-director of the Play Guild of Rome, is planning a season of productions in the English and Italian languages. The offerings will be presented at the Teatro Servi, Rome, beginning Nov. 25.

Set thus far for the program is "Third Day Comes a Frost," by English playwright Rodney Croome.

Yes, It's True the Lady Nudges; She Likes Him, That Crazy Girl

It may be all right for a producer to snap back at a critic but he'd better leave wives out of it. Walter Kerr, aisle-sitter for the N.Y. Herald Tribune, illustrated the point last Sunday (30) in devoting his regular drama page column to ridiculing Broadway producer Merrick's contention that his reviews are influenced by his wife, author-playwright Jean Kerr, who [illegible] usually with him at the openings.

Merrick, in an interview with Hollywood columnist Sheilah Graham, was quoted as saying of Kerr's reviews, "I feel his wife is responsible for them. There she is, nudging him, making her comments. I know what she's saying, because my friends are sitting next to them and it's odd that her views coincide with his reviews. How can you not be influenced by someone next to you being so vocal?"

[illegible] by-line piece was headlined, "[illegible] True, Sir—She Nudges." [illegible] into a detailed rebuttal [illegible] Merrick's charge, including [illegible] ments as, "First, [illegible] she nudges me all the [illegible] do you know why? She['s] that crazy girl. Surely, [illegible] someone, somewhere has [illegible] well enough to give you [illegible] dig in the elbow. No?

[illegible] the subject of nudges. [illegible] st time in all my years [illegible] a newspaper I found myself seated [illegible] to Brooks Atkinson, who has so recently surrendered his claim to an aisle-seat. In my delight at seeing him, and in what may have been an excess of sparkling good humor, I leaned over and said, wry fellow that I am, 'Nudge me if you see anything you like'. Is it possible that one of Mr. Merrick's friends mistook my wife for Brooks Atkinson? (Mr. Atkinson is on the slight side, and wears a mustache; my wife is tall, and does not."

As for his wife being vocal, "Inside the theatre, and once the curtain is up, she is rather a tyrant about whispers; one peep out of any of Mr. Merrick's closely packed friends and she whirls on them with a stare that makes me glad I am the quiet type, and her husband. Oh, I don't say she's never been guilty of a whisper herself . . . During the premiere of 'Tenderloin,' for instance, she pressed toward me and, in as soft a voice as was consonant with a certain fierceness, said 'Stop biting your fingernails.' She does look after me."

About whether he and his [wi]fe agree on the merits of a sh[ow], the critic remarked, "Mr. Merrick, I don't doubt for a minute that you have friends, and that you station them next to the reviewers. But they are not earning their money, Mr. Merrick. They are playing you false and you'd better look into [it]." Adding that he didn't think his wife's opinions "have any place in this column," Kerr went on to give a rundown of both his and his wife's reactions to the four productions Merrick has presented on Broadway thus far this season.

Regarding the first show, "Vintage '60," he thought it could be dismissed "since almost everyone seems to have disliked it, including Mr. Merrick, who is reported to have posted the closing notice before he'd had time to discover whether anyone wanted tickets or not."

As for "Irma La Douce," [bo]th he and Mrs. Kerr "thought it fun business." Next, "Becket," in which Kerr "expressed considerable enthusiasm," took a beating in a quote attributed to his wife. That was followed by a lengthy report about his wife's dislike of "Taste of Honey," a play Kerr had found to be touching."

In closing Kerr commented "But Mr. Merrick leaves me no choice. I am forced to defend that nice girl from the scurrilous charge that she thinks like a criti[c]."

'Masterpiece' for London, Then Probably Broadway

"Masterpiece," a drama by Gordon Russell and Larry Ward, is due for presentation the week of Jan. 23 at the Royalty Theatre London, with Anton Walbrook as star. The West End firm of Stephen Mitchell and Richard Friedman will present the show, in association with Broadway producers Carroll and Harris Masterson and David Ellis.

Assuming the West End showing is satisfactory, a subsequent Broadway [p]resentation is planned, with Walbrook [in] line to repeat his starring role.

Are Drama Critics Dramatic?

On the old journalistic theory that two is a coincidence and three is a trend, it may be notable that this may be the Broadway season of plays about critics. If that's not remarkable, it's at least [a] switch from two seasons ago, when there was a glut of show with Oriental characters.

First of the upcoming plays about aisle-sitters is "Critic's Choice," the Ira Levin comedy, said to contain thinly veiled portraits of N. Y. Herald Tribune reviewer and stage director Walter Kerr and his playwright-author wife, Jean Kerr. It's being staged and produced by Otto Preminger, and is due Dec. 14 at the Barrymore, N. Y., with Henry Fonda, Gene Rowlands, Virginia Gilmore, Mildred Natwick and Eddie Hodges as principals.

Also scheduled for this season is "Julia, Jake and Uncle Joe," Howard Teichmann's farce adaptation of the Oriana Atkinson book, "Over at Uncle Joe's," dealing with the experiences of the authoress and her husband, N. Y. Times columnist and former drama critic Brooks Atkinson. It is located in Moscow during World War II, when Atkinson was Times correspondent there. Claudette Colbert is to star in the play, but the actor who will portray Atkinson hasn't been set. John Shubert is producing, and Albert Marre is mentioned as possible stager.

Incidentally, Metro's film edition of Mrs. Kerr's bestseller collection of humorous autobiographical sketches, "Please Don't Eat the Daisies," contained characters based to some extent on thos[e] in the book, but according to acquaintances of the couple, th[e] similarity was almost non-existent. Mrs. Kerr has written a new play, "Mary, Mar[y]," to be produced this season by Roger L. Stevens, with Joseph Anthony directing and Barbara Bel Geddes [s]tar, but the authoress having been bitten by the "Daisies" picture, none of the characters is a critic.

(Obviously by coincidence, the Cunar[d] Steamship Line is als[o] e[tt]ing into the critical act, hav[ing] [jus]t put a new line into tran[sa]tlantic service. The [fl]y[in]g ship is the S.S. Orian[a]. Actually, th[e] name is from English historical le[g]end; [it] presumably refers to the present Q[ueen] Elizabeth.)

Possibly because critic[s] are not considered dr[amatic] figur[es] there have been comparitively few plays with legit reviewers as prominent characters. Notable examples were Samson Raphaelson's "Jas[on]," a failure of the 1941-42 season on Broadway, and "Arsenic and Old Lace," Joseph Kesselring's (with an unbilled assist by Howard Lindsay and Russel Crouse) smash farce-melodrama of 1940-41.

In the classic field, of course, is Richard Brinsley Sheridan comedy "The Critic," last presented on Broadway by the Old Vic, duri[ng th]e 1945-46 season, with Laurence Olivier as the satirically-dr[awn] character [of] Puff.

Opera Review

Met's New 'Carmen'

She's Swedish, she's dark-haired and she's Kirsten Meyer, pronounced Mayer, and she's new and provocative Metropolitan Opera "Carmen." That's the verdict [on] the Royal Stockholm [Op]era import who debutted Saturday matinee (29) in Bizet's standard bread-and-butter work.

The new [Carmen is a] [pr]etty good [singing] actress, [by Metropoli]tan opera standards. It [is] possible to argue that she has a certain Nordic way of handling her body and that her shoulders suggest [a] ski jumper. But she [makes t]he role warm and acts it [with more] "relatedness" than [t]ypically is [pro]jected by American mez[zos] who are rather too-elegant for [the role of] the Spanish tramp.

If Miss [Meyer] scored [in] her debut, and this seems clear, the new Met Don Jose, J[on] Vickers, was perhaps even more of an audience favorite. The burly tenor has been upcoming in a variety of roles at the house the past couple of seasons. Vocally he registers, sometimes he fails to look at the woman with whom he [is] playing the scene. As for the difficult pants of the Spanish constabulary of the era he wears them as well as most and manages, unlike Richard Tuck[er], not to look like Napoleon Bonaparte. *Land.*

Germans Going All-Out On New Legit Musicals; Even Adapt 'Krapp's Tape'

Frankfurt, Nov. 1.

Germany, which generally has Beethoven, Brahms, Mozart, Wagner and Richard Strauss coming out of the rafters of its government-subsidized opera houses, is going on a modern opera kick. During the new season, German theatres are stressing modern opera in the buffo style recently revived by such local names as Werner Egk and Rolf Liebermann.

The Essen Theatre has scheduled Bohuslav Martinu's "Mirandolina" and the Dusseldorf Opera is staging Jan Janus' "Servant of Two Masters." Benjamin Britten's "Midsummer Night's Dream" will have its first performance in Hamburg, and Dusseldorf is making plans for the first performance of a new version of Cherubini's "Ali Baba."

Hans Werner Henze's new opera, "Der Prinz von Homburg," has been scheduled for performances this winter in Frankfurt, Darmstadt and Muenster. Other contemporary composers have chosen unusual librettos for their operas. Boris Blacher is staging George Kaiser's "Rosamunde Floris" as a musical, with libretto by Gerhart von Westermann, and the first performance is set for the City Opera in Berlin.

Samuel Beckett's "Krapp's Last Tape" has been turned into an opera by Marcel Mihalovici, and will be done at Bielefeld. Theodor Holtersdorf has picked Friedrich Forster's "Alexander" for adaptation as a musical, with its first performance in Bremen, and Heinrich Riethmueller is making a modern opera of Goethe's "Mitschuldige" ("Also Guilty"), to be done in Wuerzburg.

Zoltan Kodaly's "Adventures of Hary Janos" will be done in Frankfurt, Bohuslav Martinu's "Ariadne" in Gelsenkirchen, Ikuma Dan's Japanese one-act opera, "The Silver Heron," in Kiel, and the German premiere of Kurt Weill's "Down in the Valley" [is] set for Karlsruhe.

Why Ad Execs Get Ulcers

Budweiser in a Brothel? Horrors!—Camel Spieler Smoking Philip Morris? Never!

Broadway has been getting a taste of Madison Ave. bugaboos.

In "Tenderloin," current at the 46th St. Theatre, N.Y., identifiable bottles of Budweiser beer were displayed onstage and served to customers in a bordello. A tieup for the use of the product had been made by the beer firm, but an executive of the company caught the show in New York and, fearing that the appearance of the suds in such a place was bad public relations, he had the ad agency cancel the tieup.

In another instance, the public relations firm of Philip Morris cigarettes turned down a request to supply cigarettes for "Period of Adjustment," which opens Nov. 10 at the Helen Hayes Theatre, N.Y. The reason for the refusal was that James Daly, who's costarred in the play, has for several years been plugging a rival brand, Camel cigarettes, on television and radio. The actor is not identified by name in either the tv or radio spots.

The Philip Morris nix of th[e] "Period of Adjustment" tieup presumably averted a future case of apoplexy when some executive of R. J. Reynolds, which makes Camels, should attend a performance of "Period of Adjustment" and see Daly publicly smoking a rival make, with progr[am] credit for the brand name.

Scheduled B'way Preems

Unsinkable Molly, Wint. Gard. (11-3-60).
Rape of Belt, Beck (11-5-60).
Period of Adjustment, Hayes (11-10-60).
Under Yum-Yum, Miller's (11-16-60).
Advise and Consent, Cort (11-17-60).
All Way Home, Belasco (11-30-60).
Little Moon, Longacre (12-1-60).
Camelot, Majestic (12-3-60).
Send No Flowers, Atkinson (12-3-60).
Critic's Choice, Barrymore (12-14-60).
Wildcat, Alvin (12-15-60).
Do Re Mi, St. James (12-26-60).
Conquering Hero, ANTA (1-5-61).

Dr. Leo Michel

Continued from page 57

want to see you leave all the boys and girls, especially those who can't afford it, behind you." Dr. Michel never left, nor did he cash the check.

His pet cure for singers was "vaseline in the nose," as much psychosomatic as realistic, and he noted that "it always worked with Caruso, who was the biggest baby of all, but so long as I prescribed the vaseline for the nasal tract the great tenor was able always to open at the Met."

Elaine Malbin, the opera singer, was Dr. Michel's niece, but otherwise he played no favorites nor indulged in any proteges.

While in th[e] Flushing nursing home he kept telling Paul Cousmer, the Grossinger's p.a., that "when anything happens to me you must make sure to get VARIETY to thank everybody for having been so nice to me with all those remembrances and thoughts." Dr. Michel was a heart victim and the angina pains, at the last, were quite severe, according to intimates.

Harold Rouse, of Steiner, Rouse & Co., the brokers, is his executor. Dr. Michel's financial position was secure. Although retired the last 10 years he was regular at Grossinger's, where the Michel Cup is an annual trophy. In November 1958 he was the guest of honor at a huge testimonial at the Hotel Astor, on the occasion of his 50th anniversary as a medico, with celebrities in attendance.

Three years ago Dr. Michel's brother, Joseph, 70, and Mrs. Edith Hallock, 63, a wealthy Brooklyn widow, disappeared in Acapulco, Mexico. He assisted the police in proving that it [was] a robbery-murder.

Shows Abroad

Platonov

London, Oct. [illegible]

[E]nglish Stage Co. Ltd., presentation of three-act (five scenes) drama by Anton Chekhov; English version by Dmitri Makaroff. Staged by George Devine and John Blatchley; decor, Richard Negri; lighting, Richard Pilborow; assistant to directors, Kenneth Cavander; music specially composed by Dudley Moore. Stars Rex Harrison. Opened Oct. 13, '60, at the Royal Court Theatre, London; $3 top.

Anna Petrovna	Rachel Roberts
Nikolai Triletski	Ronald Barker
Sergei Voinitsev	Graham Crowden
Glagolyev	Norman Pitt
Vengerovich	Nicholas Selby
Bugrov	[Thom]as Hammerton
Mikhail Platonov	Rex Harrison
Sasha	Mary Watson
Ivan Triletski	Frank Finlay
Petrin	Peter Duguid
Maria Gre[kova]	Rosalind Knight
Sofya	Elvi Hale
Shcherbuk	Jeremy Geidt
Vasili	Morris Perry
Osip	George Murcell
Yagov	James Bolam
Kirill	Peter Bowles
Katya	Susan Engel
Dunyasha	Susan Westerby
Village Pries[t]	Murray Gilmore
Marko	Peter Dugui[d]

Apparently even the best dramatists [can] write bad plays and Chekhov's "Platonov," his earliest attempt at stage writing, is at best no more than a promising beginning to a distinguished career. Yet, as presented for the first time in London, it turns out to provide a fascinating theatrical evening with its odd mixture of tragedy, comedy, farce and melodrama.

With Rex Harrison starring in the title role, it's a cinch to be a sellout in the small capacity Royal Court Theatre, and a transfer for a regular West End run, providing the star is available, should yield handsome returns. Broadway, too, could accept a production of comparable stature.

According to a program note, "Platonov" was written by Chekhov in his early 20's, but was not produced. It remained forgotten until 1920, when the Chekhov family papers were handed over to the Central State Literary Archives in Moscow. Previous printed versions of the play omitted the first act, but it is included in the substantially cut Royal Court production.

Though the author's immaturity as a writer is evident, it is easy to understand why Harrison chose this as the vehicle to mark his return to the West End stage. Stripped of all its trimmings, "Platonov" is nothing more than the portrait of a heel, a schoolmaster as fond of women as he is of vodka. Though married with a child of h[is o]wn, h[e] is readily tempted by [a] widow and a [mar]ried woman, and plans to run off with each.

The atmosphere changes constantly and with breath-taking rapidity. One moment it appears to be developing into profound social satire, but changes suddenly to comedy, then to drama and frequently to farce. Oddly enough, the [c]hanges of mood [are] able [a]nd almost logical.

An outstandi[n]g [fe]ature of th[e] English Stage Co. production [is] the handsome and striking decor by Richard Negri, and the skilful lighting by Richard Pilborow. Of the five different sets, the most effective is a railw[ay] track that provides a melodramatic setting for Platonov's wife's suicide attempt. George Devine and John Blatchley share the credit for th[e] bold, vigorous staging.

Whatever the reservations [there may] be about the play itself, there can be little doubt about Harrison's personal success. Although beard and pincenez glasses fail to make him look authentically Russian, the star skilfully keeps pace with the changing style of the play and never misses a trick. It is not a dominating role, but an important one, and he shares the acting credits with other members of a big cast.

Of the three principal w[o]men, Rachel Roberts, as the widow, gives the most impressive performance. Mary Watson has more limited opportunities as the long suffering wife, but Elvi Hale is thoroughly acceptable as the married woman left in the lurch. Notable in the large cast are Graham Crowden as a cuckolded husband and George Murcell as a petty thief. *Myro.*

Abelard and Heloise

London, Oct. 25.

Arts Theatre Club (in association with A. H. Enterprises Ltd.) presentation of a drama in two acts, by Ronald Duncan. Stars Virginia Maskell and Iain Cuthbertson. Staged by Hugh Hunt; settings, John Piper; music, Thomas Eastwood. Opened Oct. 24, '60, at the Arts Theatre Club, London; $1.75 top.

Heloise	Virginia Maskell
[Ab]elard	Iain Cuthbertson

Two character plays are rarely an easy proposition, but "Abelard and Heloise" is one of the toughest to endure. Though Ronald Duncan has brought some poetry to the writing, it is heavy going from th[e] start, unrelieved in style and occasionally pretentious. It is unlikely to be considered as a commercial prospect for transfer.

The stage is bare apart from tw[o] praying stools in th[e] centre and two writing desks on each side. There is, however, a vivid backcloth, designed by John Piper, which helps to relieve the gloomy scene. It is from the writing desks that the two characters read the letters that passed between them after Heloise went to a nunnery and her husband, Abelard, to a monastery.

Peter Abelard, an Eleventh Century poet and philosopher, was the tutor to Heloise, but after her

(Continued on page 61)

Road Good; 'Advise' $52,533, Wash.; 'Tree' $21,300, N.H.; 'Sun' $41,627, Det.; 'Finger' $37,324, 'Rape' $7,200, Bost.

Business was generally good on the road last week, although there were some weak entries. "Under the Yum-Yum Tree" began its tryout tour nicely in New Haven and "Little Moon of Alban" got off to a fair start in its first three performances in Philadelphi

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Boadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if ny, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Camelot, Shubert (MC-T) (1st wk) ($6.25-$7.50; 1,717; $65,000) (Richard Burton, Julie Andrews). Previous week, $109,927, O'Keefe, Toronto.

Opened last Friday (28) to three favorable reviews (Doyle, American; Hughes, Herald; Maloney, Traveler), two unfavorable (Maddocks, Monitor; Norton, Record) and one yes-no (Durgin, Globe).

Last week, $35,715 with TG-ATS subscription for three performances and one preview.

Five Finger Exercise, Colonial (D-RS) (1st wk) ($4.95-$5.50; 1,685; $47,000) (Jessica Tandy, Roland Culver). Previous week, $27,719 with Theatre Guild-American Theatre Society subscription, Ford's, Baltimore.

Opened here Oct. 24 to six favorable notices (Adams, Globe; Dewar, Traveler; Gaffney, American; Hughes, Herald; Maddocks, Monitor; Norton, Record).

Last week, $37,324.

Rape of the Belt, Wilbur (C-T) (2d wk) ($4.95-$5.50; 1,241; $33,699) (Constance Cummings, Joyce Redman, Peggy Wood). Previous week, $5,952 for four performances. Albert Marre succeeded Alan Schneider as director and the Broadway opening, originally scheduled for today (Wed.) was pushed back to next Saturday night (5).

Last week, over $7,200.

CHICAGO

Fiorello, Shubert (MC-RS) (8th wk) ($5.95-$6.60; 2,100; $71,115). Previous week, $64,586.

Last week, $60,655.

Majority of One, Erlanger (C-RS) (5th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $45,278.

Last week, $44,181.

CLEVELAND

American Shakespeare Festival Theatre Co., Hanna (Rep-RS) (2d wk) ($5; 1,515; $28,000) (Bert Lahr). Previous week, $20,809 with TG-ATS subscription for eight performances of "Midsummer Night's Dream."

Last week, $15,890 with TG-ATS subscription for eight performances of "Winter's Tale."

DETROIT

Raisin in the Sun, Cass (D-RS) (2d wk) ($4.50-$5; 1,482; $38,000) (Claudi McNeil). Previous week, $30,036 with TG-ATS subscription.

Last week, $41,627 with TG-ATS subscri

LOS ANGELES

Destry Rides Again, Philharmonic (MC-RS) (5th wk) ($5.75-$6.50; 2,-70; $79,800) (John Raitt, Anne Jeffreys). Previous week, $72,157 with Civic Light Opera Assn. subscription.

Last week, $68,611 with CLOA ubscription.

Once Upon a Mattress (Hurok), Biltmore (MC-RS) (1st wk) ($6-$6.50; 1,636; $60,000) (Buster Keaton, Dody Goodman). Previous week, around $30,000, Geary, San Francisco.

Last week, almost $24,900 with TG-ATS subscripti

Threepenny Opera, Music Box (MC-RS) (2d wk) ($4.85-$5.50; 784; $26,400). Previous week, almost $21,700.

Last week, nearly $21,800.

MONTREAL

My Fair Lady, Her Majesty's (MC-RS) (5th wk) ($7.32; 1,704; $65,000) (Diane Todd, Michael Evans). Previous week, $57,386.

Last week, $65,744.

NEW HAVEN

Under the Yum-Yum Tree, Shubert (C-T) ($4.80; 1,650; $27,300).

Opened tryout tour here last Wednesday (26) to two endorsements (Johnson, Journal-Courier; Leeney, Register).

Last week, over $21,300 for five performances.

PHILADELPHIA

Little Moon of Alban, Forrest (D-T) (1st wk) ($4.80-$5.40; 1,760; $43,000) (Julie Harris).

Opened tryout tour here last Friday (28) to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $9,859 with TG-ATS subscription for three performances.

Period of Adjustment, Walnut (CD-T) (2d wk) ($4.80-$5.40; 1,340; $35,000) (James Daly, Barbara Baxley, Robert Webber). Previous week, $26,034.

Last week, $35,848.

Unsinkable Molly Brown, Shubert (MC-T) (5th wk) ($6-$7.50; 1,-876; $69,000). Previous week, $64,-156.

Last week, $65,756.

Wildcat, Erlanger (MC-T) ($5.40-$7.50; 1,894). (Lucille Ball).

Opened tryout here last Saturday (29) to two favorable reviews (Gaghan, News; Murdock, Inquirer) and one pan (Schier, Bulletin).

Last week, $8,525 for preem.

SAN FRANCISCO

Show Boat, Curran (MD-RS) (5th wk) ($5.75-$6.50; 1,758; $60,000) (Joe E. Brown, Julie Wilson, Eddie Foy Jr.). Previous week, $58,852 with CLOA subscription.

Last week, $59,125 with CLOA subscription.

ST. LOUIS

Music Man, American (MC-RS) (3d wk). Previous week, $63,865.

Last week, $64,051.

WASHINGTON

Advise and Consent, National (D-T) ($4.75-$5.75; 1,677; $51,529) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Otto Kruger). Previous week, $47,472 for five evening performances and three matinees.

Last week, $52,533.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy). Previous week, $23,356, six-performance split.

Last week, $18,470 for five performances with Broadway Theatre League subscription: Central Sr. High School, Springfield, Mo., Sunday (23), one, $2,860; Municipal Aud., Tulsa, Tuesday-Wednesday (25-26), two, $8,084; Robinson, Little Rock, Thursday-Friday (27-28), two, $7,526.

At the Drop of a Hat, Playhouse (R-RS) (Michael Flanders, Donald Swann).

Last week, initial stanza of tour, $18,911 for six performances: McCarter, Princeton, Tuesday (25), one, $4,245; Playhouse, Wilmington, Wednesday-Saturday (26-29), five, $14,666 with TG-ATS subscription after opening to rave notices (Crosland, Journal; Klepfer, News).

Flower Drum Song (MC-RS). Previous week, $101,735 for 10 performances, State Fair Music Hall, Dallas.

Last week, $52,879 for eight performances: State Fair Music Hall, Dallas, Sunday (30), one; Auditorium, Memphis, Tuesday-Saturday (25-29), seven.

J. B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $17,026 for five performances with TG-ATS subscription, Playhouse, Wilmington.

Last week, $30,243, including guarantees for five performances: Memorial Auditorium, Burlington, Monday (24), one; Lafayette, Buffalo, Wednesday (26), one BTL; Capitol, Binghampton, Thursday (27), one BTL; Bushnell Auditorium, Hartford, Friday (28), one, Rajah, Reading, Pa., Saturday (29), one BTL.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, around $10,-000 for two performances, Veterans Memorial, Providence.

Last week, $32,234 for sever performances with BTL subscription: Paramount, Springfield, Mass., Monday (24), one, $6,092; Strand, Albany, Tuesday-Wednesday (25-26), two, $8,264; Auditorium, Rochester, Thursday-Saturday (27-29), four, $17,878.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $20,403 for five-performance split.

Last week, $26,641 for six performances: High School, Grand Junction, Colo., Sunday (23), one BTL, $5,118; Capitol, Salt Lake City, Monday-Tuesday (24-25), two, $5,541; Fox, Spokane, Thursday (27), one BTL, $6,536; Liberty, Wenatchess, Wash., Friday (28), one, $1,763; Orpheum, Seattle, Saturday (29), one, $7,683.

World of Suzie Wong (D-RS). Previous week, unreported, was $32,613 for eight-performance split.

Last week, $21,405 for seven performances: Paramount, Toledo, Monday-Wednesday (24-26), three, $12,293; Auditorium, Charlotte, Friday-Saturday (28-29), four, $9,112.

Touring Shows

(Oct. 30-Nov. 13)

Advise and Consent (tryout)—Walnut, Philly (1-12).
All the Way Home (tryout)—Shubert, New Haven (10-12).
American Shakespeare Festival Theatre Co.—Shubert, Det. (31-12).
Andersonville Trial—Delmar, Corpus Christie (31-1); Music Hall, Houston (2-3); McAllister, San Antonio (4-6); Civic, Harlingen, Tex. (7); Municipal, Lafayette, La. (9); Memorial, Shreveport (10); New Downtown Municipal, Dallas (11-13).
At the Drop of a Hat—Nixon, Pitt. (31-5); Shubert, Cincy (7-12).
Camelot (tryout) — Shubert, Boston (31-12).
Critic's Choice (tryout)—Playhouse, Wilmington (9-12).
Destry Rides Again—Philhar (31-5); Curran, S.F. (7-12).
Do Re Mi (tryout)—Shubert, illy (7-12).
Fiorello (2d Co.)—Shubert, Chi (31-12).
Five Finger Exercise—Colonial, Boston (31-12).
Flower rum Song—American, L. (31-12).
I'm With (tryout)—Geary, S.F. (31-12).
J.B.—Swaab Hall, University Park, Pa. (30); Keith-Albee, Huntington, W. Va. (31); Palace, Youngstown (2); Capitol, Wheeling (3); Paramount, Toledo (4-5); Indiana U., Bloomington (6); Eastern Illinois U., Charleston (7); Loeb, Lafayette, Ind. (9-10); University Aud., East Lansing (11); Masonic, Muncie, Ind. (12).
Little Moon of Alban (tryout)—Forrest, Philly (31-12).
Love and Libel (tryout)—Royal Alexandra, Toronto (2-5); Cass, Det. (7-12).
Majority of One—Erlanger, Chi (31-12).
Music Man (2d Co.)—Aud., L'ville (31-5); Aud., Dayton (7-12).
My Fair Lady (2d Co.)—O'Keefe, Toronto (31-12).
Once Upon a Mattress (Hurok)—Biltmore, L.A. (31-12).
Once Upon a Mattress (bus-and-truck)—Lyric, Allentown, Pa. (31); Masonic, Scranton (1); Stanley, Utica (2-3); Community, Hershey, Pa. (4-5); Keith-Albee, Huntington, W. Va. (7); American, Roanoke, Va. (8-9); Center, Norfolk (10-12).
Period of Adjustment (tryout)—Shubert, N.H. (31-5, moves to N.Y.).
Pleasure of His Company—Orpheum, Seattle (30); Paramount, Portland, Ore. (31-1); Queen Elizabeth, Vancouver (2); Temple, Tacoma (3); Capital, Yakima (4); State College, Chico, Cal (6); Civic, San Jose (7); Strand, Modesto, Cal. (8); Memorial, Sacramento (10-11); High School, Stockton (12).
Raisin in the Sun—Hanna, Cleve (31-12).
Send Me No Flowers (tryout)—Ford's Balto (9-12).
Show Boat (Civic Light Opera Assn.)—Curran, S.F. (31-5, closes).
Threepenny Opera (2d Co.)—Music Box, L.A. (31-12).
Under the Yum-Yum Tree (tryout)—National, Wash. (31-12).
Wildcat (tryout)—Erlanger, Philly (31-12).
World of Suzie Wong—WVUE, Richmond (31-3); Aud., Greensboro, N.C. (4-5); Tower, Atlanta (8-12).

LONDON SHOWS

(Figures denote opening dates)

Abelard & Heloise, Arts (10-24-60).
Comedy's Prayer, Saville (12-8-59).
And Another Thing, Fortune (10-6-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Brides of March, St. Martin's (7-13-60).
Caretaker, Duchess (4-27-60).
Flings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Last Joke, Phoenix (9-28-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-27-60).
Mousetrap, Ambassadors (11-25-52).
Mr. Burke, Mermaid (10-6-60).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Passage to India, Comedy (4-20-60).
Playboy W. World, Piccadilly (10-12-60).
Platonov, Royal Court (10-13-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-18-58).
Sive, Lyric, Hammersmith (10-24-60).
Sparrers Sing, Th're Royal E. (8-24-60)
Suzie Wong, Prince Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
This Year, Next Year, Vaude (10-20-60).
Tiger & Horse, Queen's (8-24-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Aldwych (2-24-60).
West Side Story, Majesty's 12-12-58).

OPENINGS

Eve With Jeanmaire, Royalty (11-2-60).
Way to the Tomb, Arts (11-2-60).
Chin-Chin, Wyndham's (11-3-60).
Toys in Attic, Piccadilly (11-10-60).
Progress Park, T're Royal E. (11-16-60).

CLOSED

Candida, Wyndham's (6-13-60).
Pieces of Eight, Apollo (9-23-59).
Visit, Royalty (6-23-60).

B'way Sags, But Some Shows Climb; 'Cousin' $20,011 in 6, 'Hero' $31,863; 'Hostage' $28,404, 'March' $9,091 (2)

Business dived last week for most shows, with the drop running as high as nearly $16,800 for one musical. The downward trend was reversed by "Bye Bye Birdie," "Face of a Hero," "Hostage" and "Taste of Honey," all registering substantial increases. Although "Birdie" climbed above its capacity take of the previous week at the Martin Beck Theatre, it failed to go clean at the 54th St. Theatre.

The sellouts last week were "Becket," "An Evening with Nichols and May," "Fiorello," "Sound of Music" and "Tenderloin." Theatre party commissions reduced the "Becket" and "Tenderloin" grosses.

The League of N.Y. Theatres decided last week to end the experimental 7:30 Wednesday night curtain and all Broadway shows, except for the Nichols & May offering, which starts at 9 p.m., will ring up at either 8:30 p.m. or 8:40 p.m. tonight (Wed.).

The downtown Phoenix Theatre, however, will continue the Wednesday night 7:30 curtain.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity grass and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Becket, St. James (D) (4th wk; 29 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week, $57,425.

Last week, $58,706 with parties.

Best Man, Morosco (CD) (30th wk; 232 p) ($6.90-$7.50; 999; $41,-000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $40,744.

Last week, $40,535.

Bye Bye Birdie, 54th St. (MC) (28th wk; 216 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $57,792 at the Beck.

Last week, $58,933.

Evening With Mike Nichols and Elaine May, Golden (R) (3d wk; 25 p) ($6.90-$7.50; 773; $30,439). Previous week, $31,440.

Last week, $30,552.

Face of a Hero, O'Neill (D) (2d wk; 12 p) ($6.90-$7.50; 1,076; $45,-052) (Jack Lemmon, Albert Dekker, James Donald, George Grizzard). Previous week, $26,009 for four performances and two previews.

Last week, $31,863 with parties.

Fiorello, Broadhurst (MC) (48th wk; 380 p) ($8.35-$9.40; 1,214; $58,-194). Previous week, $58,616.

Last week, $58,486.

49th Cousin, Ambassador (C) (1st wk; 4 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott).

Opened last Thursday (27) to one favorable review (Chapman, News) and six unfavorable (Aston, World-Telegram; Coleman, Mirror; McClain, Journal-American; Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $20,011 for four performances and two previews.

Gypsy, Imperial (MC) (69th wk; 543 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $59,881.

Last week, $51,690.

Hostage, Cort (CD) (6th wk; 47 p) ($6.90-$7.50; 1,155; $40,000). Previous week, $21,698.

Last week, $28,404. Moves Nov. 14 to the Barrymore.

Invitation to a March, Music Box (C) ($6.90-$7.50; 1,101; $40,107) (Celeste Holm).

Opened last Saturday (29) to two favorable notices (Chapman, News; McClain, Journal-American), two yes-no (Kerr, Herald-Tribune; Taubman, Times) and three unfavorable (Aston, World-Telegram; Coleman, Mirror; Watts, Post).

Last week, $9,091 for preem and one preview.

Irma La Duce, Plymouth (MC) (5th wk; 36 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $49,106.

Last week, $49,077.

La Plume de Ma Tante, Royale (R) (98th wk; 779 p) ($8.05; 1,050; $44,500) (Robert Dhery). Previous week, $40,784.

Last week, $37,008.

Miracle Worker, Playhouse (D) (53d wk; 420) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $35,919.

Last week, $34,723.

Music Man, Broadway (MC) (149th wk; 1,184 p) ($8.05; 1,900; $73,850). Previous week, $43,881. The musical is not on twofers as erroneously reported in VARIETY last week.

Last week, $38,482.

My Fair Lady, Hellinger (MC) (241st wk; 1,919 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $56,773.

Last week, $50,968.

Sound of Music, Lunt-Fontanne (MD) (47th wk; 372 p) ($9.60; 1,407; $75,000) Mary Martin). Previous week, $75,944.

Last week, $75,941.

Take Me Along, Shubert (MC) (50th wk; 392 p) ($8.60-$9.40; 1,453; $64,000) (Walter Pidgeon, William Bendix, Eileen Herlie). Previous week, $57,709.

Last week, $40,938. Sidney Blackmer succeeds Pidgeon next Monday (7).

Taste of Honey, Lyceum (D) (4th wk; 31 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $23,562.

Last week, $24,704.

Tenderloin, 46th St. (MC) (2d wk; 16 p) ($8.60-$9.50; 1,342; $65,-331) (Maurice Evans). Previous week, $61,999.

Last week, $62,802 with parties.

Tenth Man, Booth (D) (51st wk; 399 p) ($6.90-$7.50; 807; $32,000). Previous week, $22,058.

Last week, $20,124.

Thurber Carnival, ANTA (R) (8th wk; 64 p) ($6.90-$7.50; 1,185; $49,178) (Paul Ford, Peggy Cass). Previous week, inadvertently underquoted, was $25,658 with twofers. Alice Ghostley will pinchhit from next Friday (4) through Nov. 16 for Miss Cass, who's going to Honolulu and Hollywood with the Jack Paar tv show.

Last week, $21,606 with twofers.

Toys in the Attic, Hudson (D) (35th wk; 272 p) ($6.90-$7.50; 1,065; $39,600) (Jason Robards, Jr., Maureen Stapleton, Irene Worth). Previous week, $25,630.

Last week, $24,013.

Wall, Rose (D) (3d wk; 23 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $25,856.

Last week, $22,018.

West Side Story, Alvin (MD) (26th wk; 201 p) ($8.05; 1,453; $55,194). Previous week, $39,259 with twofers at the Winter Garden.

Last week, $33,742 with twofers.

Opening This Week

She Stoops to Conquer, Phoenix (C) ($4.60; 1,150; $29,382).

Phoenix Theatre revival of Oliver Goldsmith play; opened last night (Tues.).

Unsinkable Molly Brown, Winter Garden (MC) ($8.60-$9.40; 1,404; $68,000).

Theatre Guild and Dore Schary presentation of musical with music and lyrics by Meredith Willson and book by Richard Morris; opens tomorrow night (Thurs.).

Rape of the Belt, Beck (C) ($6.90-$7.50; 1,280; $49,500) (Constance Cummings, Joyce Redman, Peggy Wood).

Harriet Parsons, Charles Hollerith Jr. and Paul Vroom; in association with Spice Wood Enterprises, presentation of play by Benn W. Levy; opens next Saturday night (5).

Other Broadway Theatres

Atkinson, Barrymore, Belasco, Hayes, Longacre, Majestic, Miller.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a will o' the wisp marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme executive male, 50-60, callous male, 30-35. Mail photos and resumes c/o above address.

"Assignment In Judea" (D). Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515); associate producer, Eric W. Gates. Available parts: woman, 30's; girl, 17-18, attractive; man, 40-50; man 25-30. All are featured roles. Apply though agents only, c o above address.

"Carnival" (formerly "Carrot Top") (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: title role, girl singer-dancer, 18-22; dog act, goat; donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; made concertina player. Mail photos and resumes, c o Michael Shurtleff, above address.

"Come Spring" (C). Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: two boys, 12-13, one Negro and one white; white girl, 16; white girl, 23; two character men, 40's, one Negro and one white Negro character woman, 70's, grandmother. Mail photos and resumes, c o above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30, and 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c o Michael Shurtleff, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; three men, 25-35, husky; two women, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c o above addr .

"Once There Was A Russian" (C). Producers, Leonard Key, Morton Segal & Kenneth Schwartz, in association with Mel Howard (120 E. 56th St., N. Y.; PL 2-4190). Accepting photos and resumes of character men and women, through agents only, c o above address.

"Queen and the Rebels" (D). Producers, Marilyn Shapiro, Michel Bouche, Mark Shoenberg (65 C.P.W., N.Y.; TR 3-1480). Available parts: European general, 50-60; his swinish aide, man, 20's, opportunist, foppish manner. Mail photos and resumes, c o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos nd resumes to above address.

"Take Me Along (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a character actress, 35-45, who also sings. Mail photos and resumes, c o Michael Shurtleff, above address.

"The Explainers" (R). Producer, John Lotas (156 W. 44th St., N.Y.; CI 5-0930). Parts available for young male and femme performers, comedy experience preferred. Mail photos and resumes, c o above address.

"Thracian Horses" (D). Producers, Chandler Warren & William S. Boal (125 Riverside Drive, N.Y.; TR 3-8671). Available part: man, 30's, viril. Mail photos and resumes c o above address.

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N. Y.; OX 5-3783). Available parts: girls, 17-30, Hawaiian types; men of various ages, mainly 20's-30's, Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes through agents only, c o Carl Sawyer, above address.

"The Count of Ten" (MC). Producer, Bsuby Berkeley (c/o Bobrow, Handman & Katz, 666 5th Ave., N. Y.; JU 6-1144). Available parts: man, 25, tall, good-looking; woman, 22-28, sophisticated, attractive; intense man, 30; femme blues singer, 26; suav man, 38; likable character man 40-55; flashy m , 45; gold-digging femme, 35; operatic woman, 50; Irish man, 48; portly, humorous man, 48; gossipy w man, 38; character man, 60; small character man, absent-minded, intense; sports writers; character man, drunk; two patrolmen; bartender; stage doorman; messenger boy; city policemen; bum; cab driver; tight f pedestrians; thugs. Mail photos nd resumes to Busby Berkeley, c o above address.

"Whole Darn Shooting Match" (C). Producer, Anthony Parella (230 W. 54th St., N. Y.; CI 6-8538). Available parts: man, 26, handsome, enthusiastic, Ivy Leaguer; girl, 21, striking brunette, quick, alert; girl, 25, sharp features, shrewish; man, 60, New England philosopher type; boy, 19, obnoxious, smark aleck. Mail photos and resumes, c o ve address, preferably through agents.

OFF-BROADWAY

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (112 W 72d St., N.Y.; EN 2-4800). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; elderly matron type; three very bad ballerinas; several bits and extras. Mail photos and resumes, c o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.

"Christopher Columbus" (MC). Producer, Federated Productions (157 W. 57th St., N. Y. Parts available for several male and one femme character actors with musical and dance backgrounds. Mail photos and resumes, c/o above address.

"Cicero" (D). Producers, Norman Seaman, Winston Sharples Jr., Ben Tarver (516 Fifth Ave. N.Y.; YU 6-9178). Available rts: woman, 40, shrewish; man, 20's, handsome, naive; wom , 35, attractive, hard; man, 30's, military; man, 35-40, strong, ristocratic; several young male and femm walk-ons. All should look Roman. Mail photos and resumes, c o above address.

"Detective Story" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions next Sunday (6), at 5-10 p.m.; Monday (7) nd Tuesday (8), at 10 a.m.-4 p.m., at Judson Memorial Church (55 Washington Sq. South, N. Y.) Some bits and walk-ons to non-Equity members. Script available at the Dramatists Play Service Inc. (14 E. 38th St., N. Y.).

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N. Y.; WA 9-4978). Available parts: character man, 45-50, British accent; several understudies. Mail photos and resume. c o Morrison, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.

"King of the Dark Chambers" (D). Producer, Van Joyce, in association with Patricia Newhall o Pilgrim Productions, 242 W. 4th St., N.Y.; CI 5-9541). Auditi as next Sunday (6) at 6-10 p.m., at above address, for male and femme dancers who also sing and act; Negro man, tall, majestic, deep bass voice; man, 30's, dynamic, with dance background.

"Leave It To Jane" (MC). Producers, Joseph Berlin & Pet Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Sleep of Prisoners" (D). Producers, Michael Ross & Manheim Fox (510 Madison Ave., N.Y.; EL 5-5633). Available parts: man, 20-25, slight, witty; man, 20-25, tall, muscular; man, 30's, 5 feet, 10 inches tall, stocky, kindly; man, 50's wise, affection . Mail ph nd resumes, above address.

"Squaring The Circle" (C). Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker (c/o Reddick, 3435 Giles Pl., N.Y.), director, Reddick. Available parts: ingenue, cute, babyish; ingenue, warm, feminine; three men, 20's, one over six feet tall, athletic; one character man; a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Tattooed Countess" (MC). Producer Richard Barr (c/o Cricket Theatre, 162 Second Ave., N. Y., OR 4-3960). Available parts: soprano, 35-40, attractive leading lady; baritone, 18-22, strong, sensitive; bariton, 50, debonair. Mail photos and resumes, c o above address.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y.; FL 7-7209). Available parts: character man, 45-50; w man, 25-35, attractive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; 75, dignified Austrian, woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Torchbearers" (C . Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions today (Wed.), at 10 a.m.-5 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.). All applicants must bring Equity membership cards. Script available at Samuel French Inc. 45th St., Y.

"Tree Grows in Brookly " (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character , 50; girl, 12. Mail photos and resumes, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, tiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, co - medienne, must sing and dance, well proportioned; man, 30's, stool-pigeon type, m st sing; man, 40's, humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c o above address.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c o above address.

TOURING

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts vailable for several male and femme Negro variety performer.. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520 Available parts: four femme dancers, 5 feet, 4 inches-to 5 feet, 6 inches tall, two must be good commediennes, all must act; man, 5 feet, 4 inches-to 5 feet, 7 inches tall, good actor, must dance; sopra o, 5 feet, 8 inches-to 5 feet, 10 inches tall, blond, good actress; baritone, good actor; two femme dancers who will strip. Auditions tomorrow (Thurs.), 3 p.m., Royale Theatre (242 W. 45th St., N.Y.).

"Sound of Music" (MD). Producers, Rogers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c o Edward Blum, above address. Script ublished by Random House, available at book-st .

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c o casting director at above addr

SHOWS IN REHEARSAL

BROADWAY

"All the Way Home" (D). Producer, Fred Coe (234 W. 44th St., N. Y.; OX 5-9262).

"Critic's Choice" (D). Producer, Otto Preminger (39 W. 55th St., N.Y.; CI 5-2211).

"Do Re Mi" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520).

"Send Me No Flowers" (C). Producer, Courtney Burr (58 W. 57th St., N. Y.; CI 5-9151).

The Conquering Hero" (MC). Producer, Robert Whitehead (165 W. 46th St., N. Y.; PL 7-5100).

OFF-BROADWAY

"Dream Play" (D). Producer, John Bowman (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515).

"Hedda Gabler" (D). Producer, David Ross (c/o Fourth Street Theatre, 83 E. 4th St., N.Y.; AL 4-7954).

"Marcus in the High Grass" (D). Producers Stella Holt, Carl Salmaggi & George White (c/o Greenwich Mews Theatre, 141 W. 13th St. N. Y.; CH 2-3550).

"On the Way to Capetown" (D). Producer, Marshall Young (c/o Lunt-Fontanne Theatre, 205 W. 46th St., N. Y.; JU 6-5555).

"Whisper To Me" (D). Producer, Manya Starr (1 Gracie Sq., N. Y. LE 5-2559).

Industrial

Jack Morton Productions. (633 Madison Ave., N. Y.; PL 9-6151). Auditions for male and femme singers; comedian; character actress. . 4, at 11 a.m.-5 p.m., at Columbus Circle Studios (981 Eighth Ave., N. Y.); Nov. 5, at 11 a.m.-5 p.m. at Variety Arts Studios (225 W. 46th St., N. Y.).

Opera

"Bartleby." Producer, Richard Barr (c/o Cricket Theatre, 162 Second Ave., N.Y.; OR 4-3960). Available parts: baritone, 30's, warm, understanding; character baritone, 35-40; character tenor. All must have trained voices. Mail photos and resumes, above address.

Television

"Camera Three", (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramati talent, c o above address. No duplicates.

King Variety Shows. Producer, George King (117 W. 46th St., N.Y.; CI 7-1744, Room 202). Accepting photos and resumes of male and femme musical variety performers, daily except Sunday, 2-7 p.m., above address.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y., PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

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Shows Abroad

Continued from page 58

Abelard and Heloise

uncle, a pillar of the church, discovered they had married secretly, he had the husband castrated and the couple retired from the world. The correspondence, freely translated by the author from the Latin, describes in searching and overdramatic terms the frustrations experienced by their separation, until Heloise eventually found solace in God.

As if overawed by the occasion, both Virginia Maskell and Iain Cuthbertson overdo the dramatics their recitation of the letters. From a theatrical point of view, at least, they are fighting a losing battle, as the treatment prohibits any intimacy between them and each in turn delivering monologs, some running more than 10 minutes.

There is occasional relief provided between the monologs by Thomas Eastwood's music, played by a string trio. Productions of this character offer the minimum of scope for the director, but within the limitations Hugh Hunt has done an acceptable job. *Myro.*

Genousie

Paris, Oct. 2.

Theatre National Populaire presentation of comedy in two acts (17 scenes) by Rene De Obaldia. Staged by Roger Mollien; sets and costumes, Raymond Guerrier; music, Georges Delerue. Features Maria Mauban, Roger Mollien, Zanie Campan, Jean Rochefort. Opened Oct. 1, '60, at the Theatre Recamier, Paris; $1.80 top.

Irene	Maria Mauban
Christian	Roger Mollien
Philippe	Jean Rochefort
Tubereuse	Zanie Campan
Yvier	Geo. Wallery
Suff	Georges Audoubert

A new playwright with a flair for satire and offbeat fancy is revealed in this play at the experimental, state-subsidized Recamier Theatre, under the aegis of Jean Vilar's Theatre National Populaire. "Genousie" is too slight and mannered for export, except possibly for off-Broadway, although it may have an okay reduced prices here.

The story involves a young poet and a playwright's wife, and their wish-fulfillment dream-sequence romance. When the scene reverts to reality the couple exchange a look indicating the dream could come true. The play's title refers to the heroine's mythical homeland.

The satire of the intelligentsia is good, and there are winning shafts of tenderness, but the play lacks substance, although it is neatly directed and acted. *Mosk.*

Un Mandarino per Teo

(A Mandarin for Teo)

Rome, Oct. 11.

Garinei-Giovannini presentation of a two-act musical comedy, by Pietro Garinei and Sandro Giovannini, songs by Kramer. Staged by the authors; sets and costumes, Coltellacci; choreography, Donald Saddler. Stars Walter Chiari, Sandra Mondaini, Ava Ninchi, Alberto Bonnucci, Riccardo Billi; features Carlo delle Piane, Annie Gorassini, Chum Kem, Anne Marie Delos, Corrado Olmi, Wells Twins, Alfredo Censi, Angelo Pericet. Opened Oct. 10, '60, at the Sistina Theatre, Rome; $6 top.

Teo Broscl	Walter Chiari
Rosanella	Sandra Mondaini
Aunt Gaspara	Ava Ninchi
Lucio Feri	Alberto Bonnucci
Ignazio Fumoni	Riccardo Billi
Man in white	Corrado Olmi
Man in black	Angelo Pericet
Fracassoni	Alfredo Censi
Nita Ceervolet	Anne Marie Delos
Plumber	Carlo delle Piane
Chinaman	Chum Kem
Blond Angel	Annie Gorassini

Dancers: Maureen Lesley, Norma Day, Elizabeth Roland, Gill Verne, Belle Kelly, Brigitte Kirfel, Liane Wells, Rosemarie Wells, Anneleine Witkamp, Beverly Fuller, Ottavio Possidoni, Ennio Sammartino, Alberto Uzan, Renzo Marra, Gildo Fossati, Sergio Fadini, Livio Ceserani, Luciano Tacconi, Germano Moruzzo, Renato de Montis.

Pietro Garinei and Sandro Giovannini have another hit, and so does comedian Walter Chiari, in "Mandarin for Teo." The show is a decisive step forward in the authors' attempt to sell the difficult Italo public, long doting on banal and empty, if extravagant and superficially dazzling revues, the concept of Yank-styled story-lined musical comedies. This is the producer-author team's smoothest and most accomplished effort to date, an example of intelligent writing and production teamwork, with acting, music, dances, sets, costumes and lighting all first-rate.

The Faustian plot involves a film studio extra who is given a chance by two mysterious visitors to become a millionaire merely by pressing a button on a box. The catch is, or so he's told, that the act will kill a Chinese mandarin who will then turn over his fortune to the extra.

Chiari is his usual buoyant self in knitting together the plot skeins as the extra, while Sandra Mondaini is fine as femme lead, also putting across several Kramer songs winningly. Riccardo Billi, Alberto Bonnucci, and Ava Nichi give the couple solid backing, especially Miss Ninchy, who has some of the best lines as a retired chorus gal. The femme line, all imports, is a stunning array.

Kramer's songs are likeable and functional, with "Svegliati, Amore" ("Wake up, Love") perhaps the catchiest. There are fewer dances in this show than most, but Donald Saddler makes the most of these opportunities. Coltellacci's sets nd costumes confirm his top rank in this country. *Hawk.*

Christobal de Lugo

Paris, Oct. 1.

Roger Dornes presentation of drama in two acts, by Louis Masson. Staged by Bernard Jenny; sets and costumes, Christiane Coste. Features Alain Saury, Anne Caprile, Alain Mottet. Opened Sept. 28, '60, Christobal ..... Alain Saury
Antonia ..... Anne Caprile
Ganchoso ..... Alain Mottet
Peralta ..... Emilio Carrer
Urrac ..... Gabrielle Doulcet

This is a medieval morality play in format, about damnation and salvation. However, it is overcharged in writing and execution and it lacks the true violence and dedication that might make its period acceptable. It rarely achieves a true symbolic flair and seems a shaky entry here, with foreign chances dubious.

In the first part the title character, a carousing Spanish nobleman, who has driven a friend to suicide, takes up with riffraff and betrays a woman who loves him. He is suddenly inspired to become a priest after accidentally killing an old crone who has snatched a crucifix his mother had given him as a child.

In the second part the holy man is called to the bedside of the woman he defiled, now a leper doomed to damnation. He takes her disease upon himself and later dies at peace, while his skeptical follower is killed by a mysteriously silent man with a dog's head, apparently the Devil's representative.

Loys Masson has written this as a raucous picaresque, blasphemous and violent yarn, but the words, acting and production fail to convey the aura of the middle ages. The first part is overwritten and loses force, but the second is more plausible. Tatty scenery is a drawback. *Mosk.*

La Logeuse

(The Landlady)

Paris, Oct. 7.

Georges Herbert & Pierre Franck presentation of a comedy in three acts, by Jacques Audiberti. Staged by Pierre Valde; sets and costumes, Daniel Lourdour. Features Lila Kedrova, Jean-Roger Caussimon, Vera Norman, Jacques Duby, Rene Dary. Opened Oct. 6, '60 at the Theatre De L'Oeuvre, Paris; $3 top.

Cirque	Lila Kedrova
Tienne	Jean-Roger Caussimon
Crista	Vera Norman
Mr. Cirque	Rene Dary
Antoine	Jacques Duby
Policeman	Jean Grualt
Young man	Pierre Bonnet
Gregoire	Jean-Jacques Steen
Flugelman	Pierre Tamin
Pierre	Andre Var

Jacques Audiberti, who has a flair for unusual plays, has come up with a comedy of satirical symbolism. Though sustained by good acting and production, it appears somewhat obscure and strained for Broadway, but could be an off-Broadway novelty.

The piece is about a forceful boarding housekeeper who bewitches her family and roomers into following her advice. She has turned her husband, a promising diplomat, into a ladies' hatmaker, her daughter into a suicidal madcap and her son-in-law into a thief.

A psychiatrist has sent her away, but she returns to demonstrate that all her victims missed her and wanted to be the helpless, pathetic people she made them. Even the psychiatrist enters the menage as a housekeeper.

Various meanings can be read into the play, but it is at best mordantly effective. Lila Kedrova does a fine job as the monstrous yet almost appealing landlady, and crisp direction and simple suggestive sets also help. *Mosk.*

Len Waylan has discontinued production of "Fair Sex," which he was to have brought to Broadway this season.

Book Stocks

(*As of Oct. 25, 1960, closings*)

Allyn & Bason (OC)	23	+ 1
American Book (AS)	45½	+ ½
Book of Month (NY)	19⅛	+ ⅛
Conde Nast (NY)	10¾	+ 1⅜
Crowell-Collier (NY)	32¼	
Grolier (OC)	37½	+ 4½
Harc't, Brace (OC)	36¾	
Hearst (OC)	12¼	— ⅛
Holt, R&W (NY)	47½	+ 3¼
L.A. Times Mirror (OC)	23½	
Macfadden (AS)	8⅞	
Macmillan (OC)	50	
McCall (NY)	30⅛	+ ¾
McGraw-Hill (NY)	89	+ 2½
Prentice-Hall (AS)	32¼	— 1
Ran'm House (OC)	28¼	— 3¾
H. W. Sams (M)	33½	— 1½
Time Inc. (OC)	60¾	+ 1¼
Western Pub (M)	60¾	— ¼
World Pub (M)	13½	— ¾

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest
Note: Midwest and the-Counter quotes are Bid prices.

Off-B'way Review

Don Juan in Hell

William Gyimes presentation of the epilogue from George Bernard Shaw's "Man and Superman." Directed by Hugh Whitfield; scenery and lighting, Margorie Schaper. Opened Oct. 3, '60, at the Jan Hus House, N.Y.; $3.90 top Friday and Saturday nights, $2.50 weeknights.

Ana	Gladys Holland
Don Juan	James Forster
Devil	Bill Zuckert
Statue	Carl Low

Hugh Whitfield, the director who earlier this season set a record of some sort by demolishing all the wit and energy of Shaw's "Man and Superman," has outdone himself with an inept, obtuse edition of "Don Juan in Hell."

Not that the director deserves entire rap for this fiasco. His accomplices include a whipped-cream Ana who accomplishes the difficult transition from old age to youth by simply ignoring it, a faceless Statue, a Devil who thinks that acting consists of grimacing and beating his chest, and shouting exhortations at the audience, and a Don Juan who misreads and stumbles over so many of his lines (with the script right in front of him) that he seems to have no idea what he's saying. *Ster.*

Ballets Africains $10,000 Despite Raves in Pitt

Pittsburgh, Nov. 1.

Les Ballets Africains played to a meagre $10,000 gross last week at the 1,760-seat Nixon Theatre here.

The presentation, scaled to a $4.50 top for a potential capacity take of $42,000, opened Oct. 24 to two raves (Monahan, Press; Steinfust, Post-Gazette).

Canadian Opera $22,700 In Third Week, Toronto

Toronto, Nov. 1.

The Canadian Opera Co. grossed an okay $22,700 last week in the final frame of its three-week stand at the 1,525-seat Royal Alexandra Theatre here. The potential gross capacity at the house, scaled to $4.50 weeknights and $5 weekends, was $39,000. The previous week's take was $27,356.

The company presented a repertory of "Otello" in Italian and "Marriage of Figaro" and "Night in Venice" in English.

Off-Broadway Shows

(*Figures denote opening dates*)

Balcony, Circle in Square (3-3-60).
Behind Wall, Jan Hus (10-31-60).
Connection, Living Theatre (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Deep Are Roots, St. Mark's (10-3-60).
Drums Under, Cherry Lane (10-13-60).
Fantastiks, Sullivan St. (5-3-60).
Greenwich Village, 1 Sher. Sq. (9-28-60).
Here Come Clowns, Actor's (9-19-60).
Krapp's & Zoo, Cricket (1-14-60).
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Shoemaker, Peddler, E. 74 (10-14-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Nat Turner, Casa Galicia (11-4-60).
Mousetrap, Maidman (11-5-60).
Man & Superman, Gate (11-6-60).
Hedda Gabler, 4th St. (11-9-60).
Rosemary, Alligators, York (11-14-60).
Marcus High Grass, Mews (11-21-60).
Whisper to Me, Players (11-21-60).
Dream Play, Theatre East (11-22-60).
Emmanuel, Gate (12-4-60).
Plough & Stars, Phoenix (12-8-60).
Jungle Cities, Living (Rep) (12-16-60).
Monserat, Gate (1-8-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Country Scandal, News (5-5-60); closed last Sunday (30) after 203 performances.
Idiot, Gate (9-25-60); ended limited run last Sunday (30) after 41 performances.

Literati

McGraw-Hill Corrects

McGraw-Hill corrects Hollywood agent "Red" Hershon's misinformation to VARIETY anent his deal in behalf of Robert Lewis Taylor's novel, "A Journey to Matecumbe." The correction has to do with terms and details attendant thereto, although the basic $40,000 advance paid by McGraw-Hill for the new novel is correct, as of course are the title and author's name.

However, says Edward Kuhn Jr., editor-in-chief of the publishing house (not "senior editor" as stated), the story erred (1) on no guaranteed 50,000-copy first printing; no $25,000 ad budget (although over the phone Kuhn admits there is an ad budget commitment but "much more modest"); and McGraw-Hill has not waived paperback and does control reprint and bookclub rights. Kuhn volunteers that negotiations for the book were carried on by himself and also with John P. R. Budlong, general manager of the trade department.

Taylor's agent, Hershon, had originally mentioned a $50,000 advance which Kuhn had corrected to 40G. Presumably adhering to company "policy to regard contract terms as exclusively the business of the author and publisher," he proffered no enlightenment on the agent's claims until after the VARIETY story appeared.

Frisco's Smut Drive

Seven persons have been indicted by the Alameda County (Oakland) Grand Jury on charges of conspiring to violate the California pornography law against publishing, writing or selling obscene literatiure. Conviction could mean up to three years in prison and a $1,000 fine.

District Attorney J. Frank Coakley asked for the indictments after the Frisco News-Call Bulletin exposed what it called a Frisco-Fresno "smut mill," publishing hundreds of thousands of pornographic paperbacks a year.

Indicted were Sanford E. Aday and Wallace de Ortega Maxey, owner-operators of Mid-Town Publishing Co., Fresno; Mid-Towner's circulation boss, Matthew Meehan; Mid-Tower's editor, Jack Lindsay; authors of two of Mid-Tower's books, Joe D. Kinney and William R. Brantley, and Louis R. Swift, Frisco-Oakland paperback distributor.

All but the two authors, who live out of California, surrendered at week's end and were freed on bail of $2,625 apiece.

The Federal Government already has obtained indictments against Aday, Maxey and their Fresno assistants in Arizona, Michigan and Hawaii.

Ivan Obolensky's Remarriage

Ivan Obolensky, publisher-son of Serge Obolensky, the hotelier, is getting married today (Wed.) one year—and one baby—after his civil mariage to Mary Elizabeth Morris, TWA stewardess-supervisor (who had 4,500,000 flight miles background). This afternoon's ceremony at the Russian Orthodox Church, in Manhattan, will be attended by publishing, socialite and theatrical personalities.

Obolensky, who heads the book publishing house bearing his name (until recently it was McDowell, Obolensky Inc.) "was too busy to get to a church wedding (they now have a three-months-old daughter) but we finally decided to also get married in the Russian Orthodox Church." He explains that under Russian custom "you can get married three times in church but divorced only twice." This is his second marriage.

More Biogs

Maurice Michael's translation of Fritiof Billquist's "Garbo" is due from Putnam next month. Author is a Swedish actor-friend of the actress. Same firm also publishing the book version of Meredith Willson-Richard Morris' "The Unsinkable Molly Brown."

Elick Moll ("Seidman & Son") has written a personal closeup, "Memoir of Spring," also Putnam (due in January) and minister-politician Adam Clayton Powell's "Autobiography" (so titled) is slated for February 1961 via the same house. Jean Rousselot's "Hungarian Rhapsody: The Life of Franz Liszt" is another February item.

Coward-McCann, Putnam's companion publishing house, has a new Heritage drama series, and among the titles due are Jean Anouilh's "Becket," currently on Broadway; "Moliere: Three Plays" (in new English versions by Miles Malleson), introduction by Margaret Webster (plays are "Tartuffe," "The Slave of Truth" and "The Imaginary Invalid"), and Anton Chekhov's "A Country Scandal" (Platonov), new English version by Alex Szogyi.

N.Y. Times Mag Anthology

Channel Press is bringing out an anthology of top pieces from the N.Y. Times Magazine Section, edited with and introduction and notes by its editor, Lester Markel.

Among the show biz byliners, in the book that is due Nov. 22, are James Thurber, Tyrone Guthrie, Gilbert Millstein, Harry Herschfield, James Mason, Tennessee Williams, Karel Capek, Cornelia Otis Skinner, Stanley Walker.

Knopfs Celebrating

Blanche and Alfred Knopf will celebrate their 45th year in publishing with a screening of film sequences featuring American and European literary celebs taken by Knopf several years ago.

Showing will be at the Donnell Library Centre, 20 West 53d St., New York. Films feature writers who have been associated with the Knopfs, including Thomas Mann, Willa Cather, H. L. Mencken, Sigrid Undset, Carl Van Vechten and others.

More Bantam H'wood Tie-Ins

Bantam Books' newest acquisitions, tying in with major studio film productions. Pierre Boulle's "A Noble Profession," which Warner Bros. will produce; "The Inspector" by Jan de Hartog, to be filmed by 20th-Fox; and "Incense to Idols" by Sylvia Aston-Warner which Darryl F. Zanuck has scheduled.

Another of latter's tomes, "Spinster," will also come out in Bantam paperback form, film rights owned by MGM and scheduled to go before cameras this year with Shirley MacLaine and Laurence Harvey as costars.

CHATTER

Sey Chassler appointed executive editor of Redbook, it was announced by Robert Stein, editor.

He was editorial director of This Week magazine.

Clifford B. Hicks named editor of Popular Mechanics and its affiliated publications, according to Joseph R. Buell, Jr., publisher, succeeding Roderick M. Grant, who remains as consultant to the editor.

Theatrical agent Bruce Savan has authored "Your Career in the Theatre" (advice to novitiates and pros alike) which Doubleday will publish in January.

Ruth Slenczynska, whose autobiography, "Forbidden Childhood," described her life as a child prodigy, has another book due, "Music At Your Fingertips," in collaboration with Ann M. Lingg, via Doubleday in January.

John Chapman's "Broadway's Best 1960" is due in January (Doubleday). Among his "golden dozen" chosen by the N.Y. Daily News critic are "Fiorello," "The Andersonville Trial," "The Miracle Worker," "The 10th Man," "Toys in the Attic" and "Five Finger Exercise."

Actress Sandra Gould, whose "Always Say Maybe" (advice to young femmes on how to catch a man etc.) climbed to the bestseller list on the Coast after plugs on Art Linkletter, Al Jarvis and kindred shows, now east for similar tv-radio shows and exploitation appearances. Thence to Chi. Golden Press (S&S subsid) is the publisher.

London Sunday Times correspondent Henry Brandon (in Washington) is the author of "As We Are: 17 Conversations Between the Americans and the Man from the London Sunday Times," a Doubleday book of opinions by James Thurber, Leonard Bernstein, Edmund Wilson, Arthur Miller and Marilyn Monroe, Walter Reuther, Richard Nixon, Frank Lloyd Wright, John F. Kennedy, Norbert Weiner, Wernher von Braun, Walt Kelly, Herblock, Dr. Isidor Rabi, Reinhold Niebuhr, Peter Ustinov, Dr. Margaret Mead, and Ben Shahn.

Broadway

Pierre Boulle, author-novelist, off to Paris Sat. (29) on the Liberte.

Phoney bomb scare at the Broadway Paramount Saturday pre-midnight called out police and firemen.

Elaine Sattori Exer of the Doyle, Dane, Bernbach ad agency engaged to CBS' London. John Alan Lower Tiffin.

George Weltner, Paramount v.p., and London impresario Alfred Black in from Europe yesterday (Tues.) on the Queen Elizabeth.

Phil Minoff, tv editor of Cue mag, has shifted to NBC-TV under press chief Syd Eiges. Minoff will do "special project" writing for the web.

Reporting for last season, Met Opera went 7% capacity, a boastful thing, while saying, also boastfully, that its deficit was "only $40,547."

Publicist Paul Benson to the Coast to join Milton Berle and then heads to Las Vegas to set up the campaign for Berle's opening at the Flamingo on Nov. 17.

Roberta Peters will travel from N. Y. to Philly Nov. 27 to solo with the Israel Philharmonic, only U. S. singer to participate in the tour. She's handled by Sol Hurok, too.

Dorothy Lamour Inc., cosmeticians and licensees of beauty salons, opens its first beauty parlor in Greenwich Village today (Wed.) when the ex-sarong star will hostess a cocktailery.

James F. Gould, veepee of the N.Y. Music Hall, on the Coast last week looking at new product, goes on to Honolulu on three-week vacation before returning home. He's accompanied by Mrs. Gould.

Stanley Mills, Swarthmore '53 where he was president of the senior class, son of the Jack Mills, engaged to Natalie Rosenberg, a senior at Finch. March wedding planned. Groom-to-be is with his father's Mills Music Corp., publishing house.

While the NHK Radio Symphony from Japan is playing its U. S. date at Hunter College, N. Y., another Japanese group under the conductorship of Prince Konoye, namely the Tokyo Asahi Philharmonic, is due to complete 65 concerts on another international tour. Paul Szilard is the overseas impresario.

Former Olympic swimming champ Eleanor Holm, ex-Mrs. Billy Rose, made the papers with her "satisfactory" condition report from a Miami Beach hospital as result of having taken an overdose of sleeping pills in the apartment of Tommy Whelan, Florida nitery operator.

Jack Train, English deejay and tv star and a founder-member of the Saints & Sinners Club in London, visiting New York and Florida with a special eye on tv operations. He's a principal in the new West of England commercial setup which is due to start operations next spring.

Theatre historian Sam Stark and his wife, long South Laguna residents, have become San Francisco property owners. They bought a house on Pacific Heights, fulfilling a longtime ambition to reside in their "favorite west coast city." Many Friscoans have availed themselves of Stark's theatrical library and collections, always gratis to students and the like.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

"Naked Every Night" is the graphic title of a pic announced here by Cinecompar, from a script by Ugo Moretti.

Franco Lotti and Cesare Marchini are the newcomers at Piero Gabrielli's Grotte del Piccione nitery, reopened for winter season.

Dino DeLaurentiis junketing the Roman press to Florence for his benefit Gala opener for "Tutti a Casa" "Back Home", his most recent release.

Alberto Lattuada directs his third film in recent months in France, starting in November. It's called "The Unexpected," and will location in Amiens.

Alberto Sordi signed for "Il Prete Bello" (The Handsome Priest) from Goffredo Parise's bestseller. Luigi Zampa directs the Dino DeLaurentiis production.

Italo producer Ermanno Donato winged to London to sign actors for his upcoming "Joseph and His Brethren" project, which Irving Rapper directs. Geoffrey Horne signatured so far.

Sophia Loren has wound her stint under Vittorio DeSica's direction in "Two Women," and has signed for the lead in Samuel Bronston's "El Cid." She's also to do "Madame Sans-Gene."

Richard Thorpe has brought his "The Tartars" unit back to Rome ahead of sked because of bad weather in Yugoslavia. Orson Welles and Victor Mature co-star in the Lux-Metro production.

Malcno Malenotti wants Yves Montand as co-star with Sophia Loren in his "Madame Sans-Gene," but director Christian Jacques has tested tennis champ Jean Noel Grinda for role, just in case.

Goffredo Lombardo, Joseph Levine, Robert Aldrich and Robert Edwards to Israel for quickie o.o. anent the Titanus-Levine production of "Sodom and Gomorrah," which Aldrich directs in Rome and Israel, with Stewart Granger, starting late in November.

In-and-out-of-Rome: Frank Folsom; Dave Lewis, back to hi Metro post in Paris; Alfred Hitchcock, to bally "Psycho" (Par). Frank Borzage, to direct "Atlantis," here; Simone Signoret winged to Paris after huddle with Robert Aldrich; Elio Ruffo, Raymond Pellegrin, Monique Just, in from Paris for "Net Full of Sand"; Don Megowan, here for "Terror of the Seas"; Dolores Hart here to play Saint Clair in "St. Francis of Assisi," with Fred Hift in to coordinate publicity on the Plato Skouras production for 20th-Fox release; Elsa Martinelli, back from Paris; George Jessel here at Excelsior; ditto George Weltner and John Nathan (Par).

Tel Aviv

By Joseph Lapid

(52 Shlomo Hamelch St.; Tel. 28348)

Edna Ferber ("Sh wboat") visiting Israel.

"A Raisin in Sun," produced and directed by Moshe Halevi, a flop, because of mild direction and bad acting.

Israeli newspaper complaining about the sale here of (anti-Semite) Richard Wagner's "Die Walkure" record, conducted by late Nazi top-musician Wilhelm Furtwangler.

The 21-piece Dutch Chamber Orch, lead by violinist Shimon Goldberg, playing in Frederic Man Auditorium as a substitute to Israeli Philharmonics now touring the U. S.

Henry Cassirer, chief of UNESCO tele department, here to advise Prime Minister's office on tv planning in case the government decides to build a tele station. No television in Israel so far.

"Time Limit," drama by Henry Denker and Ralph Berkey, about brainwashed American P. W. in Korea, in Ohel repertory theatre. Director Yoel Silberg substituting flashbacks of Korean P. W. camp with film screened on stage. He did the film with the same actors.

De Cuevas Ballet

Continued from page 1

with Russian, Israeli or Hispano entries. Hurok had intimated a possible dating if a full length program were set up. This explains the two and a half hour "The Sleeping Beauty" which the Cuevas unit opened at the Theatre Champs-Elysees this week (see review in this issue, Thurs. (27).

If this does not go, and Yank aid is not forthcoming, the Marquis will disband his organization. Guerrico stated that U.S. State Dept. via American National Theatre and Academy had been approached many times but always refused aid though the company was intrinsically American even if it had spent most of its time in France—Europe and South America. Originally composed of about 60% U.S. dancers, it is now down to about 30%.

Cuevas managed to attend the showing in spite of his ill health. He received an ovation from a v.i.p. crowd. Reviews were good for this sumptuous ballet and perhaps the Marquis may be in for a series of long show biz farewells. Guerrico opined it was the principle of recognition rather than the money burden that bothered the Marquis.

Invitations to Russia had to be turned down due to the denial of support by ANTA, and now the Marquis feels he can not carry on in the nether world of the American ballet, with an English monicker, doomed to a lack of recognition by its country of origi

London

(HYde Park 4561/2/3)

Michael Bentine hospitalized with pneumonia.

Luchino Visconti here for screening of "Rocco and his Brothers" at London Film Festival.

Griffith Johnson in town for the general assembly of the International Federation of Film Producers.

John Alban, principal dancer of the Festival Ballet company, suffering from concussion received in auto crash.

Ben Feldman, managing director of Cartoon Films, due in Boston today (Wed.) and will head for N.Y. next week.

Two property men, who worked with him on "Guns of Navarone," are having an all-expenses-paid trip to N.Y. via courtesy of Gregory Peck.

Hazel Court, who has just completed a starring role in "Mary Had a Little," left for N.Y. last Friday (28), but will be back in town before Christmas.

John Wayne, in for last Thursday's (27) Royal preem of "The Alamo," guest of honor at a United Artists reception. Dmitri Tiomkin also in for preem.

Geoffr y Voisin, who has been in charge of show biz traffic for British European Airways in London, moved to Chicago where he is opening an office for the airline.

George Weltner, Paramount International topper, in last week on the Queen Elizabeth. Alfred Black, the impresario and director of Tyne Tees Television, was a fellow passenger.

Kenneth Rive, Gala Films boss, hosted a party in honor of Yoshiko Sano, who came into town for the Japanese film season which he launched at the Gala Royal last Thursday (27).

Film section of the Critics Circle tossed a cocktail party at Empress Club to honor Jympson Harman on his retirement as Evening News film critic. He has been with the London sheet for 50 years.

Susan Strasberg off on location in south of France to film teriors for her first British pic, "Taste of Fear," which is being produced by Michael Carreras for world release through Columbia.

Al Hunt, partner in the East-Hunt Associates flackery, planed out for N.Y. last Monday (31) on a threeweek tour which will include L.A., Las Vegas, Salt Lake City, Hawaii and Toronto. He will be visiting clients and also will be a guest at wedding of Sammy Davis Jr.

Damascus

Mme. Georgette Howe, makeup chief for tv, into American Hospital in Beirut for surgery.

Abdul Hadi Moubarak and Lamia Shamaa, newscasters of Damascus Radio, added to staff of TV Magazine of the Air.

Abdul Hadi Dargazalli newly appointed production chief of Television Damascus. He was formerly the Second Secretary, charge d'Affaires for the UAR in Saudi-Arabia.

Ghada Mardam-Bey, assistant director, and director Selim Kataya and Marwan Chahine to West Germany the first week in November to observe and study German television operations and technique.

Salah Zaki, ace newscaster of Cairo Television, in town to cover President Nassar's proposed trip around the Northern Region. While here did two newscasts and one guest shot on TV Magazine of the Air.

Faiq Maghuzil off to Cairo to Nov. 7 for a sixmonth stint in Television Cairo. While there he will also prepare special features on videotape and film for use on Damascus TV and on tape for Radio Damascus.

The military opened its new theatre the Beirut road opposite the Fairgrounds. It's the second modern theatre built this year, the other on the Fairgrounds proper. These up-to-date theatres are expected to stimulate legit in Damascus and house attractions from other countries.

The continuing study of the age-old theory that "two can live as cheaply etc." will have two new students this spring when Ghado Mardam-Bey of tv joins hands with Ghazi Ghazzi. The knot will be tied when she returns from West Germany and he graduates from the local university, where he is an engineering student.

Television Damascus has just put out a 70-page "pamphlet" covering station operation, tv production and direction, functions of personnel, cameras and lenses, colors and fabrics, and the graphic arts. It was prepared and written by Roger Bower, translated by Mohamed Mansour. Copies will be forwarded to the Broadcast Ministry in Cairo for distribution here.

"Room at the Top" played one week at the Zehraa Theatre, top cinema here, but filled only the balcony. George Tahmoush, assistant manager, attributes this to the fact that the "carriage" trade that usually fills the orchestra don't go for this type of fare; they like more motional stuff. "The Buccaneer" started off much stronger; "more emotion" the man said.

Paris

By Gene Moskowitz

(66 Ave Breteuil; Sut 5920)

Scripter Annette Wademant to direct her first pic, "Early Morning."

French actress Michele Girardon signed by Paramount to a four-year pact.

Bing Crosby and his wife Cathy through on Continental looksee of Crosby's biz interests.

Anita Ekberg and Mel Ferrer set to star in French costumer, "Dame De Montsoreau."

Jerome Robbins will choreograph a ballet for th National Opera here next January.

Elvire Popesco remounting and starring in Jacques Deval's "Tovaritch" at her Theatre De Paris.

Simone Signoret has begun her first French pic in five years, "The Hard Knocks," which Francois Leterrier directs.

Robert Siodmak starting a French-West German coproduction, "L'Affaire De Nina B," with Nadja Tiller and Pierre Brasseur.

Juliette Greco will probably make her singing in-person return here in the form of a special show at the Theatre Varietes later this season.

French film star Jeanne Moreau announcing that she will make her first pic in Hollywood next spring with young Yank director Hubert Cornfield.

Three music halls after singer-actor Charles Aznavour for his song stint this season, the Olympia, the Alhambra and the Etoile. Latter wants him to do a one-man show.

Ex-journalist and now playwright, Armand Gatti, off to Yugoslavia to write and direct his first pic, "The Enclosure," with Jean Negroni and Hans Christian Blech. It will be a French-Yugo coproduction.

Merrick's Page 2

Continued from page 57

amusement page. Although this was not the first time Merrick had used page 2 space in the Times to plug his shows under the "Amusement Guide" heading, it had a special irritation value, following as it did the producer's recent action in independently dropping the experimental 7:30 Wednesday night curtain in favor of a return to the traditional 8:30 ring-up.

What made Merrick's lone-wolf desertion of the early curtain particularly galling to other producers was his quoted statement, following the vote of the League of N.Y. Theatre also to go back to the later start, that he had hoped the organization would retain the 7:30 ring-up, so his shows could have the boxoffice advantage of being the only ones available at the 8:30 time.

Shows Out of Town

Continued from page 56

Little Moon of Alban

ish officer, impressing as a prospect for films. Barbara O'Neil is expressive as a nun who befriends the girl, Robert Redford is admirable as the sweetheart, Stefan Gierasch is vivid as the latter's pal who informs her that the wounded Britisher was responsible for the killing. Nora O'Mahony gives a convincing portrayal of vigorous comedy turning to grim tragedy, and Eric Christmas is plausible as an overworked doctor.

Devotees of O'Casey, J. M. Synge and W. B. Yeats, particularly those who remember the visiting Abbey Theatre company, will probably find "Little Moon of Alban" exciting and satisfying, but it may be forbidding and too special for the general public. *Waters.*

Hollywood

Fred W. Kline underwent major surgery.

John Forsythe returned from London telensing of "Bachelor Father."

Irwin Allen and John Sturges joined Screen Producers Guild to bring membership to 181.

Igo Kantor swings from Screen Gems to Arlington Productions as exec vp and general manager.

Aaron Rosenberg and Marlon Brando skied to Tahiti to joi "Mutiny on the Bounty" troupe.

Mort Green inked by Jerry Lewis Productions as creative assistant in preparation of film-tv properties on comic's sked.

Albert Grossman, personal manager of Odetta, becomes veepee of Dandetta Productions, film-concert company formed by singer and husband Dan Gordon.

Chicago

(DElaware 7-4984)

Ramsey Lewis Trio at the new Birdhouse.

Delores King chirping at Danny's Hideaway.

Comics Burns & Carlin into the Playboy Club on Nov. 8.

Columnist Irv Kupcinet notched his 25th anni as a scribe.

Actress Ina Balin due next week for Allied States Assn. parley at Conrad Hilton.

Restaurateur Mike Fish took over the dinery (ne Angelo's) in the whilom Black Orchid nitery location.

Sig Sakowicz, with a plethora of radio assignments, decided to ease his sked and chucked his once-weekly Daily News pillar.

Actor-comedian Severn Darden doing his satirie monologs at Gate of Horn on his Monday nights off from the Second city revue.

Joe Levine tapped Paul Montague as his personal press rep here for "Where the Hot Wind Blows," which Metro is handling.

Israel Philharmonic played a $100-plater in the Palmer House grand ballroom for benefit of the American-Israel Cultural Foundation.

Hong Kong

By Ernie Pereira

(Tel. 774156)

Basil Rathbone in from Singapore.

The Elvira Real flamenco dance trio from Spain making nightclub circuit.

Authoress Han Su Yin, of "Love Is A Many Splendored Thing," back in familiar surroundings.

The Photographic Society of America has made a Hong Kong resident, Mr. Ho Fan, an associate member.

The U.S. Information Service opened a three-day exhibition featuring outstanding American commercial art.

American nightclub entertainer Robert "Scotty" de la Roche performing with wife Diane after a six-month tour of Australia.

Reissues back in first-runs here "Vera Cruz" (UA) and "Highway 301" (WB) to be followed shortly by "Battleground" (M-G) and "Samson and Delilah" (Par).

Mexico City

By Emil Zubryn

(Apartado 385, Acapulco)

Marlene Dietrich being sought as top attraction by the Senorial nightclub here.

Mexican jazz enthusiasts are plugging for holding of world jazz festival at Acapulco in 1961.

Producer Gregario Wallerstei negotiating to bring Caterina Valente and Romy Schneider to Mexico for films.

Cantinflas (Mario Moreno) prepping his annual Mexican film, "El Anafalbeto" (The Illiterate One); expected to go before cameras in November.

Lena Horne and Ricardo Montalban being approached to put on Spanish version of "Jamaica," but stumbling block may be heavy production budget.

Eduardo Noriega will do two Mexican pictures in Mexico before going back to Hollywood. Actor currently is working in "Centaur of the North," another Pancho Villa film.

The Four Aces contracted for Mexican night club and tele appearances. Promoter Arturo Vega, man responsible for recent engagements of Harry James and Nat King Cole hopes to be able to lure more top American names.

OBITUARIES

PAT BALLARD

Francis Drake (Pat) Ballard, 61, died of a heart attack Wednesday night (Oct. 26) at Medical Arts Hospital, N. Y., where he had been rushed from his Madison Hotel room when he became ill that afternoon. With his wife, the former Hilda Gramlich, he had driven in from their Troy, Pa. home two days before to atend a special meeting of the Writers Advisory Comittee (of which he was a member) at ASCAP.

A classmate of Fred Waring's, Ballard wrote many of the latter's varsity-type shows. He was a prolific author of lyrics and special material from the 1920s on, for radio and tv; was music editor of College Humor; and finally hit a real jackpot standard three years ago with "Mr. Sandman." He also was author of "So Beats My Heart For You," "Variety is the Spice of Life," "Love Is Mine," "Here Is My Heart" and "Bring Me a Bluebird," among other songs.

Born in Troy, Pa., where his family resided for many generations, he wrote two editions of the Mask and Wig varsity shows as an undergraduate at the U. of Pennsylvania.

Not generally known was his penchant for rare violins. He became interested when a "Stradivarious" he had picked up in a pawnshop for $5 was declared by one dealer to be a fake. None the less it led to his writing two books, "The Old Violin Market Survey" and "The Appreciation of Old Violins."

His widow plans to return to her native Kahlsruhr, Germany to be with her mother and brother who have extensive soap and furniture manufacturing businesses and have recently expanded their holdings. They celebrated their 15th anniversary a day before the songwriter's death.

BENJAMIN F. STEIN

Benjamin F. Stein, 65, Broadway general manager and former legit producer, died Oct. 27 in New York. In recent years he had been general manager for Robert Fryer and Lawrence Carr and at the time of his death was employed in that capacity on the producing team's latest venture, "Advise and Consent," currently trying out in Philadelphia.

Stein, who had previously been general manager for Mike Todd, Jed Harris and Lew Brown and Ray Henderson among others, began his association with Broadway legit after overseas service in the army in World War I. While in the army, he won the Croix de Guerr and Distinguished Service Cross.

After peddling tickets at the old Lyric Theatre, N.Y., and working for a number of producers, Stein went into production on his own in the late '20s with "The Jade God." In 1932, he presented "Black Tower" and in 1934 and 1937 produced, respectively, "Invitation to a Murder" and "Bet Your Life." He was also part owner and general manager of "Separate Rooms."

DR. W. R. G. B. BAKER

Dr. W. R. G. B. Baker, 67, pioneer radio and television engineer, died Oct. 30 in Syracuse, N.Y. He played a leading role with national committees that estabilshed engineering standards for the first black-and-white commercial television i 1941, and for color tv in 1953.

Baker, who joined the General Electric Co. in 1916, supervised construction of GE's radio station WGY in Schnectady, which went on the air in 1922. He later held a number of top posts with GE until his retirement in 1957. His title then was v.p. in charge of research.

Baker's initials were chosen by GE for the call letters of its Schenectady television station. He was credited with initiating the first tv relay. WRGB picked up program signals originating in New York and telecast them in the Schenectady area.

His wife survives.

WILBUR PETERSON

Wilbur (Pete) Peterson, 45, part-owner of The Vagabonds nightclub in Miami and for 16 years a comedian-singer with The Vagabonds group, died in Miami Oct. 24.

A native of Hawaii, Peterson began his career as a singing waiter in a restaurant on Telegraph Hill in San Francisco. He formed an instrumental-vocal trio which had a long stand at the old Royal Hawaiian in San Francisco in the latter 1930s, and spent 16 years with The Vagabonds, playing films, tv, nightclubs and vaude. After a falling out with other members of the group, he became a partner in the Miami spot and formed his own trio, which toured as late as last year.

Mother survives.

MERLE A. POTTER

Merle A. Potter, 66, former drama critic and exhib, died Oct. 26 in Los Angeles. He was critic for the Minneapolis Journal before becoming general manager of the Benny Berger Theatre Circuit in Minneapolis prior to World War II. After going to California at the end of World War II, for a time he was a drama columnist for the Valley Times, North Hollywood.

In the late '30s, he founded a motion picture critics' poll which at one time canvassed 1,100 reviewers.

Surviving are his wife and two sons.

HENNY PORTEN

Henny Porten, 71, Germany's first film star who began her cinema career around 1906, died Oct. 15 in Berlin after long illness. One of the queens of the German silent film era, she was one of the few celluloid actresses who managed to retain their star status during the talkies.

Her countless pictures included such hits as "The Marriage of Luise Rohrbach," "Anne Boleyn," "Rose Bernd," "Queen Luise" and "Mother and Child." Her last film success was "Family Buchholz" which the late Carl Froelich directed in 1943.

After World War II, she tried several unsuccessful comebacks in both West and East German films.

EWING C. KELLY

Ewing C. Kelly, 59, owner-operator of KCRA-AM and KRCA-TV, Sacramento, died in Sacramento Oct. 29. A native of Kansas City, he came west and worked in the San Francisco area before becoming national ad director of the Oakland Tribune.

In 1936 Kelly left Oakland and went to Sacramento, where he opened his own ad agency. He started KCRA-AM in 1945 and 10 years later built and developed KCRA-TV—both stations are NBC affiliates.

Wife, two sons and daughter survive.

CLARENCE A. STOUT SR.

Clarence A. Stout Sr., 68, veteran songwriter, died Oct. 29 in Vincennes, Ind. He was a prolific writer of pop, western, hillbilly and spiritual songs. Among his better known tunes are "Roundup in the Sky," "Get Right with the Lord" and "Here Comes the Glory Train."

A musician for 40 years, Stout was a drummer in theatre pit bands. He also had written special material for vaude acts. For a number of years he batoned his own dance orchestra in Vincennes.

FEDERICO VALLE

Federico Valle, 80, Argentine film pioneer, died Oct. 25 in Santos Lugares, Argentina. A native of Asti, Italy, he began his film career as a cameraman and lensed many documentaries. He came to Argentina in 1908.

Valle set up a small laboratory in Buenos Aires in 1911 which later became a major production-distribution unit. He was the first to take films of the crossing of the Andes to Chile, the first to edit regular newsreels and the first to put subtitles on sound pictures.

NORBERT LUDWIG

Norbert Ludwig, 58, musician, composer and member of the American Society of Composers, Authors & Composers, died of a heart attack in Brooklyn Oct. 30. Ludwig formerly was an organist at New York's Paramount, Rivoli and Roxy Theatres. He wrote the song, "Blue Scarecrow."

Ludwig leaves his wife, Ethel; his daughter, Ina Greer; his sister, Sonya, and his brother, Irving. Last named is president of the Buena Vista Film Corp.

PERCY D. O'CONNELL

Percy D. O'Connell, 66, former president of the American News Company, died Oct. 27 in New York, after a long illness. He joined the American News in 1928. He was elected a director of the company in 1942, a position he held until his death. From 1947 to 1955, when he retired from active service, he was president of the corporation.

His wife, son and daughter survive.

HARRY SOMERVILLE

Harry Somerville, 71, who retired in 1957 as veepee over radio licensing at Broadcast Music Inc., died Oct. 25 in New York. He was managing director of the Willard Hotel in Washington from 1932 to 1942 and also managed hotels in Rochester and New York. He was former v.p. and legislative chairman of the American Hotel Assn.

Survived by wife, daughter and sister.

HAROLD G. MURPHY

Harold G. Murphy, 49, research supervisor at Needham, Louis & Brorby ad agency in Chicago, died in that city Oct. 27 when an auto, out of control, hit him and other pedestrians. He had been with NL&B 13 years.

Wife and three children survive.

ROBERT J. DRAIN

Robert J. Drain, 45, assistant program director of WSBT-TV, South Bend, Ind., died Oct. 26 of a heart ailment in that city. He had been with the station's radio counterpart since 1934.

Wife, son and parents survive.

HARVEY M. MANGER

Harvey M. Manger, 56, film editor at Warner Bros., died of a heart attack Oct. 21 in Hollywood.

His wife and son, William, assistant film editor at Revue, survive.

Mother, 73, of Lewis G. Hinchman, account executive for WHIO radio and television company, Dayton, O., died Oct. 19 in Columbus.

Joseph E. Tole, 45, production manager for CBS-Radio for many years, died Oct. 31 in New York. His wife and four children survive.

Wife of vet producer-director Sidney Franklin died after long illness in Hollywood Oct. 27. She was formerly Mrs. Conrad Nagel.

Mother, 82, of Charles (Buddy) Rogers, the actor-husband of Mary Pickford, died Oct. 21 in Olathe (Kans.).

Father, of actress Jean Stapleton, died Oct. 11 in New York. His wife also survives.

Durward A. Taylor, 47, a projectionist for the Interstate Circuit for 17 years, died Oct. 23 in San Antonio. He was found on the ground besides his auto with a bullet wound in his temple.

Lynn H. Fitzsimmonds, 59, manager of the Colonial Theatre, Augusta, Me., died Oct. 13 in that city. His wife survives.

Gene Tierney, 65, veteran stage hand, died Oct. 17 in New York. Wife survives.

Wife of Bert McKay, Paramount casting director, died Oct. 24 after brief illness in Pasadena, Cal.

Father, 70, of tv writer Ray Brenner, died of heart attack Oct. 12 in Hollywood.

MARRIAGES

Milly Vitale to Vincent Hillyer, Hollywood, Oct. 25. Bride's an actress.

Gaby Palazzoli to John Barrymore Jr., Oct. 28, Rome, Italy. She's a film actress; he's a pic actor.

Joanie Josephson to Alvie Maddox, Oct. 29, New York. She's a dancer; he's Kokomo the Clown.

Gypsy Markoff to Juan Flores Amaya, Oct. 25, Barcelona, Spain. She's the singer-accordionist; he's a dancer.

Rita Rose Mohr to Joseph Nederlander, Detroit, Oct. 25. He's treasurer of the Shubert and Riviera legits in that city.

BIRTHS

Mr. and Mrs. Joseph Ricardel, son, Oct. 18, New York. Father i an orchestra leader.

Mr. and Mrs. Robert Relyea, son, Hollywood, Oct. 19. Father is an assistant director.

Mr. and Mrs. John Penn, son, Albuquerque, Oct. 17. Father is staff announcer at KOAT-TV in that city.

Mr. and Mrs. Tony Masters, son, London, Oct. 22. Mother is actres Heather Sears; father is an art director.

Mr. and Mrs. Sherman Wolf, son, Chicago, Oct. 16. Father's a publicist there.

Mr. and Mrs. James Kerry, daughter, Stratford-on-Avon, Eng., Oct. 25. Mother is actress Anita Bronson; father is an actor.

Mr. and Mrs. Ed Warren, daughter, Chicago, Oct. 25. Father is program manager of WGN-TV there.

Mr. and Mrs. William Steif, daughter, Oct. 31, in San Francisco. Father is a VARIETY Frisco correspondent and a staffer with the San Francisco News-Call Bulletin.

William Morris

In Memory Of My Beloved Brother
HARRY REVEL
Nov. 3, 1958
Who Will Never Be Forgotten
RENI SCHULMAN

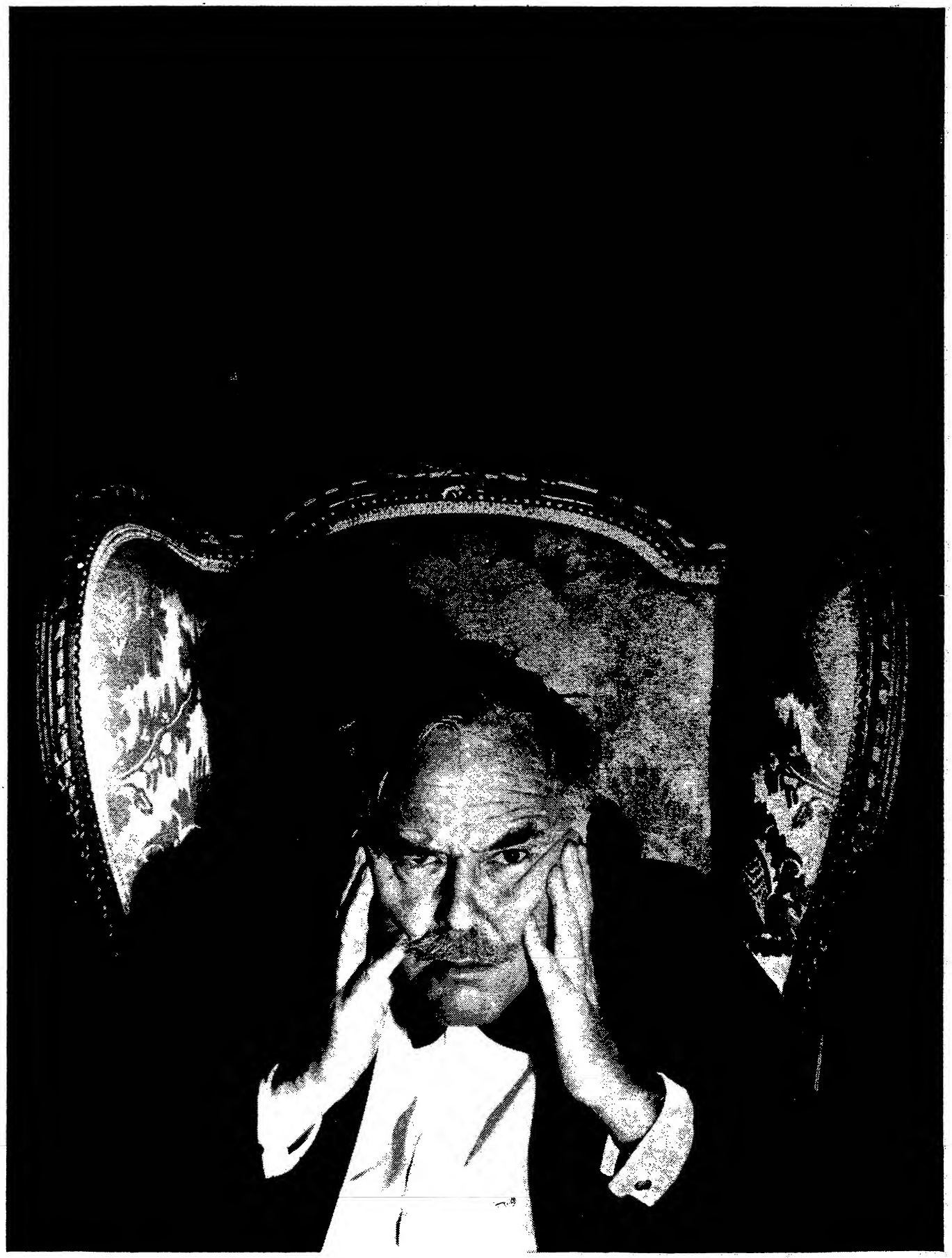
WE NEVER FORGET YOU
William Morris
KARL TAUSIG BOB

In Memori
Of My Beloved Brother
HARRY REVEL
1958
Sam.

OUR BELOVED BENNIE

Benjamin F. Stein
Friday, October 28

Bobby and Jimmy



This man has just heard 229 political speeches on Granada TV.

In a democracy, every candidate, minor as well as major, must have his day (and sometimes his night). Granada gave free TV time to 229 of them in last year's Granada Election Marathon. The effect wasn't always electrifying, but it was reassuring. Particularly now, in a decade when the choice of free elections is not open to everybody.

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'OVER-SEXED' PIX RILE EXHIBS

Jeffrey Hunter Sees Playing Saviour Start, Not End, of Big Acting Roles

Madrid, Nov. 8.

While Hollywood film commentators are questioning th effect Jeffrey Hunter's role as Jesus Christ in "King of Kings" will have on his career, intimates of the young actor ys he never had any misgivings on the subject and feels his optimism is more than justified after receiving a half-dozen offers during the past two months to star in upcoming American productions.

Before he signed with producer Samuel Bronston for the role early in 1960, Hunter was piled with dire forebodings from friends who said H. B. Warner did his career no good via the same role for Cecil B. DeMille's previous "King of Kings."

On the eve of his departure for Culver City and a month of post-production activity, and a month after termination of shooting on "King of Kings" in Spain, Hunter was still unavailable to the press—a policy of his ow choice that isolated him from newsmen, photogs and public appearances since he arrived here last May.

According to "Kings" director Nicholas Ray, Hunter has deflated the bugaboo that certain roles extinguish screen career. "Today," Ray said, "a career depends en-

(Continued on page 59)

Too Many Foreign Stars May Be a B.O. Threat To Israel's Native Theatre

By JOSEPH SAPID

Tel Aviv, Nov. 8.

A new kind of invasion that Israel has to tackle is that of foreign entertainers.

Managers of local theatres, all of them repertory groups, have repeatedly demanded that foreign competition should be curtailed. Otherwise, they warned, "foreigners will destroy the Hebrew theatre."

Impresarios, to whom foreign performers mean bread and butter, are trying to fight off this demand.

Tel Aviv, the center of cultural life in this country, has population of 400,000, to support three big and half a dozen small theatre groups, a permanent Opera House and the Israeli Symphonic Orchestra. Though the Israelis really like theatre, and love music, this is too much and the theatres are always on the verge of red ink. Films are tough competition too. As yet there is no tv in Israel.

But all could manage to keep in balance if it were not for imported entertainment. Marlene Dietrich, Harry Belafonte, singers from Milan's La Scala, and Richard Tucker from the Metropolitan, Indian dancer Ram Gopal, the Dutch

(Continued on page 69)

Joe E.'s Golden Rule

Noting that Joe E. Lewis had just gotten up to tape an afternoon show with Sophie Tucker for him, columnist Hy Gardner suggested that perhaps the comedian "oughta have a bite before we do our interview."

"No," Lewis demurred, "I never eat on an empty stomach."

Animal Scenes: Horror for Real

Madrid, Nov. 8.

Wild animals took the spotlight away from film players in two low-budget Italo-Spanish film spectacles last week.

At Sevilla Studios, a "shaved" bull took on four would-be gladiators in the arena sequence filmed for "Ursus," and all four were tossed over the barriers and almost off the set. After hospital treatment and observation, four victims were sent home.

An accident of graver consequence took place during the same week at CEA Studios during a lion-taming act for "Goliath and the Giants." Tr iner Joaquin Barranco lost an arm in a savage mauling when one of his four lions mistook the trainer's identity he entered a dungeon-cage set in costume. As horrified onlookers panicked, one of the lions escaped from the stage and studio and raced through the neighborhood, terrifying the natives. Police finally cornered the animal and civil guards machine-gunned it to death.

RESIDUAL CHECKS: UPDATED RAPTURE

Hollywood, Nov. 8.

In the seven years since it distributed its first residual check, Screen Actors Guild has marked a significant increase the cost of sending out the money to its members. One part-time clerk mailed about 16 residual checks per day in 1954; today, SAG has a department head and six full-time clerical employees distributing an average of 6,530 per onth.

According to the Guild, it now costs about $50,000 per year to distribute the residuals. That's about one-seventh of the total annual revenue from members' dues.

Guild reports that 71,829 individual checks were distributed during the past 11 months nd that by the end of October the number of checks for tv re-runs was expected to pass 75,000.

H'WOOD WAVE TOO 'ADULT'?

By JACK PITMAN

Chicago, Nov. 8.

The vaunted "new liberty" of the Hollywood film producers and the resultant flow of "adult" features seems not a matter of appreciation to that segment of American theatredom represented here at the convention of Allied States Assn. Contrariwise, Allied is formulating a denunciation of the "sex and violence" emphasis. With this is expected to go advocacy of what amounts to a volunteer theatre boycott of "offending" producers. Not clear how such a boycott could be pinpointed a shortage-of-product market and by the lesser houses whose leverage is not that of the circuits.

Slap at "liberated" themes and dialog in many admittedly top-grossing releases will be made in proposals which the convention

(Continued on page 20)

Big League Ball Prospect Upsets Twin-City Exhibs

Minneapolis, Nov. 8.

Local theatre wners are viewing with mixed emotions the 1961 move of the Washington Senators baseball team to the Twin Cities. Feeling is that the start of major league baseball here bodes ill for exhibitors, but there are some strong opinions to the contrary. All exhibitors agree that a rich supply of top product will be needed to give film showers a chance to compete with the innovation.

Most pessimistic view is that the

(Continued on page 59)

Melange Americaine

Richard Korn's Orchestra of America which opens its second year of recitals at Carnegie Hall, N. Y. on Nov. 16 with Benny Goodman as clarinet soloist is doing its best to be "American" in membership. He will have seven Negro musicians (five a year ago), making the largest colored contingent in any symphony. Equally significant, there are 27 women in the total of 92 players.

In Korn's five string sections, three are headed by concert mistress — to wit, Eugenia Dengwel for the violas, Madeline Foley for the celli, Helen Kwalwasser the second violins.

Another novelty: second violin section includes a Hindu musician, Dominic Vaz.

One Year of 'Ben-Hur' Recalls That MGM's Thanksgiving Was Nov. 18, '59

A year ago on Nov. 18, 1959 "Ben-Hur" was unveiled for its first paid public showing at the Loew's State Theatre, N. Y. The event marked a culmination of a trying period in Metro's history. The company had sucessfully weathered two costly proxy fights. In addition, the company's income record had declined to a dangerous level. In the midst of these misfortunes, prexy Joseph R. Vogel turned on the greenlight for the $15,000,000 production, rated at that time a "go for broke" gesture on the part of M-G.

With "Ben-Hur" ready to mark its first anni next week, the wisdom of Vogel's decision has become more than evident. By Nov. 18 "Ben-Hur" will have had 325 world-wide openings, 55 overseas and 270 in the United States and Canada. The estimated total boxoffice gross is expected to reach $40,000,000 on that date, with $30,000,000 coming from domestic sources and $10,000,000 from abroad. At this pace,

(Continued on page 69)

Theme Songs?

Tangier, Nov. 8.

Barbara Hutton heard singer-guitarist Lloyd Franklin in one of the local bars and took him along to Venice and thence Mexico. Franklin serenades in French, English and Spanish. Before leaving Miss Hutton threw one of the biggest parties ever known here for her new protege.

His song specialties are "I Can't Give You Anything But Love, Baby" and "I Found a Million Dollar Baby."

AM-TV Set Sales Hit Peak In Sept.

Washington, Nov. 8.

Retail sales of television and radio sets hit the highest monthly level of the year during September, new statistics from the Electronic Industries Assn. disclose.

Radio sales had the greater jump, vaulting over the million mark for the first time in 1960. Excluding auto radios, they amounted to 1,102,902, a figure 307,484 higher than sales in the month before.

September tv set sales came to 620,810, almost 200,000 above August figures. For the first nine months of the year, tv set sales amounted to 4,100,541, a big climb over the 3,811,754 for the same period of 1959.

Radio sales, not counting auto radios, added up to 6,348,421 during the first three quarters of 1960, compared to 5,285,878 for the same time last year.

New Mpls. Exhib-Labor Row; 'Union-Busting' Or 'Featherbedding?'

Minneapolis, Nov. 8.

The Minneapolis Labor Review, weekly newspaper published by the Minneapolis Central Labor Union, beat the gun last week in disclosing Ted Mann's purchase of the Minneapolis Orpheum and Pan theatres from RKO and, at the same time, attacked local theatre owners for what the publication headlined as a "Crisis Forming in Theatres."

Reporting the RKO Theatres' notification of termination of serv-

(Continued on page 59)

For 25 reasons why 125 million people watch NBC every week see pages 27-29

Brooklyn, 51st State In the Union, Enjoys Frenetic Cultural Binge

By NAN JOSEPH

Brooklyn, Nov. 8.

Brooklyn, the 51st state in the union, is undergoing a frenzied show biz and intellectual revival. Long regarded as the homebase of Igorot ignoramuses and the utter despair of the avant garde and les fauves, it is presently shedding its medieval strawberry festival behavior pattern in favor of contemporary music, sophisticated drama and abstract expression. The metamorphosis has been brought about, in a large measure, by the 102-year-old Brooklyn Academy of Music, a division of the Brooklyn Institute of Arts and Sciences.

This onetime fustian-draped institution and citadel of arch conservatism is today displaying a massive passion for all aspects of the arts and sciences, particularly the former. Social scientists and other students of mass behavior are declaring that Brooklyn is currently far ahead of its hated rival, Manhattan, in numerous respects, notably in the defense of the citizen's right to read any book he so desires. To cite one instance: anyone can go into a Brooklyn public library and get a copy of

(Continued on page 69)

Mitroupoulos' Death May K.O. Met's '61 Reopener,

Puccini's opera based on David Belasco's old pre-William S. Hart western, "Girl of the Golden West," was tentatively set as the season opener for 1961 at the Metropolitan Opera in Manhattan. Leonie Rysanek, Austrian blonde, or Leontyne Price, American Negro, have been considered for lead.

What may complicate the decision of impresario Rudolf Bing is the death of Dimitri Mitroupoulos who was to have conducted. "Girl," out of repertory for years, was once one of Enrico Caruso's many vehicles.

Britain's 'Chatterley' Okay Cues Pronto Sale Of Book & Pic's Reissue

London, Nov. 8.

Some 200,000 paperback copies of the uncut version of "Lady Chatterley's Lover" will be on sale throughout Britain by Thursday (10) following the Old Bailey verdict that D. H. Lawrence's book is not obscene. Penguin Books, which estimates that the case has cost them around $28,000, is geared for swift production of another 300,000 copies selling at 50c.

W. H. Smith's, Britain's largest booksellers, with more than 1,000 branches, announce that the book will not be displayed. Customers will have to ask for it if they want it. This is a policy that many other booksellers intend to follow. Public and school libraries are now making up their minds whether to include the book in their libraries.

Philips will bring out an LP disk of readings from the book. Ready on Nov. 30, it will sell at $5.57 and play for 44 minutes. Pamela Brown will do the readings,

(Continued on page 69)

Billie Holiday Biopic To Follow Legit Ditto; Dorothy Dandridge Set

Hollywood, Nov. 8.

Late Billie Holiday, of song and narcotics fame, will be given the biopic treatment in an Al Zugsmith production, for unspecified releasing company.

Filming will be subsequent to a stage version, "Lady Sings the Blues," first to be staged here on the west coast prior to planned Broadway presentation.

Dorothy Dandridge is set to play title role for both legit and screen media and Robert Hill to write the script in both instances.

SAM H. CLARK

Eminently capable President of AM PAR Records, fortified with a background and experience in all facets of the record industry, says:

"The talents of our PAUL ANKA have been accorded universal acceptance. PAUL ANKA, young and personable, accurately interprets the modern American scene. It is most gratifying his records sell in the millions."

Soho Strip Joints' Self-Regulation

London, Nov. 8.

Voluntary censorship for striptease bistros is behind the formation of the new Theatre Clubs Association and membership will be confined to those clubowners who okay having their shows censored. It's a bold attempt to clean up the sleaziness of much of the Soho entertainment belt. Founder members-clubs are the Nell Gwynn, Panama and Casbah clubs which, between them, claim a membership of over 250,000.

The Rev. Ver Mitchell, London vicar has agreed to join the censorship board, together with Pat Brand and Robert Gaddes, two prominent entertainment

The board will have a full-time paid inspector to see that the code is stuck to. Later they hope to have resentatives of the Home Office, the Lord Chamberlain's department and th Commissioner of Police.

According to Tony Tenser, spokesman for the new association, the code will insist that there be no complete nudity in shows, that strippers should not mix with the customers, and that there would be an agreement to regulate the rice of drinks. Says Tenser: "Striptease is a decent industry. It doesn't deserve the bad nam it's been getting lately. That's the fault of some so-called theatre clubs which have no standards. Som of the things that go on there are shocking. We're dissociating ourselves from these clubs."

Zolotow's OK MM Biog

Maurice Zolotow's career as a show biz biographer since he left tradepaper work to freelance has been distinguished by his incisive closeups on names-in-the-news, usually of a glamorous genre, and what makes 'em tick, but he has rarely done as discerning a biog as his "Marilyn Monroe" (Harcourt, Brace; $5.75).

This is no cuffo commercial for perhaps the No. 1 sex symbol (at least American-brand, if there are

(Continued on page 69)

Independent Film Producer

Jerry Wald

dwells on

The Year There Wasn't Any Crisis (When Is That!)

one of the Important Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

TV's Summit Job

Whoever was elected the President of the United States, television's job in literally focusing the national—and global—spotlight on the candidates and the issues was a peak performance well done.

Whether the 65,-69,000,000 American voters had already made up their minds last summer, following the conventions, or whether they were influenced to "cross over" or look with fresh eyes on what Nixon and Kennedy stood for, the prime "image" stemmed from the searching telecameras. The daily press will always have the advantage of the research and the analysis but, in vivid, first-look focus, there is no gainsaying the impact of that video eye the candidates or, for that matter, any issue in the public interest.

More than atoning for whatever when payola and quizlings had put invidious spotlight on broadcasting, the networks did a summit job on public affairs and information programming to the degree, as some captious admen observed, that they wished some of the same imagination and enterprise had gone into the commercial "entertainment" shows.

Time may yet have to tell us whether this type of tele-politico exposure brooks the danger of "popularity contests" at the expense of sounder values; but none will gainsay the overall values that stem from a thoroughly informed nation. This was adult education in the best tradition. The "showmanship" advantages devolving from the paid segments are incidental.

Movies & Mores in the New Japan

By ARTHUR MAYER

Japan, once the Land of the Rising Sun, now a land of rising prices and prosperity and declining motion icture attendance. Hallowed ancient customs are fighting a losing battle against the inroads of modern industrialism and modern advertising techniques. Television aerials bestride the clustered thatched roofs of the village huts and tv cameras grind noisily away even at the tradition-bound Kabuki performances. Hydroelectric power plants are located next door to sacred Shinto shrines. You wash your sukiyaki down with Coca-Cola while peasants in the garb of their forefathers and equipped with their ancient tools chew Spearmint and smoke filtered cigarettes as they toil in the rice paddies.

The Music Hall Rockettes have nothing for precision or pep on a Tokyo dancing line, and the night-club performers have nothing on period. The students who adore American jazz and American beatnik unconventionalities may still demonstrate against a defense treaty with the United States, but under the terms of a new law they must riot in straight lines and not zigzag, at least physically. Instead of stabbing political leaders in the back verbally as is our custom, they actually st them the intestines—with the newsreel cameras advantageously placed to show the assassin posing, sword in hand, in the traditional attitude of a Samuri warrior.

The girls are discarding the richly colored kimonos and obi which make them look so enchanting and replacing them with Western skirts and blouses, which reveal them skinny and under-developed, not a Lollobrigida front or a Marilyn rear in a Ginza busload.)

Industry is booming. New factories, office buildings, apartments and theatres are being constructed

(Continued on page 69)

Spanish Count Composes As His Sister Heads For Royal Wedding

Madrid, Nov. 8.

The coming m rriage of King Baudouin of Belgium to Spanish Fabiola Mora, may give birth to a rarity—a Spanish tunemaker for international pop song markets.

The songwriter none other than Jaime, Count of Mora and Aragon, Fabiola's brother who, inspired by his sister's march to a throne, has already penned four timely tunes to mark the royal event.

Biggest hit to date, according to Count, is his "Fabiola Waltz," now in wide release both in Spain and Belgium. The tune is also circulating on wax—a recording by th Madrid String Orchestra under th direction of the Count himself. The "Fabiola Waltz" is a song without words.

Three other tunes ready for lease are "Waltz of the Queen," "Hymn to Brussels" and "Royal Spanish. Last-mentioned is music for ballet as yet unchoreographed.

With the coming royal wedding a big news item in the Continental press, Jaime Mora envisages hefty returns in the Old World, and hopes his U.S. rep. music publisher Robert Mollin, will uncover riches for these exploitation tunes in the New World.

11/9

Xmas

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NATHAN LEOPOLD & 'PRIVACY'

Wall Streeters Tend to Overlook Li'l Fact: Distribs Don't Own All Pix

Many Wall Streeters, in guessing at the potential value of the post-1948 film libraries for television, seem to lose sight of the fact that the major companies do not own many of these picture properties outright.

It was shortly after 1950 that the "participation" era began. Independent producers, stars and others share in the ownership of many of the modern backlog productions. Deals have varied, of course, but in most cases the participant has 50% and in some instances up to 75%.

From the Holy Land
Meyer Levin
has written an informative piece
Payoff: What Israeli Films Need
one of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Oscarcast Moves To Santa Monica

Hollywood, Nov. 8.

Board of governors of the Academy of Motion Picture Arts & Sciences has entered an agreement to stage the 33d annual Oscar show next April in the Santa Monica Civic Auditorium.

Allied Artists president Steve Broidy, who chairs the Awards program committee, in revealing the switch from the RKO-owned Pantages Theatres, stated that all possible locations were scouted in the area and the Auditorium was selected because of seating capacity plus press, parking and staging facilities. He said the full Acad board agreed.

Pantages cut its capacity fr m 2,812 to 1,512 seats for the current run of "Spartacus" and also remodeled in a manner which might impair an Oscar telecast. Santa Monica location seats 2,558, accommodates 1,500 cars and has a large adjacent hall that can be used for the press corps.

Switch has the Hollywood Chamber of Commerce fuming.

BLOODY SCENES OUT. 'SPARTACUS' RATES A-III

Legion of Decency has rated Universal's "Spartacus" A-III (morally unobjectionable for adults). Action follows th previously reported negotiations between th film company and the Catholic reviewing group which resulted in U's cutting two short scenes of violence, one showing a hand being cut off in a battle, and the other showing Laurence Olivier sticking a small coup de grace dagger into the neck of a gladiator, and immediately being doused with the victim's blood.

Legion's announcement of the rating for the film contains no mment on the matter.

Leitzel, Cardoni Articles In New Yorker as Film

Hollywood, Nov. 8.

Universal has purchased rights to Robert Lewis Taylor's New Yorker mag series on lives of circus greats Lillian Leitzel and Alfredo Cardoni for a reported $150,000, and handed producer reins to Ross Hunter. William Ludwig is scripting.

Film, planned as a possible Rock Hudson starrer, is slated for next year's filming on a $2,000,000 to $3,000,000 budget in Denmark, Switzerland, Italy and New York.

Rosmarin to Rome

Charles Rosmarin, formerly Continental manager of RKO Pictures in Europe, will succeed Lee Kamrn as Metro's managing director in Italy. The changeover will take place on Jan. 1, effective date of Kamern's exit.

Kamern, once manager of the Astor Theatre on Broadway, has been with Metro since 1945. Rosmarin is a 30-year veteran of the film business.

A Hazy Situation: How Stands Pact With Spaniards?

Madrid, Nov. 8.

Does a film contract exist between Spain and the Motion Picture Export Association? The answer is not an easy one. The one-year pact that was signed last year terminated Oct. 31 and the general feeling in Madrid was that a new one still remained to be negotiated.

MPEA vice president Griffith Johnson, who had talks last week with under-secretary of Information Villar Palasi and director-general for Cinema Munoz Fontan, said shortly prior to his departure for New York that last year's agreement has been automatically renewed.

The difficulty is to determine what constitutes last year's agreement, a tri-part document that has been interpreted and misinterpreted at will. The general agreement, signed by both parties, merely establishes total number of Yank pix allowed into Spain and lists the percentages of blocked and remittance peseta profits.

The rea of controversy, however, still lies in the unpublished unilateral pact annexes in which each party lists and details distinct conceptions of important conditions relating to the pact itself.

Technically, the jointly signed general agreement contains nothing impeding automatic renewal, but says nothing of such major as MPEA right to allocate to its own members, the degree of U. S. co-operation ith the Spanish film industry and many other sore points on which Spain and MPEA still do not see eye to eye.

A major development is the allocation of import licenses to American companies under the Spanish "baremo," which removes jurisdiction from MPEA for allocation to its own member compani This is now a fait accompli. Another certainty is that American companies are basically getting fewer pictures this year than last, with the whole question of bonus licenses completely up in the air until such time as MPEA and Spanish authorities agree on an unequivocal formula of U. S. co-operation with local filmites in relation to bonus licenses.

Plans to Shoot Italo Film in Boston Area

Rome, Nov. 8.

Producer Dino DeLaurentiis revealed plans here to shoot the first all-Italian film ever to be made entirely in the U.S. Project is "Sacco and Vanzetti," which director Mauro Bolognini will shoot in the Boston area.

Vittorio Gassmann will have one of the leads. Most of the other players are expected to be Italians, also.

SUIT COULD HIT BIOGRAPHY TREND

Truth may not only be stranger than fiction but, to the producer of a film biography of a living or not-too-long dead person, it may also be fraught with many more headaches, most of them legal. Just ask the producers of recent pix dealing with such assorted personalities as Al Capone, Leopold-Loeb, Oscar Wilde, Helen Morgan, among others.

Entire situation, however, may be clarified in the not too distant future should attorney Ephraim London successfully defend 20th-Fox, Darryl Zanuck, Meyer Levin, Simon & Schuster, et al in the suit brought against them by Nathan Leopold in connection with "Compulsion." Latter, of course, Levin's "fictionalized" account of the notorious Bobby Franks "thrill killing" of the 1920s, made into a 20th film by Zanuck in 1959.

Plenty of 'Realism'

Importance of the case can be seen from the number of "real life" films now or recently in release—"Inherit The Wind," "Al Capone," "The Purple Gang," "Hell to Eternity," "Murder, Inc.," "The Gallant Hours," "The Nun's Story," "The Inn of The Sixth Happiness," "Pretty Boy Floyd," "Pay or Die," "Oscar Wilde," "The Green Carnation" (The Trials of Oscar Wilde), and the list of upcoming bios: Universal's "The Sixth Man" (Ira Hayes); 20th's "The Night They Burned The Mountain" (Dr. Tom Dooley), "The Wingate Story" (Gen. Ord Wingate), and "The Instant Prince" (Mike Romanoff), and Columbia's "Mad Dog Coll" (Vincent Coll).

While the plaintiff in the "Compulsion" case is a convicted murderer, attorney London feels that the outcome of the suit could set an important precedent for all upcoming "real life" pix, whether or not the central character is "criminally" notorious. London flies to San Juan Nov. 15 to conduct pretrial examination of Leopold, who now lives and works in Puerto Rico.

'Right of Privacy'

Leopold's suit against "Compulsion" is based on a "rights of privacy" idea first enunciated in a 1903 New York law later adopted by other states, including Illinois where his suit was originally filed. Leopold is seeking damages for unauthorized use of his personality and of events in his life "for purposes of trade."

In his New York office Friday (4), London said, first off, that there had never been any attempt to disguise idea that "Compulsion" is the Leopold-Loeb story. However, he continued, there is no actual precedent that says one cannot fictionalize events in the public domain—the matter has never been tested in an appellate court. And, he emphasizes, films are a rather special case in this respect, because, even though they may use real life names, the photographed property, unless it is a documentary with persons playing themselves, immediately must be classed as fiction as soon as an actor appears as someone other than himself.

It is London's opinion—and one of the reasons he doesn't favor any out-of-court settlement in the Leopold case—that the film industry

(Continued on page 21)

'Psycho,' In States, on 3,750 Dates, $7,000,000; 75 in Canada, $250,000

MPEA Proxy
Eric Johnston
surveys the new boxoffice horizons of
Africa in Not-So-Slow Motion
one of the many important features in the upcoming
55th Anniversary Number
of
VARIETY

Paramount's release of Alfred Hitchcock's "Psycho" has grossed slightly over $7,000,000 in its first 3,750 dates in terms of United States rentals.

Official sources this week disclosed that the film took in $250,000 in rentals in its first 75 engagements in Canada.

Runs abroad so far strongly indicate that the foreign market (which excludes the U. S. and Canada) will yield a minmum of $6,000,000 in rentals.

There's no telling as of this date as to how far the domestic income will go. (To be stressed is the fact that the revenue referred to is that which has accrued to distributor Par, and not theatre gross.)

But this much is for sure: "Psycho" clearly is the biggest money-maker on the Par books since "Ten Commandments." And co-owner Hitchcock now is likely to gross about $6,000,000 from the entry, or $1,000,000 above VARIETY's previous estimate, which was $5,000,000.

Unknown is how Hitchcock will enter the take on his personal books. But a before-taxes gross of $6,000,000 from an enterprise that involved less than a year's time would seem to establish some sort of show business record.

Key factor, of course, is that "Psycho" was a modest budgeter, as compared with anything like "Commandments."

Jolting Shifts As Hotelmen In Loew's Saddle

As part of a complete realignment of Loew's Theatres operations, Charles E. Kurtzman has been designated executive in complete charge of Loew's out-of-town theatres. This duty was previously in the domain of executive v.p. John F. Murphy. Murphy, it's understood, will now be free to devote more time to buying and booking activities.

At the same time, Loew's in-town (N.Y.) theatre operations have also been revised as part of an economy program instituted by Laurence Tisch, chairman of the board and chief executive officer, and Preston R. (Bob) Tisch, chairman of the executive committee. The Tisches hold the controlling interest in Loew's via a 25% ownership of the outstanding stock.

The entire N.Y. operation will be under the supervision of Murray Lenekoff, assistant to prexy Eugene V. Picker, and James Bruno. The latter will keep an eye on the Broadway and New Jersey theatres while Lenekoff will be supervising head of the rest of the theatres in the N.Y. area. At the same time, three former N.Y. division managers are being sent back to theatres as managers.

Under Kurtzman, the company's out-of-town circuit will be reorganized into three distinct operating areas—to be called the Eastern, Central, and Southern divisions.

William Elder will be the Eastern division manager, with headquarters in Boston and will supervise the company's theatres in Boston, Bridgeport, Hartford, New Haven, Norfolk, Providence, Reading, Richmond, Springfield, Waterbury, Wilmington, and Worcester.

Frank Murphy will supervise the Central division with offices in Cleveland. Cities under Murphy's control are Akron, Buffalo, Canton, Chicago, Cleveland, Columbus, Dayton, Indianapolis, Niagra Falls,

(Continued on page 17)

In the Strong-Box, Par's Got 'Em

Paramount is well fixed financially, according to a Wall Street breakdown on valuation of some of the company's securities and assets:

42,200 shares of Fairchild Camera, $7,300,000.
316,000 shares of Ampex, $7,270,000.
888,500 shares of Famous Players Canadian, $17,770,000.
Station KTLA and Los Angeles properties, $5,000,000.
Dot Records, $5,000,000.
Par Building, $5,500,000.
Post-1948 film library, $40,000,000-plus.

In addition there are International Telemeter, Chromatic Laboratories, the Lawrence color television tube and the Autometric Division. Last named, which deals in photographic information processes, this year will gross around $6,000,000 and has a tall backlog of orders from the military.

TOA & Academy's Oscar Team-Play

Theatre Owners of America and the Academy of Motion Picture Arts and Sciences have established a new liaison program to bring about a closer relationship between theatres and the annual Oscar event.

Both organizations have named liaison committees and will schedule sessions "to further the joint program." TOA committee consists of M. Spencer Leve as chairman, E. D. Martin, Walter Reade Jr., and Roy Cooper. Academy counterpart consists of Valentine Davies, Steve Broidy, Jack Diamond, John Flinn, Dan Baer and Archie Lee. Diamond is chairman of the Academy group.

Albert M. Pickus, TOA topper, said that the new liaison "could also lead, on a long range basis, to an eventual return of the Academy Award program to industry sponsorship."

Davies, Academy president, said Academy had always done its best to cooperate with TOA. He cited the scheduling of the Oscarcast on a Monday night so that it will have a minimum effect on theatre attendance even though this increases the show's expenses because of the necessity of weekend rehearsals.

DENKER WINS MOVE IN OURSLER-20TH SUIT

Twentieth-Fox' motion to have author Henry Denker's suit re "The Greatest Story Ever Told" dismissed has been denied by New York Supreme Court Justice Vincent Lupiano. Denker's suit seeks to cancel the contract under which Denker and the late Mrs. Fulton Oursler sold the "Greatest Story" to 20th. Mrs. Oursler's portion is now held by two sets of heirs.

A spokesman for 20th said Monday (7) that the film company has not yet decided whether it will appeal Lupiano's decision to the Appellate Court or allow the case to go to trial.

Denker charges that the 20th has not lived up to the original contract terms by failing to complete photography on the pic within five years of the date of the contract, entered into in 1954. Issue comes down to the meaning of the word "contemplates."

Trim Running Time of 'Alamo'; Playoff Strategy Being Weighed

Indications are that "The Alamo" will be shortly offered for non-hardticket showings although a number of reserved-seat engagements may be continued.

Russell Birdwell, star-producer-director John Wayne's personal representative, declared that from the outset there had never been a firm policy "that every date will be a roadshow." Birdwell stressed that there was a necessity to "feel one's way" and on the basis of a number of dates a decision will be made on the release pattern.

In the eight U.S. dates so far, Birdwell said that weekend business was "extremely good," but acknowledged that the mid-week take was off. He attributed the general 70 to 75% capacity to the "soft period" being experienced in film attendance because of interest in the Presidential election.

At the same time, Birdwell confirmed that approximately 25 to 30 minutes will be cut from the picture. The trimming will bring the running time down to about two hours and 40 minutes. This length will be retained for the non-hardticket dates. The sliced version is expected to make its appearance in theatres about a week and a half.

According to Birdwell, Wayne admitted that he was "over-sentimental" about a long sequence (a birthday party) featuring his four-year-old daughter. However, in the interest of tightening the picture, this segment will be eliminated. Also coming out is one of Wayne's big scenes and the prayer sequence of the parson.

The picture is opening in four cities today (Wed.) on hardticket —Tulsa, Oklahoma City, Toronto and Montreal. This will make a total of 13 world-wide dates, 12 in the U.S. and one in London.

Screen Hits—Still Are

Merrill, Lynch, Pierce, Fenner & Smith has joined Wall Street's film investigating fraternity, and concludes that while the tv activity at the studios is fine for cutting the overhead, the big money still is in the big theatricals.

This largest of all brokerage houses made with a qualified upbeat analysis of picture companies, noting business is okay but it's still an unpredictable industry.

Chi Daily News: Films' Best Pal

Chicago, Nov. 8.

All four Chicago dailies have traditionally been very "helpful" to the picture trade in terms of advance yarns, photo layouts, tie-ins, etc., but of late it seems the Chi Daily News has been particularly upbeating the industry.

Moreover, it's noted, gazette has been rallying public interest at a time when the Windy City first-runs are trying to shake off the doldrums. Paper currently is using its truck panels to promote Sam Lesner's film reviews, and recently gave hefty newspage play to the by-liner's prose-and picture spread ticking off the blockbusters due in town this month.

Lesner, it's further noted, was only Chi cinema scribe to make "The Alamo" world preem junket to San Antonio, wrapping it up with a color story just before the pic kicked off here. His review of it, by the way, was the lone favorable judgment it got here.

Woman Sues, Alleging Fraudulent Statements Behind Skiatron Shares

A woman stockholder, claiming to have lost $7,739 on 1,400 shares of Skiatron stock purchased in 1959, has filed suit in N.Y. Federal Court to recover her losses.

Leona Britten, who paid $9,617 for the shares, named Skiatron Electronic & Television Corp., Skiatron of America, Arthur Levey, president of Skiatron Electronics; Matthew Fox, head of Skiatron of America (now Tolvision Inc.), and the brokerage firm of Schweickart & Co. in the suit.

The complainant charges that the defendants issued false statements regarding contracts with the Los Angeles Dodgers, San Francisco Giants, and impresario Sol Hurok.

SCOUTING NEW PLAYS, BUT NOT MUCH TO SEE

It's about this time every autumn that film studio execs trek to New York to see the new plays. Arthur Kramer, exec assistant to Columbia production v.p. Samuel Briskin, is among those currently in town. Also Ray Stark and Hal Wallis. Among other things they all want to oneeover the on-the-boards displays.

But the legit season hardly has been impressive so far. In other words, the Hollywood sleuths had better catch the "living theatre" entries pronto because they don't seem long for this world.

NEEDS HE KNOWS, BUT NOT WHERE TO GET 'EM

Albany, Nov. 8.

S. H. (Si) Fabian told interviewers here that Hollywood needs "more fine, creative artists, even geniuses" but he doesn't have the answer as to where to find them. The head man at Stanley Warner and Fabian Enterprises said college drama and writing sources apparently do not solve the pressing and complex problem. There's a crying need for competent authors, he said in effect.

He stressed that the story is the thing, for the biggest star cannot make a good picture out of a bad one, whereas good films have been made without stars.

In an interview with Ernie Tetrault of WRGB-TV, the exhibition leader came to the defense of Hollywood so far as the "adult" trend is concerned.

Fabian put it this way: "This is an era of greater frankness and motion pictures reflect it. Motion pictures reflect the mores of the time; they do not create the mores. Four-lettered words, once tabo, are now common in books."

Also interviewed was Fabian's son, Edward L. Fabian, who functions in a managerial capacity within the S-W and Fabian circuit operation. He said Hollywood is shaping its product for all ages and classes but he is of the opinion that producers are aiming their better product for the holiday periods.

PATHE-ALPHA'S FIRST STAR: MAUREEN O'HARA

With Theatre Owners of America placing its stamp of approval on the project, Pathe-Alpha Distributing Co., the production-distribution company organized by Pathe Laboratories, is set to proceed with its first production—"The Deadly Companions," starring Maureen O'Hara.

The film, said to be budgeted at over $1,000,000, will be produced by Charles B. FitzSimons from A. S. Fleischman's novel, "Yellowleg."

Under an agreement between TOA and Pathe-Alpha, each of Pathe's proposed productions must be approved by the exhib org's review committee if the new firm wants the support of TOA members on playdates. The initial film, according Pathe-Alpha prexy Budd Rogers, is scheduled to go before the cameras in late December or early January and should be ready for release in the April-May period.

Pathe-Alpha has disclosed plans to produce 12 to 14 pictures annually as a means of easing the product shortage.

American International Handling 3 Overseas But Not Domestically

American International Pictures which, last year, has set up franchise distribution deals in all major territories of the world, has just concluded deals for distribution of three films abroad which will not be handled by AIP domestically. This is first time AIP has branched out in this direction and reflects growth of its foreign operation, James H. Nicholson, prexy, told press lunch New York Thursday (3).

Policy, which has been followed for some by most of the major companies, is designed to bring down per pic distrib costs abroad. American acquisitions include "The Matador," Italo comedy starring Vittorio Gassman, for Latin America and Far East; "Some Like It Cold," another Italo comedy for South America, and "Revolt of the Barbarian," Jack Palance starrer produced by Marty Rackin and John Lee Mahin and originally shown as tv special here as "Rivak the Barbarian." Latter will be handled theatrically by AIP in Far East and South America.

Nicholson, and his veep in charge of foreign distribution, William Reich, also reported that they hoped to handle foreign distribution of Roger Corman's Filmgroup releases which are handled by Corman himself in U.S.

AIP Export Corp. has previously handled only those films produced or acquired initially for U.S. release. However, said prexy, due to coproduction deals in Italy and England, some product distributed by AIP in U.S. is not available on worldwide basis, necessitating acquisition of additional product to keep overseas distribution system busy.

Nicholson said AIP's production budget for 1961 will increase about

(Continued on page 17)

Olivier for Toll

Indication of what Paramount is cooking up in the way of new programming for its International Telemeter in West Toronto lies in the report that the company has signed Sir Laurence Olivier to a one-project deal.

He's to star in a live version of stage play, "Bell, Book and Candle" for the home toll system.

Upbeat Report from Rothchild

By GENE ARNEEL

Subscription television probably will become "a primary entertainment medium" whose domestic market revenue eventually could equal or surspass the $1,300,000,000 spent by Americans in film theatre admissions last year.

This is stated by a trio of analysts—M. B. Frankel, R. G. Gutenstein and B. F. Leventhal—in the course of an independent survey of Paramount operations in behalf of L. F. Rothchild & Co., brokers. Par owns the International Telemeter system w in operation i West Toronto.

This is probably the most upbeat appraisal of fee-tv to come from a non-partisan Wall Street outfit, and certainly the first to estimate yearly income at over one billion dollars.

Law of Least Exertion?

"The annoyances of baby-sitters, parking and rainy nights can be replaced by the convenience of the coin box," it's noted by the Rothchild people. They say the subject admittedly is a controversial one, but point up that already questioned the validity behind the argument that home toll will seriously disrupt conventional tv and theatres.

A favorable report from the Federal Communications Commission, w probing the principle of subscription tv will spur investor interes and give impetus to development of the new show business enterprise.

Capital investment is plenty large, considering the $100 per-hom installation cost but this will come down as installations increase. It's figured that a weekly return of $2 per set will be more than adequate. In the case of Par's Telemeter, the franchise operator bears all th expenses and pays Par 4 to 6% of the gross.

Bell Tie-Ins?

Rothchild says that Par management is now negotiating with the Bell Telephone System concerning introduction of Telemeter in the States. As stated in VARIETY previously, talks have been going on for some time but the telephone companies around the country have been moving slowly.

It's noted, too, that various state bodies may try to regulate or even prohibit the wired system.

On the theatrical end, Rothchild has kind words for the Par management. "The business-like and objective approach of present studio personnel should be reflected in second-half operating results, allowing 1960 operating earnings to approach or exceed the $2.62 per share reported in 1959," say the probers. High Par source told VARIETY this week that this year's operating profit will be slightly above last year and extra revenue, via the MCA television deal, will be well ahead.

Par was last of the major companies to sell pre-1948 films to tv interests and is in no rush to dispose of the post-48's. Latter is figured to be worth $50,000,000, or more.

Income from all sources indicates earnings of $5 per share annually for at least the next few years, according to Rothchild.

'Charlie Is My Darling'

Hollywood, Nov. 8.

Dover Productions, an indie, has been formed by Irving Ravetch and Harriet Frank Jr. Initial pic will be "Charlie Is My Darling," new Joyce Carey novel which pair screenplayed.

Deal has been finalized with Metro for financing and distribution of "Charlie" which rolls at Metro's Elstree Studios in London next spring with Martin Ritt directing. Zeigler, Hellman & Ross negotiated the deal for Dover with Metro chief Sol C. Siegel.

U. S. to Europe

Art Buchwald
Signe Hasso
Robert L. Joseph
Guenther Rennert
J. Arthur Warner
Irving Wormser

Europe to U. S.

Hollis Alpert
Judith Anderson
Shirley Bassey
Monty Berman
Herb Cahan
George Devine
Paul Kamey
Thelma Pelish
Anneliese Rothenberger
Alan Tucker
Nancy Wickwire
Pat Williamson

N. Y. to L. A.

Stanley Adams
Willard Alexander
Edward Andrews
Pierre Cossette
George Gilbert
John Greenhut
Rube Jackter
Leo Jaffe
Abe Montague
Ed Morey
Mo Rothman
Leah Salisbury

TERMS SHROUDED AS MANN GETS RKO 3

Midwest theatre owner Ted Mann has purchased from RKO Theatres the Orpheum and Pan Theatres in Minneapolis and the Orpheum in St. Paul. Details are under wraps by both Mann and RKO circuit head Sol A. Schwartz.

Orpheum in Minneapolis has 2,800 seats, the Pan 1,400 and the St. Paul Orpheum 2,000. St. Paul property, covering half a square block, includes the 200-room Capri hotel and business offices.

Managers Robert T. Whelan of the Minneapolis Orpheum and Pan and George R. Stephens of th St. Paul Orpheum are to remai in their posts.

The Pan is to be modernized under the Mann ownership ith plans including installation of Todd-AO 70m equipment.

L. A. to N. Y.

Mort Abrahams
Warner Anderson
Richard Brandt
John B. Burns
B. Gerald Cantor
Vernon Duke
Felicia Farr
Jerry Franken
Jay Julien
Benjamin Kalmenson
Arthur Kramer
Rich Mittleman
Ricardo Montalban
Jaye P. Morgan
Robert H. O'Brien
Tom Pryor
Leticia Roman
Jack Spina
Morris Stoloff
Eli Wallach
Walter Wood

Tax Specialist
Ben Laurence Sokolove
details several methods for high-income showfolk, athletes, et al, to plan
Income With a Future
* * *
another important Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

Tune-In-Late-Credit For Toll; Toronto Test Gets Par's 'Psycho'

Alfred Hitchcock's production of "Psycho," Paramount release, is set for a run on Par-owned International Telemeter in the Toronto suburb of Etobicoke with the "admission" policy patterned after that which obtained in theatres. The home toll system is so set up that home viewers will be unable to tune in after the picture starts.

Customers who deposit their coins after a performance begins will find that the money has been credited toward a later showing. They've been told this via the system's program information service and through the mails.

The wired fee-tv is so arranged that the audience may tune in any time within 11 minutes before the feature starts unwinding. Engagement tees off today (Wed.) and continues through next Monday with four shows daily, at 3, 5, 7 and 9 p.m. Viewing charge is $1 per installation.

Apart from the fact that Par is closing the doors on its potential customers after the opening frame of "Psycho," the presentation is regarded as unique in another respect. Film is high on shock thriller content of the type not usually seen on a living-room screen and audience reaction doubtless will be watched closely.

U.S. Counter-Intelligence Major
George H. Mitchell
who is a film buff has wri interesting piece debunking myth of
The Death Of Thomas H. Ince
another Editorial Featur in the upcoming
55th Anniversary Number
of
VARIETY

OLD IDEA FOR NEW YEAR'S EVE

As to That Exhibs-Military War: Par Dates Presley's 'G.I. Blues' For Camps Before Theatre Runs

Paramount's Elvis Presley starrer, "G.I. Blues," will receive prior release in military camp theatres, the company has notified Theatre Owners of America. The exhibitor organization, in the forefront in fighting military camp competition with commercial theatres, points out, however, that Par has been the most cooperative company in keeping exhibitors advised on its Army-Air Force releasing problems.

Par told TOA that "G.I. Blues" was made with Army cooperation and because of its Army theme. Par acceded to the request of the military that it be given first-run on the picture. According to TOA, the Army and Air Forces Motion Picture Service will present the picture at higher than normal admissions. The military camps received "G.I. Blues" on Oct. 23 and its expected that all military playdates will be completed by Nov. 23 when the picture is scheduled to reach most commercial theatres.

Two other Par pictures will go to the military before they reach commercial houses because, according to TOA, "of print and associated problems." The pix include "A Breath of Scandal," Par's October release, and "The Savage Innocents," its February, 1961 release.

TOA stresses, however, that Par ill serve commercial theatres first with its two biggest releases—"The World of Suzie Wong," which will play special engagements in the Christmas-New Year's period and go into general release in February, and "Cinderella," the Jerry Lewis entry, which will be Par's regular Christmas release. The military, says TOA, will not get the prints of either of these pix until after most commercial theatres.

Hal Kanter
takes those pollsters and efficiency engineers apart in a kidding-on-the-square playlet titled
The Litmus Paper Man
one of the many Editorial Features in the upcoming
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Columbia & Par Canadian Merger On the Sprout

Merger of the Paramount and Columbia distribution facilities in Canada has been working out well so far, according to sources at both companies. Paper work was completed only a month ago, and about another five months will be required to determine the specifics in terms of economy and efficiency.

However, so far, so good.

Remaining to be seen is whether the get-together north of the border is to be forerunner to similar mergers in the States. More conclusive results of the Canadian operation will be scrutinized, of course.

Sales exec and lawyers will devote much skull practice to the idea following the first half-year.

PRE-SAMPLES OF DUE-IN FEATURES

At least four major companies are readying one-shot New Year's Eve bookings for pictures that will go into general release shortly after the new year. In almost all cases, the pictures are set in theatres that will play the entries at the later date.

The idea, employed for number of years, serves as hypo for added business on New Year's Eve in that the customers are offered what amounts to a special event. Percentages calculated from the time the boxoffice opens for the special attraction. A cutoff time of 6 p.m. or 7 p.m. is usually set for the previous bill. The New Year's Eve take is thrown in with the results from the regular later run and exhibs pay their bill on the basis of the total engagement.

Comedies predominate in the offerings. United Artists is making available "Facts of Life," the Lucille Ball-Bob Hope starrer. Paramount, following tradition, will probably offer Jerry Lewis' "Cinderfella." For several years Par has come through with a new Lewis picture for New Year's Eve showings. "Double Trouble," the Tommy Noonan-Pete Marshall starrer, will be 20th-Fox's entry. Warner Bros. will buck the comedy lineup with a murder melodrama, "Fever in the Blood," starring Ephraim Zimbalist Jr.

The one-shot showings not only mean substantial extra coin but can also serve as an important word-of-mouth stimulant. This was Universal's experience when it offered "Midnight Lace" for special one-shot Halloween dates recently. According to U's eastern pub-ad manager Philip Gerard, it provides a great pre-selling opportunity through word-of-mouth. "You can't buy this kind of a campaign," Gerard indicated. "Word-of-mouth is the most effective selling gimmick in our business today."

'Salt of Earth' Action Revived; Returned to Trial Court Which Dismissed It 'With Prejudice'

Th "Salt of the Earth" suit, pending since 1958, took a new turn last week when the U.S. Court of Appeals reversed and remanded back to a lower court for trial the dismissal of a $7,500,000 antitrust suit against the major film companies and other defendants filed by the "Salt" producers and distributors.

The film, made by a group of alleged leftwingers and Hollywood blacklistees, has had difficulty in obtaining dates in theatres. The suit, brought by Independent Production Corp. and IPC Distributors against 107 defendants, including the major companies, charged that the defendants had conspired to prevent the production and distribution of "Salt."

In the upsetting of the lower court's action, there was an implied criticism of N.Y. Federal Court Judge Sidney Sugarman for summarily dismissing the case with prejudice. In the lower court proceedings, the defendants sought to examine the plaintiff corporation by taking a pre-trial examination of Herbert Biberman, a so-called member of the "Hollywood 10" who was involved with "Salt." Judge Sugarman ordered the plaintiffs to appear through Biberman, but Independent Production Corp. disclaimed Biberman as its managing agent.

At the court's order, Biberman appeared, but during the examination he refused to answer certain questions, relying on personal constitutional privilege. The defendants then obtained a show cause order to compel Biberman to answer the questions. At this hearing the counsel for Independent Productions disclaimed Biberman as managing agent for the company. On the basis of this disclaimer, the lower court entered the motion to dismiss the complaint and granted it with prejudice on the ground that the plaintiff corporation willfully failed to appear as ordered by the court.

The Appeals Court, in reversing the dismissal, upheld Independent Production Corp.'s contention that it had fully appeared and complied with the court order. In addition, the higher court added that the defendants had full opportunity to examine the witness for the purpose of preparing their defenses.

The higher court indicated, too, that the lower tribunal should have dealt with issues pertinent to the motion "to compel answers by specific procedures instead of ignoring these procedures and summarily dismissing the complaint even though this precipitate action is sought to be justified as being within the court's inherent powers." The Court of Appeals said that the lower court "need not and should not have resorted to the use of its inherent powers."

From This Vi
Emil W. Maass
ises the
Austrian Film Biz
One of the many Editorial Features in the upcoming
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Paramount Will Stick With Its 50c Quarter Div

Paramount will continue its $2 annual dividend rate at least through the balance of this year. Although the stock has been strong and earnings still improving the Par board has yet to consider any extra melon for stockholders.

Par has been paying 50c quarterly since the company came into being—that is, split from domestic theatres. This was the payoff when the common shares were selling at about the $20 level and remains the same now, with the stock trading at over $50.

There has been speculation on and off in Wall St. areas that a boosted divvy might be forthcoming. Still could be, but not for a while.

Jack Webb-Bill Bowers Partnered; To Produce Pix for United Artists

Hollywood, Nov. 8.

Jack Webb and writer William Bowers are partnered in a new indie company and inked a financing-releasing deal with United Artists for an unspecified number of features.

Initialer will be "The Last Time I Saw Archie," to star Robert Mitchum. Script was written by Bowers and will be directed by Webb, who also will costar. Film will be made under the Mark VII banner.

NEW ENGLAND ALLIED PRESIDENT: STERNBURG

Boston, Nov. 8.

Robert M. Sternburg, president of New England Theatres, Inc., (NET), was elected prexy of Allied Theatres of New England at the annual election of officers here.

Allied here consisted of 200 theatres in five upper New England states. Samuel Pinanski is nat rep for the org. John J. Ford, Maine and N. H. Theatres, continues as chairman of the board; Frank C. Lydon of Milton, was reappointed exec sec for the ensuing year.

Other officers elected: Veeps: Edward S. Canter, ATC; William H. Elder, northeast div. mgr. Loew's Theatres; Jay Golden, RKO Theatres; Samuel Pinanski; James Tolman, Stanley Warner; and Theodore Fleisher, Interstate Theatres. Stanley Sumner was reelected treasurer.

Board of directors is: Walter A. Brown, prexy Boston Garden; James Bracken, Stanley Warner; Richard Dobbyn, Maine and N. H. Theatres; Benjamin Domingo, RKO Theatres; Max I. Hoffman, B & Q Theatres; Winthrop Knox, Jr., Middlesex Theatres; Chester L. Stoddard, NET; Philip J. Smith, Smith Management; Frank C. Lydon.

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Rosemont-Widney Team Maps 'Marry at Leisure' Feature for Britain

Norman Rosemont, v.p. of Alfred Productions, the Alan Jay Lerner-Frederick Loewe firm, and Stone (Bud) Widney, Lerner's production assistant, have organized an indie film production company, Rosebund Productions.

As their first project, Rosemont and Widney have acquired film rights to the English novel, "Marry at Leisure," by Anne Piper. Miss Piper has been signed to write the screenplay for the film which will be made under the title of "Candy."

The new team is currently assembling the full package and plans to produce the film in England with financing from a U.S. major. British thesps Stanley Baker and Janet Munro are set for the leads.

North to Alaska
(C'SCOPE-COLOR)

A noisy "northern" action-comedy romp starring John Wayne and sparked by three memorabaly bruising mob brawls that will stimulate the kind of talk the picture must get to score at the b.o.

Hollywood, Nov. 3.

Twentieth-Fox release of Henry Hathaway production. Stars John Wayne, Stewart Granger, Ernie Kovacs, Fabian, Capucine; with Mickey Shaughnessy, Karl Swenson, Joe Sawyer, Kathleen Freeman, John Qualen, Stanley Adams, Stephen Courtleigh, Douglas Dick, Jerry O'Sullivan, Ollie O'Toole, Frank Faylen, Fred Graham, Alan Carney, Peter Bourne, Fortune Gordien. Directed by Hathaway. Screenplay, John Lee Mahin, Martin Rackin, Claude Binyon, based on "Birthday Gift," play by Laszlo Fodor, adapted from idea by John Kafka; camera (De Luxe color), Leon Shamroy; editor, Dorothy Spencer; art director, Duncan Cramer, Jack Martin Smith; music, Lionel Newman; sound, Alfred Bruzlin, Warren B. Delaplain; assistant director, Stanley Hough. Reviewed at Village Theatre, Westwood, Nov. 3, '60. Running time, 122 MINS.

Sam McCord	John Wayne
George Pratt	wart Granger
Frankie Canon	rni Kovacs
ally Pratt	Fabian
Michelle "Angel"	Capucine
Boggs	Mickey Shaughnessy
Lars	Karl Swenson
Commissioner	Joe Sawyer
Lena	Kathleen Freeman
Lumberjack	John Qualen
Breezy	Stanley Adams
Duggan	Stephen Courtleigh
Lieutenant	Douglas Dick
Sergeant	Jerry O'Sullivan
Mack	Ollie O'Toole
Arnie	Frank Faylen
Ole	Fred Graham
Bartender	Alan Carney
Olaf	Peter Bourne
Lumberjack	Fortune Gordien

"North to Alaska" is a good-humored, old-fashioned, no-holds-barred, all-stops-out northern, a kind of rowdy second cousin to a not-very-adult western. It's the sort of easygoing, slaphappy entertainment that doesn't come around so very often anymore in films, a product that wins friends without influencing people. Viewed with the discriminating eye of sophisticated-at-all-costs maturity, the running joke may seem to slow down to a walk. The Henry Hathaway production must be accepted in absolutely the right spirit to be fully appreciated.

As a boxoffice attraction the 20th-Fox release will pick up steam from word-of-mouth about its several uninhibited, knockdown-drag-out free-for-all's, unquestionably the highlights of the picture. These sequences, together with the diversified appeal of the cast, ought to be just enough to counter the negative effects of recent saturation of the Alaskan setting in entertainment (particularly in television), and do the wicket-moving job.

The John Lee Mahin-Martin Rackin-Claude Binyon screenplay (based on "Birthday Gift," an unproduced play by Laszlo Fodor, adapted from an idea by John Kafka) takes an instantly recognizable yarn and wisely plays it for laughs. It's the story of the successful Alaskan gold prospector who transports a girl from Seattle north-to-Alaska for his lovesick partner, then proceeds to fall in love with her, she with him. Any seasoned filmgoer gets the message right from the start, but the message isn't the important thing in this picture. The fun is in the execution and, under Hathaway's free-wheeling direction, there's just enough of it to count.

The three brawls Hathaway has staged are classics of the cinematic art of make-believe pugilistics. Just about every trick in the "How to be a Motion Picture Stuntman" book is utilized, with telling comedy results. The first, at the outset of the film, is danced off amidst a barroom full of gushing beer keys. Second, highlighted by a mistaken piece of strategy in which star John Wayne unleashes a rail wagon down a steep incline at his foes but forgets to get out of it himself, is staged in a thorough water setting. Third at the tail-end of the picture, is one big mud-bath, with most of the mud winding up in and around Ernie Kovacs' eye.

Wayne and Kovacs share comedy honors. Wayne displays a genuine flair for the light approach, is far more animated than is his custom. Kovacs, apparently sensing instinctively that the shortest path to humor is to seem to be playing it seriously, is the best of the lot. The others, obviously less knowledgeable at the comedy trade, tend to play it too broadly, to adopt a see-how-funny-this-is attitude instead of letting the humor flow naturally out of the situations.

Director Hathaway ought to have curbed some of the excess zeal exhibited, particularly by Fabian and Stewart Granger. Both, however, are amiable types and have their better moments. Capucine does an attractive, spirited job, but has a few things to learn about the comic nuances of the English language. Supporting work is lively and colorful, most impressionably in the cases of Mickey Shaughnessy, Karl Swenson, Joe Sawyer and Kathleen Freeman.

The film was shot a long way from the Klondike, but captures the flavor of the far north, principally through the gratifying art direction of Duncan Cramer and Jack Martin Smith who have selected some fine Alaskan-looking sites in four areas of California and dressed them up with sets faithful to the popular notion of that northern frontier at the tur -of-the-century.

Credit editor Dorothy Spencer with some exceptionally perceptive cutting of the battle-royal passages, a major contribution to the comic impact of these three scenes. Leon Shamroy's lens maneuvers are both polished and energetic. Lionel Newman's music captures the flavor of the region. The title tune, as sung by Johnny Horton, has proven catchy enough to attract national attention via his recording.

Fabian croons one ballad, "If You Knew," by Russell Faith, Robert P. Marcucci and Peter DeAngelis. It's not much of a tune, but he sings it well. *Tube.*

Ship Dae Eui Ban Hang
(The Unheeded Cries)
(KOREAN)

San Francisco, Oct. 31.

Hyup E Motion Picture Co. production. Stars Whang Hae Nam; features Uhm Aing Nam, Cho Mi Ryang, Ahn Sung Kee, Park Noh Shik. Directed by Kim Kee Yung. Screenplay, Oh Yung Jin; camera, Duk Jin Kim; music, Sang Ki Han. At San Francisco Film Festival, Oct. 30, '60. Running time, 90 MINS.

Kil Nam	Whang Hae Nam
Bong Su	Uhm Aing Nam
Pil Kee	Cho Mi Ryang
Keun Sun	Ohn Sung Kee
Wan Cho	Park Noh Shik

The first Korean film to get a U.S. screening is a sort of Seoul-slanted "Blackboard Jungle," depicting the life and times of a gang of modern-day juvenile pickpockets in a Korean slum.

It has esoteric interest for two reasons: (1) It is a native Korean effort to come to grips with some of that nation's problems in motion picture, and (2) it shows the deep influence on Oriental life today of American culture, and especially Hollywood films.

The story focuses on the gang's leader (played by Whang Hae Nam), who looks, acts and dresses like a young Marlon Brando, right down to the leather motorcycle jacket of "The Wild One." He is quite unregenerate most of the picture, but eventually a pre-adolescent (played by Ahn Sung Kee) wheedles his way into the tough kid's heart of gold, and everything comes out okay. Subplots abound, most of them cliches harking as far back as Dickens.

Surprisingly, the technical work on this one, especially Duk Ji Kim's camera, is good. Picture has very little possibility in any U.S. market but might stand up quite well in the Japanese and Southeast Asian markets. *Stef.*

Le Pillole di Ercole
(Hercules' Pills)
(ITALIAN)

Dino DeLaurentiis release of a Maxima Film production. Stars Nino Manfredi, Sylva Koscina, Jeanne Valerie; features Francis Blanche, Mitchell Kowal, Vittorio DeSica, Andreina Pagnani. Directed by Luciano Salce. Screenplay, Salce, Maccari, Scola, Baratti; based on play by Maurice Hennequin and Paul Bilhaud; camera, Enrico Menczer; music, Armando Trobajoli; editor, Roberto Cinquini. At Metropolitan, Rome. Running time, 105 MINS.

Nino	Nino Manfredi
Silvia	Sylva Koscina
Col. Cuocolo	Vittorio DeSica
Odette	Jeanne Valerie

Rome, Nov. 2.

Fragile but highly amusing bedroom farce, with many saleable points, will make this a surefire entry at home and of good export value for certain markets where its piquancy can be exploited.

Story is one of those intricate affairs involving miraculous Chinese pills whose aphrodisiac effects are soon noted on the various denizens of an Italian resort hotel. It gets plenty of laughs, thanks to a well gagged script, nicely paced direction by Luciano Salce, and risible performances by Nino Manfredi, Vittorio DeSica and Mitchell Kowal. Male audiences will find Sylva Koscina and Jeanne Valerie must-see added attractions as faithful wife and French mistress, respectively.

Technical credits, including Armando Trovajoli's functional musical scoring, are good. *Hawk.*

Last Woman on Earth
(VITASCOPE—COLOR)

Slim lower-berth melodrama about three unappealing survivors of a deadly worldwide phenomenon.

Hollywood, Nov. 2.

Filmgroup release of Roger Corman production. Stars Antony Carbone, Betsy Jones-Moreland, Edward Wain. Directed by Corman. Screenplay, Robert Towne; camera (Eastman color), Jack Marquette; editor, Anthony Carras; music, Ronald S. Stein; assistant director, Jack Bohrer. Reviewed at Orpheum Theatre, Los Angeles, Nov. 2, '60. Running time, 71 MINS.

Harol	Antony Carbone
Evelyn	Betsy Jones-Moreland
Martin	Edward Wain

Sad to relate, "The Last Woman on Earth" turns out to be the center of a typical romantic triangle, according to this Roger Corman production. Neither she nor the two last men on earth prove to be very appealing people. The result is an unappealing picture. Paired, in current citywide L.A. ings with "Journey to the Lost City" (see adjoining review), the Filmgroup release is a weak supporting attraction.

Robert Towne's two-dimensional screenplay proceeds to out all human life, with th exception of the aforementioned trio, via a sudden reduction in the oxygen content of the atmosphere. The three lucky ones survive because they happen to be deep sea diving at the time of the swiftly-passing, deadly phenomenon, which is never properly explained. The rest of the film is childish melodrama, concerned chiefly with the efforts of the two men to win the woman, when they ought to be doing something constructive. The possibilities inherent in the premise are never pursued.

Betsy Jones-Moreland plays the last woma , Antony Carbone and Edward Wain the last men. None is convincing, nor do they have a chance to be under the circumstances. The picture, filmed in Puerto Rico, is equally routine in areas of photography (save one good underwater sequence), art work and music. Corman's direction is generally lacklustre. *Tube.*

Swiss Family Robinson
(COLOR-PANAVISION)

Standard long-ago novel, restored to the screen overstuffed Disney version. Wholesome family fare aimed at children, and that spells b.o.

Hollywood, Nov. 8.

Buena Vista release of Bill Anderson production. Stars John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Sessue Hayakawa, Tommy Kirk, Kevin Corcoran, Cecil Parker; with Andy Ho, Milton Reid, Larry Taylor. Directed by Ken Annakin. Screenplay, Lowell S. Hawley, based on novel by Johann Wyss; camera (Technicolor), Harry Waxman; editor, Peter Boita; music, William Alwyn; assistant director, Rene DuPont. Reviewed at Academy Awards Theatre, Nov. 7, '60. Running time, 126 MINS.

Father	John Mills
Mother	Dorothy McGuire
Fritz	James MacArthur
Roberta	Janet Munro
Pirate Chief	Sessue Hayakawa
Ernst	Tommy Kirk
Francis	Kevin Corcoran
Captain Moreland	Cecil Parker
Auban	Andy Ho
Big Pirate	Milton Reid
Battoo	Larry Taylor

The rather modest 147-year-old Johann Wyss tale of the "Swiss Family Robinson" has been blown up to prodigious proportions in this Walt Disney effort. The essence and the spirit of that simple, intriguing story of a marvelously industrious family is all but snuffed out, only spasmodically flickering through the ponderous approach. But that isn't likely to keep the family trade from flocking to see it. The Buena Vista release is a zoo-lulu for the kiddies, specifically tailored to their tastes.

As reconstructed by scripter Lowell S. Hawley and executed under the guidance of director Ken Annakin, it is almost as if a Disney cartoon fantasy has come to life. The vital statistics and the element of hardship, intrinsically important aspects of the tale, have been stripped away. What emerges is a kind of glorious tropical Disneyland overrun with hapless pirates and happy beasts.

The Robinson family seems to be enjoying a standard of living that would be the envy of the average family of today. Their famous tree house is almost outrageously comfortable (running water, no less), and seems to pop up overnight with virtually no effort. In fact, the element of time and realistic effort, so vital to the overall perspective, is consistently vague in this version. It seems to be happening in a matter of days, not decades.

The climactic scrape with a band of Oriental buccaneers is the crushing blow to any semblance of credulity that has managed to strain through.

Photographically, it is a striking achievement. Through Harry Waxman's lens have been captured some compelling Technicolor views of Tobago island in the West Indies. Also on display is an array of animals to rival the beastly populations of most zoos. Editing by Peter Boita and music by William Alwyn are plus ingredients. Several sequences have a heap of genuine excitement, particularly the opening raft scene in which the family battles treacherous ocean currents to get fro wrecked ship to island. These aspects add excitement and interest to the Bill Anderson production, but don't make up for the all-important loss of the story's basic values.

The acting is generally capable, but hardly memorable. John Mills and Dorothy McGuire are pleasant as mother and father Robinson. James MacArthur and Tommy Kirk are energetic and appealing as their older sons, but Kevin Corcoran is a bit too vociferously squeaky for comfort along about the latter stages. Janet Munro brings freshness and sparkle to her character. That excellent British actor, Cecil Parker, does extremely well by a small role. Sessue Hayakawa plays the leader of the pirates.

In its effort to avoid gore or vivid violence, the picture is guilty of one of the most ineffectual battle sequences on record. Huge boulders and logs dispatched downhill by the Robinson's at their corsair adversaries are so obviously cardboard that the scene just about lapses into sheer slapstick for everyone but tots. From the standpoint of comedy, that may be desirable. But "Swiss Family Robinson" is something more than comedy. *Tube.*

Journey to the Lost City
(COLORSCOPE)

Striking scenery of India hidden behind some crude, familiar melodramatics. Will attract only those willing to accept visual thrills indiscriminately.

Hollywood, Nov. 2.

American International release of Fritz Lang production. Stars Debra Paget; features Paul Christian, Walter Rever, Claus Holm, Luciana Paluzzi; with Inkihinoff, Sabina Bethman, Rene Deltgen. Directed by Lang. Screenplay, Werner Joerg Luedecke, based on original story by Thea Von Harbou; camera, Richard Angst; editor, Walter Wischniewski; art directors, Willi Schatz, Helmut Nentwig; music, Michel Michelet. Reviewed at Orpheum Theatre, Los Angeles, Nov. 2, '60. Running time, 95 MINS.

Seta	Debra Paget
Alan Burton	Paul Christian
Prince Chandr	Walter Rever
Hollmann	Claus Holm
Barani	Luciana Paluzzi
Modant	Inkihinoff
Irene	Sabina Bethman
Rhodes	Rene Deltgen

Some fascinating views of the province of Rajastan in India are on display in Fritz Lang's production of "Journey to the Lost City." The picture's value ends there. Dramatically, it is as crude a sex-and-sand spectacle as one can imagine. The American International release strictly for those who are willing to settle for sheer visual escape as an excuse for visiting the cinema. Judging by the considerable popularity of this type of fare in recent years, this is no small group.

The film, directed by Lang with Werner Joerg Luedecke's screenplay as a guide, describes the perils encountered by a young western architect in the "lost city" of Eshnapur, a place teeming with sealed-off lepers, cruel princes, luscious dancing girls and loyal untouchables. The government is split into rival factions (neither very desirable), and there is a social eruption just in time to save the architect from an untimely denouement.

The players, led by Debra Paget, are burdened with dialog that is positively Ali-Babble all the way (sample: *"The prince is pleased. Your dancing has relieved his melancholy"*). Most of it is post-dubbed, adding to the discomfort.

Lang's direction is physically successful when he steers the lenses away from the actors and concentrates on the scenery. For this visuo-ethnic relief, some credit is due cameraman Richard Angst and art directors Willi Schatz and Helmut Nentwig. *Tube.*

Saturday Night and Sunday Morning
(BRITISH)

Powerfully directed, acted drama about a young rebel. Authentic Midlands background, frank sex. Little U. S. marquee values, but success of the novel may pre-sell this to most audiences.

London, Nov. 1.

British Lion release of a Bryanston presentation of a (Tony Richardson-Harry Saltzman) Woodfall production. Stars Albert Finney, Rachel Roberts, Shirley Anne Field, Hylda Baker. Directed by Karel Reisz. Screenplay by Alan Sillitoe from his own novel; camera, Freddie Francis; editor, Seth Holt; music, Johnny Dankworth. At Warner Theatre, London. Running time, 89 MINS.

Arthur	Albert Finney
Doreen	Shirley Anne Field
Brenda	Rachel Roberts
Aunt Ada	Hylda Baker
Bert	Norman Rossington
Jack	Bryan Pringle
Robboe	Robert Cawdron
Mrs. Bull	Edna Morris
Mrs. Seaton	Elsie Wagstaffe
Mr. Seaton	Frank Pettitt
Blousy Woman	Avis Bunnage
Loudmouth	Colin Blakeley
Doreen's Mother	Irene Richard
Betty	Louise Dunn
Civil Defense Officer	Anne Blake
Drunken Man	Peter Madden
Mr. Bull	Cameron Hall
Policeman	Allister Williamson

Alan Sillitoe's novel has had such a fine paperback success that there should be no difficulty luring tab-buyers to the film. It's produced, directed and acted with integrity and insight. This is a good, absorbing but not very likeable film. There's some bold dialog and some seamy sex stuff.

The real problem, which only patrons can decide, is whether or not the "angry young man" theme is frayed at the edges. It's an amoral, rather than immoral picture, but it well earns its "X" certificate. This is a product of the school of realism, adult in approach, slightly reminiscent of "Look Back In Anger." The approach is adult, but when analyzed, it says nothing new or profound.

The hero is a Nottingham factory worker who refuses to conform. He hates all authority but protests so blunderingly. His attitude is simple: "What I want is a good time. The remainder is all propaganda." Through th week he works hard at his lathe. In his spare time—Saturday night and Sunday ing (and a couple of evenings)—he mes into his own. Liquor and women. But what he is trying to ve is difficult to decide. He has an affair with the wife of a workmate until she is preanant. Meanwhile, he picks up with a girl who won't play till she has a ring on the significant finger. Then he's beaten up by some pals of hi workmate, and decides to settle down but is grimly determined not to stop fighting.

This thinnish story is mostly vehicle for several first-class character parts. None of the people in the film is a particularly pleasant type, but all are real, devised and portrayed with keen insight and honesty. They speak in a peculiar Midlard accent which is not always entirely comprehensible and a certain amount of dubbing in more acceptable English has been deemed necessary for the U. S.

Sillitoe has done a good job with his first screenplay, though, necessarily, much of the motive and the thinking of his characters has been lost in the adaptation. Director Karel Reisz has graduated from documentaries and his experience in that field has enabled him to bring a sharp tang and authenticity to the film. The locations and th interiors have caught the full atmosphere of a Midland industrial town. Seth Holt's editing and Freddie Francis' camerawork also do full justice to a film that is always holding.

The author and director hardly have wished for better service from this cast. The central figure is cocky, violent and selfish yet at times almost pathetically likeable. This role is played by Albert Finney. Finney is a young, 24-year-old actor of immense promise and this, his first major screen performance, marks him as a man to watch. He handles scenes of belligerence and one or two torrid love scenes with complete confidence and is equally effective in quieter moments.

On a par is the performance of Rachel Roberts as the married woman carrying on a hopeless affair with Finney. With this performance, she immediately reaches star status.

Shirley Anne Field, as the conventional young woman who eventually snares Finney, is appropriately pert. Hylda Baker, a vaude and tv comedienne, making her debut i a straight part, has some

(Continued on page 19)

CLERGY FEUD OVER SUNDAY PIX

King of the Piefaces Dies at 80; Mack Sennett Created a Metier

Mack Sennett (nee Michael Sinnott), 80, widely and readily acknowledged as one of Hollywood's true pioneers, died there on Saturday (5) of an apparent heart attack. He had been living in the Motion Picture Country Home, which means he was being cared for by the film colony he so substantially helped to establish via his early-day two-reel comedies with the Keystone Kops and the Bathing Beauties.

Sennett died broke, but left a legacy in the cinematic zanyisms he created in a long-ago era but which still endure through showings at the Museum of Modern Art in New York, private picture clubs and television. The Kops of his broad comedies included Roscoe (Fatty) Arbuckle, George Jeskey, Rube Miller, Hank Mann and Al St. John. He further brought into the spotlight such names as Charlie Chaplin, Mabel Normand, Gloria Swanson, Wallace Beery and Buster Keaton.

The slapstick chase, the pie in the face and other wonderful absurdities, as placed on the screen by the producer, skyrocketed him to millionaire status almost overnight. His career actually began as an actor, at $25 per week, with D. W. Griffith in the old Biograph Studios Manhattan's 14th Street. Within a couple of years he branched out as a director, formed Keystone Comedies. Within the next year he made 104 pictures nd most of them were popular.

"Father Goose'

It was Miss Normand, not working from a script, but working at the studio where she wanted to prove a point, flipped a pie in the face of Ben Turpin. Whether inaccurate legend or not, the story warrants repeating. The cameras were turning at the time, producer Sennett kept the footage in the picture then shooting and used adaptations of the sam scene many times over in his future work.

Sennett was known by the oldtimers as Father Goose, this the nomenclature used as title for a biography done by Gene Fowler.

It was in 1939 that Sennett had his last fling before the public eye; it was a film production by Darryl Zanuck, for 20th-Fox, which was titled "Hollywood Cavalcade" and related a sentimental story about film production in California.

Said VARIETY's reviewer, "In an addition to a brief personal appearance, Mack Sennett plays an important off-screen role in the film, principal novelty of which is the successful and amusing introduction of oldtime Sennett comedy routines and formula. Views of filmmaking in the days when a pie was worth five jokes, and when Keystone Kops whirled recklessly through traffic to save distressed maidens, are hilariously reproduced. Something more than pantomime passed from films when sound entered the studios. A complete form of story-telling, labelled slapstick, also disappeared."

Changing times meant disaster for Sennett, who went formally bankrupt in 1933. He tried a comeback in 1935 with a picture he made in England in association with late N. Y. Mayor James J. Walker (this film never was released), assembled feature-length entry titled "Down Memory Lane" from his own srorts in 1949, and in 1954 penned his autobiography, "King of Comedy."

Sennett never married.

film Bi

Louis Nizer

has indited a philosophic and meaningful

Lawyer's Prayer

one of the important Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

3 Hits in Row, U Billings Up 32.2% on '59

Universal's domestic billings for the fiscal year ended Oct. 29 were 32.2% ahead of the previous year, according to sales v.p. Henry H. (Hi) Martin. Mainly responsible for the hike in film rentals were three pictures — "Pillow Talk," which tallied $7,100,000 in 53 weeks; "Operation Petticoat," $8,700,000 in 45 weeks, and "Portrait in Black," $3,100,000 in 17 weeks. On the basis of "Portrait" business so far, Martin predicted that the overall domestic rental would hit $4,000,000.

"Midnight Lace," first release of the new fiscal year, has gotten off to a rousing start, Martin said, but he indicated that no projection of the gross could be made until it is in release at least 20 weeks. He noted, however, that a "big dating period" is coming up, with 455 engagements set between now and Thanksgiving.

U's next "target picture" under its "planned distribution and individual handling" policy, Martin told a trade press conference Monday (7), would be the Cary Grant starrer, "The Grass Is Greener," which begins a dual N. Y. engagement at the Astor and Trans-Lux 52d St. on Dec. 14 before its general release on Dec. 23.

Th sales chief disclosed that Universal will release between 22 and 24 pictures during the 1960-61 fiscal stanza. A total of 17 pictures, including two reissues, are already definitely set for release up until July. Martin pointed out that the company's basic 1960-61 program had been completed, since most pictures had been shot and scheduled. In addition to the pictures on the release slate, "The

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SOME FUN OKAY, BUT NOT SCREEN

Toronto, Nov. 8.

A mi ister of United Church of Canada, this country's largest denomination, combined years ago from Methodists and Presbyterians, came out for a Sunday "as wide open as people want it" in a panel on blue laws at a YWCA here last week. He suggested a "serious conference" of church, labor, management and government to consider rewriting Ontario's Lord's Day Act. Supporting that idea were Lt.-Col. Herbert Wood, editor of Salvation Army's "War Cry," and Ald. Bert Cranham.

The Act "will accept a symphony but not a cinema," said Rev. Shaun Herron of St. Columba United Church. "What it's actually saying, then, is that a bad symphony more religious than a good movie."

Division of the clergy on the Blue Sunday vote due to be taken Dec. locally indicated the sharpness of the dispute which Rev. W. G. Berry of the United Church's Board of Evangelism and Social Service has been spearheading, he fighting the holding of any plebiscite.

Herron is the author of a letter which attacks the holier-than-thous in his own sect. In this letter, circulated here, he says, in part:

"What Dr. Berry and his kind are doing is substituting God for Marilyn Monroe. Aren't we being a bit lordly? Aren't we saying we are going to help people be what they should be? I'm personally offended. I don't want fellows like Dr. Berry telling me what I should do. I know better, both practically and theologically."

Sunday as a religious day never existed in Christ's time, said Herron; it was introduced some 300 years after His death; its only significance is that it is the day Christ rose from the dead. The Protestant Sunday, he said, was a day of rejoicing; all other religious observances of the day sprang from a book written by one Nicholas Barnes, "a perverted man. And Sunday has appeared more and more senseless with each succeeding generation."

While agreeing with the conference idea, Salvationist Wood said, "I don't think we should allow any further encroachments on the Lord's Day." Cranham supported a gradual easing of restrictions "as long as they don't cut into people's opportunities to go to church."

Footnote, for those who think blue laws are confined to Canada, appeared in some Canadian papers the e day—an AP story from N.Y., noting that Massachusetts forbids public dancing on Sunday —but it's legal to dance at a wedding if no admission is charged. Golf is OK, but miniature golf taboo. Bars close on Sunday, but restaurants and hotels may serve drinks at tables. Mississippi groceries must close Sunday, but not drive-in markets—which, however, can sell butter but not oleomargarine; beer but not food.

D. Franco Sees Making His Own As Just Like 'Heaven on Earth'

John Roeburt

has written a spoof on those tell-all to sell-well autobiogs

The Truth, the Whole Truth (?)

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

Fed up with the general run of motion pictures today, one private (non-film-industry) citizen has done something about it, that is, he has made a film which he feels will entertain, uplift and even, perhaps, instruct. The private citizen is Dominick Franco, a former distributor for both General Electric and General Motors in the New York area, and his picture is JB Enterprises current release "Heaven on Earth," now playing its world premiere engagement at the 55th Street Playhouse in New York.

An Italian-born American citizen of robust middle years, Franco bankrolled the pic to the tune of $200,000 and co-produced with Fulvio Lucisano of Rome. Despite the hardships involved and the adventures peculiar to film production, Franco said in New York last week that he was ready to continue his new career, though he will probably wait on any new ventures until he sees more extensive box-office receipts from "Heaven." Picture, filmed entirely in Rome in Eastman color, is a travelog on the Eternal City and, especially, the Vatican, laced together with some slight romantic fiction.

While most of the New York newspaper critics were highly impressed by the pictorial and documentary qualities of the film, which presents a number of "behind-the-scenes" views of the Vatican never filmed before, almost all the critics were a good deal less impressed by the boy-girl fiction frame. Franco stoutly defends this romance by saying that he had no intension of doing a purely "educational" film. But, tired of the jaded manners and mores evident in so many films today, he wanted to present some "good people in an attractive light."

'17 and Eager For Love'

In the same vein he defended the inclusion in the film of a scene in which the heroine sings a lightly rock-n-roll ballad "At Seventeen" ("I'm seventeen and eager for love"). Producer said he disagreed with critics who think the song, which comes on in close juxtaposition to a rendition of the "Ave Maria," destroys the exalted mood of the rest of the footage. Whole idea, he said, was to change the pace. Nevertheless, at the urging of an interviewer and of Faye Miske, head of JB Enterprises, he agreed that the sequence should come out of prints shown in subsequent dates.

Principal difficulty in production —which spread out over a two-year period—was in photographing frescos and painting in such historic locales as the Sistine Chapel and the Cathedral of St. John the Lateran. Because heat from the lights necessary for the color camera could destroy or damage the ancient paintings, work had to be suspended at frequent intervals to let things cool off. A major interruption came with the death of Pope Pius XII when permission to continue the film had to be obtained from the new Papal administration. This, however, provided opportunity for the producers and director Robert Spafford, to include in the film the gathering of the College of Cardinals and the conclave which resulted in election of Pope John XXIII.

Another production difficulty was fact that though film was photographed "speaking English," the quality of the English speaking varied greatly among the members of the cast. Film's heroine, Barbara Florian, is a Swede whose voice had to be dubbed in latter. It's Italian hero, Gabriele Tinti, dubbed in his own heavily-accented English, while Charles Fawcett, an American, spoke with a southern accent and had later to be dubbed into unaccented English.

Wald Prepares '39 Kirkland Play On Slate of 14

Hollywood, Nov. 8.

Producer Jerry Wald has sewed up film rights to both Jack Kirkland's 1939 play, "I Must Love Someone," and D. H. Lawrence's lengthy novel, "The Lost Girl," bringing to 14 the number of properties he's actively preparing at 20th-Fox.

Kirkland, playwright who transferred Erskine Caldwell's "Tobacco Road" to the stage, penned "I Must Love Someone" with Leyla Georgie and presented it at the Longacre Theatre in New York. Wald has retitled property "Girls Are Here To Stay" and has slated it as a six-femme piece to star 20th contractees Juliet Prowse, Joan Collins, Barrie Chase, Julie Newmar, Diana Trask and Suzy Parker. It's the story of a world-famous singing sextet, revolving around the private lives of each.

"Lost Girl" is a Lawrence novel which has not been published in the United States but is set for publication through New American Library. Wald has signed John Cheever, a top American novelist and New Yorker writer, to pen "Lost Girl" as his first screenplay. Tony Richardson, British director who recently helmed "Sanctuary" at 20th, likely will direct the Wald film.

Producer additionally is reactivating "The Jean Harlow Story," a property he has long projected, and, after 2½ years, is activating "Slapstick," biog of Harold Lloyd.

Next up on Wald's indie slate is "Wild in the Country," Clifford Odets screenplay which will star Elvis Presley, Tuesday Weld and Millie Perkins, with Philip Dunne directing. Also set are "Return to Peyton Place," for which only Gene Tierney has been signed and

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MATOFSKY TO ROME ON LEVINE'S 'WONDERS'

Harvey Matofsky has resigned as United Artists homeoffice press-agent to join Embassy Pictures.

He'll leave New York shortly for Rome and the job of publicity co-ordinator on Joseph E. Levine's "Wonders of Aladdin."

Mull A West African Development Setup To Broaden Its Exhibition

Motion Picture Export Assn. board Thursday (3) authorized prexy Eric Johnston to appoint a committee to consider establishment of a West African Development Company to "develop new theatres, to provide direct distribution of American films in the area, and to promote and protect general interests of American films in the new nations."

Project would encompass all West African countries from Senegal down to Angola. Area has a population of more than 100,000,000 and only 240 theatres. Annual returns to U.S. distribs is less than $500,000.

Company would be organized under Webb-Pomerene Act and participated in "by such MPEA companies as wish to join." Company would be separate from MPEA, but Johnston would serve as its top exec. Directors would be representatives of New York offices of participating companies, and its home-offices in New York.

Airconditioning

Major functions of company would be:

(1) Sales and distribution of films of participating companies "to the extent that participating companies agree upon." Also, company would be empowered to develop a system of 16m distribution.

(2) Program of developing modern exhibition outlets with aim to establish in important centers of West Africa "at least one airconditioned theatre each."

(3) Setting up general program of promotion and government relations in main West African territories.

(4) Development of production and coproduction opportunities if demand justifies production in that area.

Committee was authorized to work out details for organizing and financing such a company. Committee might also make detailed inspection trip to Africa and would report back to board with recommendations. Members of committee will be named shortly.

David Brown will produce "Mamba Point," new novel of modern-day Africa being written by Marie Hackett and Jo Vita, for 20th-Fox, with Alfred Hayes set to script.

L.A. Picks Up; 'Butterfield' Great $28,000, 'Inherit' Mild 15G, 'Alamo' Hefty 24G, 'Spartacus' Tall $28,500

Los Angeles, Nov. 8.

Overall prospects for L.A. first-runs are considerably up this week despite generally spotty biz stemming from mostly weak openers plus weekend rains and Election Day dropoff. A big boost is coming from "Butterfield 8" which shapes boff $28,000 or close at Hollywood Paramount, with four hardticket pix also showing well.

"Inherit the Wind" is shaping soft $15,000 in first at the Chinese. "Sons and Lovers" is slim $14,000 or near in four theatres on first general release.

"Spartacus" shapes fancy $28 500 in third Pantages round. "Alamo" is up in second with a hefty $24,-000 likely at Carthay.

"This Is Cinerama," on reissue at Warner Hollywood, where it was originally, looks slick $18.000 in first. "Ben-Hur" is rated clicky $22,700 in 50th frame at the Egyptian.

Estimates for This Week

Chinese (FWC) (1,408; $2-$2.40) —"Inherit Wind" (UA). Soft $15,-000. Last week, "Dark at Top of Stairs" (WB) (5th wk), $5,300.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G). Boff $28,000 or over. Last week, "Gigi" (M-G) and "Don't Go Near Water" (M-G) (reissues) (3d wk), $3,000.

Los Angeles, Iris, Loyola, El Rey (FWC) (2,019; 825; 1,298; 861; 90-$1.50)—"Sons and Lovers" (20th) and "Captain's Table" (20th) (1st general release). Slim $14,000. Last week, Los Angeles, Iris, Loyola with Fox Wilshire, "Desire in Dust" (20th), "Kiss Them for Me" (20th), $12,300. El Rey, "Strangers When We Meet" (Col) (3d wk), "It Started in Naples" (Par) (2d wk), $1,900.

State (UATC) (2,404; 90-$1.50)—"Wicked Go to Hell" (Jem) and "Female and Flesh" (Jem). Handy $5,500. Last week, with Four Star, Pix, "Duel in Sun" (Fav), "Bold and Brave" (Fav) (reissues), $8,000.

Orpheum, Hollywood, Wiltern (Metropolitan-FWC-SW) (2,213; 756; 2,344; 90-$1.50)—"Journey to

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,226,400
(Based on 22 cities and 230 theatres, chiefly first runs, including N. Y.)

Last Year $2,018,400
(Based on 22 cities and 221 theatres.)

'Epitaph' Hot 12G, Cleve.; 'Lace' 13G

Cleveland, Nov. 8.

Only a few pix are weathering the presidential election storm current session here. But these are doing well. Top newcomer is "Let No Man Write My Epitaph," rated sharp at Palace. However, "Breath of Scandal" is only poor at State while opener for "Sunrise at Campobello" is sluggish at Allen. "Midnight Lace" looms smash in second Hipp stanza.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50) — "Sunrise at Campobello" (WB) Sluggish $8,000. Last week, "Song Without End" (Col), $10,500.

Continental Art (Art Theatre Guild) (950; $1.25) — "Captain's Table" (Indie) (2d wk). Routine $1,-700. Last week, $2,200.

Heights Art (Art Theatre Guild) (950; $1.25) — "Carry On Nurse" (Gov). Big $5,500. Last week, "Hiroshima Mon Amour" (Zenith) (3d wk), $1,800.

Hippodrome (Eastern Hipp) (3,-700; $1-$1.50) — "Midnight Lace" (U) (2d wk). Sturdy $13,000. Last week, $16,000.

Ohio (Loew) (2,700; $1-$2.75) — "Ben-Hur" (M-G) (41st wk). Fine $7,500. Last week, $6,200.

Palace (Silk & Helpern) (3,750; $1-$1.25)—"Let No Man Write My Epitaph" (Col). Sharp $12,000 or near. Last week, "Gigi" (M-G) and "Around World in 80 Days" (UA) (reissues), $7,000.

State (Loew) (3,700; $1.25) — "Breath of Scandal" (Par). Poor $6,500. Last week, "Magnificent Seven"(UA), $9,500.

Stillman (Loew) (2,700; $1-$1.50) "Magnificent Seven" (UA) (m.o.), Average $8,000. Last week, "Sword and Dragon" (Indie) (2d wk), $5,000.

'SASSY' SLOW $8,000 IN PROV.; 'SUNRISE' 7G

Providence, Nov. 8.

Biz is mostly lower this week, with the new films little help. A mild week looms for "Fast and Sassy" at State. The twentieth week of "Ben-Hur" is sturdy but Majestic's "Sunrise at Campobello" is only good.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Rodan" (DCA) and "Monster from Green Hell" (DCA) (reissues). Fair $4,000. Last week, "September Storm" (20th) and "Smiley Gets Gun" (20th), $5,000.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (20th wk). Sturdy $7,500. Last week, same.

Majestic (SW) (2,200; 65-90)—"Sunrise at Campobello" (WB). Good $7,000. Last week, "Girl of Night" (WB) and "Go, Johnny, Go" (WB), $5,000.

State (Loew) (3,200; 65-90)—"Fast and Sassy" (Col) and "Nights of Lucretia Borgia" (Col). Mild $8,000 or close. Last week, "Thunder in Carolina" (Howco) and "Ma Barker's Killer Brood" (Indie), $5,500.

Strand (National Realty) (2,200; 65-90) — "Vertigo" (Par) and "Monster from Green Hell" (Col) (reissues). Weak $2,000. Last week, "Aim at Stars" (Col) and "Boy Who Stole Million" (Par), ditto.

'Lace' Mighty 16G, Pitt; 'Song' OK 8G

Pittsburgh, Nov. 8.

Three new entries, shaping from boff to fair, are sparking the wicket whirling at Pitt deluxers this week. "Midnight Lace," is leading the town at Fulton with a wow session. "Sunrise at Campobello" at Stanley looms barely okay. "Song Without End" is rated passable at Harris. Both Harris and Penn getting some of the turnaway biz from the Fulton. "Magnificent Seven" looks very good in second Penn session.

Estimates for This Week

Fulton (Shea) (1,365; $1-$1.50)—"Midnight Lace" (U). Wow $16,000 or over. Last week, "Miracle Fatima" (WB) (reissue), $3,500.

Harris (Associated) (2,100; $1-$1.50)—"Song Without End" (Col). Only passable at $8,000. Last week, "Aim At Stars" (Col), $2,700.

Penn (UATC) (3,300; $1-$1.50)—"Magnificent Seven" (UA) (2d wk). Good $10.500. Last week, $14,500.

Squirrel Hill (SW) (834; $1.25)—"Jungle Cat" (BV) (4th wk). Trim $2.500. Ditto last week.

Stanley (SW) (3,700; $1-$1.50)—"Sunrise at Campobello" (WB). Barely okay $10,000. Last week, "Girl of Night" (WB) (2d wk), $8,400.

Warner (SW) (1,513; $1.50-$2.75 — "Ben-Hur" (M-G) (42d wk). Hardy $10,000. Last week, $10,500.

Big 10 Grid Game Boosts Mpls; 'Seven' Socko 13G, 'Space' Fair 5G

Minneapolis, Nov. 8.

While providing competish for the trade, Minnesota-Iowa football game last Saturday, drawing a capacity crowd of 64,000 at $4 per, attracted more visitors to the Twi Cities than any event in weeks. The influx is helping to bolster trade somewhat this session although the mild slump continues.

Top newcomers here this round are "Magnificent Seven," torrid at State, and "Surprise Package," fair at Uptown. "Battle in Outer Space" shapes fairish at the RKO Pan. Fourth chapter "Dark at Top of Stairs" at Lyric looks strong. "Let No Man Write My Epitaph" bows out after two mild weeks at Gopher. "School for Scoundrels" rates boff in first holdover round at Suburban World.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65) — "Ben-Hur" (M-G) (37th wk). Starting ninth month and still holding well at strong $8,500. Last week, $8,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "This Is Cinerama" (Cinerama) (reissue) (11th wk). Healthy $9.500. Last week, $10,500.

Gopher (Berger) (1,000; $1-$1.25) —"Let No Man Write My Epitaph" (Col) (2d wk). Sad $3,300. Last week, $3,500. "Midnight Lace" (U) opens tomorrow (Wed.).

Lyric (Par) (1,000; $1-$1.50)—"Top of Stairs" (WB) (4th wk). Finishing at smash $7,000. Last week, $6.500.

RKO Orpheum (RKO) (2,800; $1-$1.25) — "Song Without End" (Col) (2d wk). Flat $6,000. Last week, $7,500.

RKO Pan (RKO) (1,800; 85-$1)—"Battle in Outer Space" (Col) and "12 To Moon" (Col). Fair $5,000. Last week, "All Young Men" (Col) (m.o.) (2d wk), $6,000 at $1-$1.25 admish.

St. Louis Park (Field) (1,000; $1.50-$2) — "Can-Can" (20th) (2d run) (8th wk). Satisfactory $3,000. Last week, $3,500. "Inherit Wind" (UA) opens tomorrow (9).

State (Par) (2,200; $1-$1.25)—"Magnificent Seven" (UA). Torrid $13.000. Last week, "High Time" (20th) (2d wk), $8,500.

Suburban World (Mann) (800; $1.25) — "School for Scoundrels" (Cont) (2d wk). Socko $5,000. Last week, $6,500.

Uptown (Field) (1,000; $1.25)—"Surprise Package" (Col). Socko $6,000. Last week, "Ikiru" (Brandon), $2,500.

World (Mann) (400; 85-$1.25)—"Come Dance with Me" (K-W) (4th wk). Nifty $5,000. Last week, $5,-500. "Butterfield 8" (M-G) in tomorrow (Wed.).

Broadway Grosses

Estimated Total Gross

This Week $471,200
(Based on 27 theatres)

Last Year $414,100
(Based on 23 theatres)

'Spartacus' Wow $18,000 in Philly

Philadelphia, Nov. 8.

Current frame generally is quite strong although some new entries are not doing much. However, "Magnificent Seven" shapes socko at Fox on opener while "Midnight Lace" looms smash in second at the Arcadia. New upped-scale pic, "Spartacus" looks wow at Goldman on initial session. "Breath of Scandal" is rated dull in first Viking round.

"Alamo" is classed as quiet in second Midtown stanza. "Sunrise at Campobello" is rated rich in third at Stanley.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Midnight Lace" (U) (2d wk). Smash $13,000. Last week, $16,000.

Boyd (SW) (1,562; $1.40-$2.75)—"Ben-Hur" (M-G) (50th wk). Big $12,000. Last week, $11,500.

Fox (Milgram) (2,200; 99-$1.80) —"Magnificent Seven" (UA). Boff $21,000. Last week, "Top of Stairs" (WB) (4th wk), $10,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U). Wham $18,000. Last week, "Jungle Cat" (BV) (3d wk), $7,000 in 5 days.

Midtown (Goldman) (1,000; $2-$2.75)—"Alamo" (UA) (2d wk). Quiet $10,000. Last week, $12,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Surprise Package" (Col) (2d wk). Dull $6,000. Last week, $10,500.

Stanley (SW) (2,500; 99-$1.80)—"Sunrise at Campobello" (WB) (3d wk). Rich $10,000. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.80)—

(Continued on page 10)

'Sunrise' Good $15,000, St. L.; 'Package' Slim 16G

St. Louis, Nov. 8.

New product is not proving very strong this stanza although some of holdovers are doing well. "Sunrise at Campobello" is rated only good at the Ambassador while "Surpris Package" looms modest at the huge Fox. "I Aim at Stars," another newie, shapes mild at the St. Louis. "Song Without End" is big in fourth round at Esquire but "Magnificent Seven" is fair in second at State. "Ben-Hur" looks good in 24th round at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90) — "Sunrise at Campobello" (WB). Good $15.000. Last week, "Gigi" (M-G) and "Around World in 80 Days" (UA) (re-runs), $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Ikiru" (Indie). Slow $1,-500. Last week, "Three-Penny Opera" (Indie), same.

Esquire (Schuchart-Levin) (1,-800; 90-$1.25) — "Song Without End" (Col) (4th wk). Big $9,000. Last week, $10,000.

Fox (Arthur) (5,000; 60-90) — "Surprise Package" (20th) and "Secret of Purple Reef" (20th). Modest $16,000 or close. Last week, "Freckles" (20th) and "Walk Tall" (20th), $12,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (M-G) (24th wk). Good $8,200. Last week, $8,000.

State (Loew) (3,600; 60-90) — "Magnificent Seven" (UA) (2d wk). Fair $8,000. Last week, $10,000.

Pageant (Arthur) (1,000; 60-90)— "Sons and Lovers" (20th) (3d wk). Looks $2,100, fair. Last week, $2,-500.

St. Louis (Arthur) (3,800; 60-90) —"I Aim at Stars" (Col) and "Desert Attack" (Col). Mild $9.000. Last week, "College Confidential" (U) and "Blackboard Jungle" (U), $9,000.

'Can-Can' Lusty $9,000 In Mild L'ville; 'Song' Weak 7G, 'Sexy' $5,000

Louisville, Nov. 8.

Pace is slow on main stem this week. "Song Without End" at United Artists, is bringing in some class trade and music lovers, but that's not enough. Hence, only mild session looms.

"Can-Can" in second at the Brown is heading for a big take. "Fast and Sexy" at the Kentucky looms modest. "Let No Man Write My Epitaph" at Mary Anderson is good.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th) (2d wk). Had sellout Saturday (5) night, which is helping to big $9,000, after first week's $10,000.

Kentucky (Switow) (900; 75-$1) —"Fast and Sexy" (Col). Modest $5,000. Last week, "Started In Naples" (Par) (2d wk), $3,000.

Mary Anderson (People's) (900; 75-$1)—"Let No Man Write My Epitaph" (Col). Good $6,000 or near. Last week, "Girl of Night" (WB) (2d wk), $5,500.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Aim At Stars" (Col). Last week, "Desire in Dust" (20th), $5,000.

United Artists (UA) (3,000; 75-$1)—"Song Without End" (Col). Likely mild $7,000. Last week, "Village of Damned" (M-G) and "Gunmen From Laredo" (Col), sam

Balto Biz Better; 'Lace' Lively 12G, 'Night' 5G, 'Sunrise' Slight $4,500

Baltimore, Nov. 8.

Best news here is "Midnight Lace" which opened big at the Stanton, and looks headed for a long stay. Not so happy is "Sunrise at Campobello," rated weak in opening week at the New. "Let No Man Write My Epitaph" is warm in first at the Little and "Girl of the Night" is barely fair for Century initialer. "Key Witness" is drab in opener at the Hippodrome.

"Song Without End" is holding nicely in second week at Mayfair. "Ben-Hur" is steady in 32nd session at the Town while "Psycho" is pleasing in 16th at the Aurora.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Psycho" (Par) (16th wk). Oke $2,500 after $3,000 for last week.

Century (Fruchtman) (3,200; 50-$1.25)—"Girl of Night" (WB). Fair $5,000. Last week, "Magdalena" (Indie) (2d wk), $3,000.

Charles (Fruchtman) (500; 90-$1.50)—"Under Two Flags" (Par) (3d wk). Sad $1,600 after $2,000 in second frame.

Cinema (Schwaber) (460; 90-$1.50)—"Quiet Flows Don" (UA). Fair $2,000. Last week, "Gold Rush" (UA) (reissue), $2,700.

Five West (Schwaber) (460; 90-$1.50)—"Ostrich Has Two Eggs" (Janus). Oke $3.000. Last week, "Always Price Tag" (Cont) (4th wk), $1,800.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Key Witness" (M-G). Drab $4.000. Last week, "Dark at Top of Stairs" (WB) (4th wk), $5,000.

Little (Rappaport) (300; 90-$1.50) —"Let No Man Write Epitaph" (Col). Nice $3,500. Last week, "Next to No Time" (SCA), $1,800.

Mayfair (Fruchtman) (750; 90-$1.50)—"Song Without End" (Col) (2d wk). Good $4,500 after $7,000 opener.

New (Fruchtman) (1,600; 90-$1.50) —"Sunrise at Campobello" (WB). Disappointing $4,500 or near. Last week, "Aim at Stars" (Col), $3,000.

Playhouse (Schwaber) (460; 90-$1.50)—"Flute and Arrow" (Janus). Slim $1,900. Last week, "Creek" (Indie) (3d wk), $2,300.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Midnight Lace" (U) Solid $12,000. Last week, "Mountain Road" (Col), $4,500.

Town (Rappaport) (1,125; $149-$2.50)—"Ben-Hur" (M-G) (32d wk). Good $7,300 after $7,500 in 31st week.

Chi Perks; 'Butterfield' Boffo 60G, 'Inherit' Hefty $17,000, 'Lace' Sock 23G, 2d, 'Spartacus' Smash 19G, 4th

Chicago, Nov. 8.

A couple of classy pix are preeming this round, but first-run totals generally again shape sluggish as election campaign finales. Moderate week end weather was reckoned another dullish factor.

Of the newies, "Butterfield 8" is ringing up a giant $60,000 or near in Chicago Theatre bow. "Inherit the Wind" looks to whip up hefty $17,000 in Roosevelt first.

Holdovers are very spotty. "Midnight Lace" is rated smash in United Artists second session, but "Fine Young Cannibals" looks dull in third Woods stanza. Oriental's "Surprise Package" is surprisingly lively third session. Fourth frame of "Let No Man Write My Epitaph" looms fast at the State-Lake.

"Hiroshima Mon Amour" is great in second World round. Second week of Surf's "Battle of Sexes" is rated fine. "Please Turn Over" is turning up an okay tally in fourth Esquire stanza.

On the hardticket, "Alamo" is signaling an oke second session at the Palace; "Spartacus" shapes socko in fourth McVickers round; and "Ben-Hur" still commands sturdy action in 46th at the Todd Theatre.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Expresso Bongo" (Cont) (3d wk). Good $3,200. Last week, $3,600.

Chicago (B&K) (3,900; 90-$1.80)—"Butterfield 8" (M-G). Boffo at $60,000 or near. Last week, "Top of Stairs" (WB) (5th wk), $12,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Please Turn Over" (Col) (4th wk). Okay $6,800. Last week, $7,000.

Loop (Telem't) (606; 90-$1.80)—'Come Dance With Me" (Col) (3d wk). Good $7,300. Last week $7,800.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (4th wk). Great $19,000. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)—"Girl in Lover's Lane" (Indie) and "Wild Ride" (Indie). So-so $4,100. Last week, "Torpedo Zone" (Indie) and "Frog Woman" (Indie), $4,200.

Oriental (Indie) (3,400; 90-$1.80)

(Continued on page 10)

'Butterfield' Best New Pic in Toronto, $25,000; 'Lace' Rousing 11G, 2d

Toronto, Nov. 8.

Only important newcomer is 'Butterfield 8," which is sockeroo at Loew's. It has raised prices and five-a-day policy that has turnways. Of the holdovers, "Strangers When We Meet," third stanza, is leading the city, with a wow take. "Midnight Lace" shapes smash in second at the Uptown. "Under 10 Flags" also in second frame is fairly good at Imperial. "Song Without End," in fifth stanza, still is good at Carlton.

Picture biz is good throughout city, with "Ben-Hur," in 47th frame, showing an increase over previous week.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Song Without End" (Col) (5th wk). Good $8,000. Last week, $10,000.

Hollywood (FP) (1,080; $1-$1.25)—"Strangers When We Meet" (Col) (3d wk). Wham $13,000. Last week, $14,000.

Hyland (Rank) (1,057; $1-$1.50)—"From Terrace" (20th) (15th wk). Fine $4,500. Last week, $5,000.

Imperial (FP) (3,343; $1-$1.25)—"Under 10 Flags" (Par) (2d wk). Nice $9,000. Last week, $11,000.

Loew's (Loew) (2,745; $1-$1.50)—"Butterfield 8" (M-G). Sock $25,000. Last week, "Magnificent Seven" (UA) (2d wk), $9,000.

Towne (Taylor) (693; $1-$1.50)—"Wild Strawberries" (Indie). Big $6,000. Last week, same.

University (FP) (1,363; $1.50-$2.75) — "Ben-Hur" (M-G) (47th wk). Lusty $10,000. Last week, $9,000.

Uptown (Loew) (2,745; $1-$1.25)—"Midnight Lace" (U) (2d wk). Boff $11,000 or near. Last week, $12,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, indicated, include U. S. amusement tax.

'Lace' Wham 15G, D.C.; 'Night' 12G

Washington, Nov. 8.

Mainstem is recovering some currently from recent downbeat trend. Standouts are "Midnight Lace," wow at the Ontario, and "Hiroshima, Mon Amour," smash at the Town. "Fast Set" at bandbox Plaza shapes fast. "Breath of Scandal" is rated below par at Palace, but "Girl of Night" at two Stanley Warner houses looks solid.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Girl of the Night" (WB). Fancy $12,000 or over. Last week, "Fast and Sexy" (Col), $9,600.

Keith's (RKO) (1,850; $1-$1.49)—"Magnificent Seven" (UA) (4th wk). Good $8,000. Last week, $9,000.

MacArthur (K-B) (900; $1.10)—"School for Scoundrels" (Cont). Sturdy $5,000. Last week, same.

Ontario (K-B) "Midnight Lace" (U). Wow $15,000. Last week, "Aida" (Indie), $4,000.

Palace (Loew) (2,390; 90-$1.25)—"Breath of Scandal" (Par). Dull $8,000. Last week, "One Foot Hell" (20th), $2,500 for last 3 days.

Playhouse (T-L) (458; $1-$1.80)—"Surprise Package" (Col) (2d wk). Nifty $5,000. Last week, $6,500.

Plaza (T-L) (276; $1-$1.80)—"Fast Set" (Indie). Fat $9,000. Last week, "Magdalena" (Magna) (6th wk), $2,200.

Town (King) (800; $1-$1.49)—"Hiroshima, Mon Amour" (Zenith). Sock $15,000. Last week, "Psycho" (Par) (14th wk), $5,200 for last 9 days.

Trans-Lux (T-L) (600; $1.25-$2)—"Song Without End" (Col) (7th wk). Nice $5,000. Last week, $6,100.

Uptown (SW) (1,300; $1.49-$2.75)—"Sunrise at Campobello" (WB) (7th wk). Fair $5,000. Last week, $5,500.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (34th wk). Fine $10,000. Last week, dittot.

Portland in Doldrums; '10 Dared' Sad $5,000

Portland, Ore., Nov. 8.

Mainstem biz continues in doldrums currently. Most first-runs have slow holdovers. "Song Without End" is nice in second at Fox. "Ben-Hur" continues strong for 42d round at Music Box. "Ten Who Dared," lean at Paramount is the lone new entrant, aside from me reissue combos.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Seven Brides for Seven Brothers" (M-G) and "Yellow Cab Man" (M-G) (reissues). Drab $3,000. Last week, "High Society" (M-G) and "Dream Wife" (M-G) (reissues), $2,900.

Fox (Evergreen) (1,600; $1-$1.49)—"Song Without End" (Col) (2d wk). Good $5,000 or near. Last week, $5,800.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (42d wk). Stout $12,000. Last week, $12,700.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Magnificent Seven" (UA) and "Walking Target" (UA) (2d wk). Good $6,000 or near. Last week, $7,100.

Paramount (Port-Par) (3,400; $1-$1.50)—"10 Who Dared" (BV) and "Hong Kong Affair" (WB). Slim $5,000 or less. Last week, "Dial M for Murder" (Par) and "Stranger on Train" (Par) (reissues), $3,000.

'Sunrise' Slight $5,000, Indpls; 'Seven' Fair 6G

Indianapolis, Nov. 8.

Biz is slow here this stanza, with pre-election activities partly responsible. "Magnificent Seven" at Loew's is rated fair for top coin of newcomers. However, "Sunrise at Campobello," at Circle is slow. "Song Without End" at Keith's also is sluggish in opening round. "Ben-Hur" got a nice boost for its 35th and final session at Lyric.

Esaimates for This Week

Circle (Cockrill-Dolle) (2,500; 90-$1.25)—"Sunrse at Campobello" (WB). Slow $5,000. Last week, "Battle in Outer Space" (Col) and "12 to Moon" (Col), $6,000.

Indiana (C-D) (1,000; $1.25-$2.50)—"This Is Cinerama" (Cinerama) (6th wk). Hep $10,000. Last week, $12,000.

Keith's (C-D) (1,350; 90-$1.25)—"Song Without End" (Col). NSH $4,500. Last week, "Surprise Package" (Col), $6,500.

Loew's (Loew) (2,427; 75-$1)—"Magnificent Seven" (UA) and "Walking Target" (UA). Fair $6,000. Last week, "Village of Damned" (M-G) and "She Played With Fire" (Indie), $7,500.

Lyr (C-D) (850; $1.25-$2.50)—"Ben-Hur" (M-G) (35th wk). Hot $9,000. Last week, $8,000.

Vaude-'Bank' Mild $11,000 in Cincy

Cincinnati, Nov. 8.

Weary of long political battles, Cincy exhibs join general business here in the wish for a promised betterment. Current spotty session has "Day They Robbed Bank of England" not helped much by stageshow "Japanese Spectacular" with mild round at flagship Albee. Bright openers are led by "Let No Man Write My Epitaph" shaping good at Keith's. Twin Drive-In, with "I Aim at Stars" and "Sign of Zorro" looks okay on west screen. "Key Witness" and "Subterraneans" faltered in first half at Palace. "Dark at Top of Stairs" bids as good moveover at the small Grand, which goes hard-ticket on Dec. 22 with "Spartacus."

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.25)—"Day They Robbed Bank of England" (M-G) and Jim Hetzer's "Japanese Spectacular." Mild $11,000. Vaude injection is first her more than a year, and not helping much. Last week, "Dark at Top of Stair" (WB), $9,500, better than expected.

Capitol (SW) (1,400; $1.25-$2.75)—"Ben-Hur" (M-G) (34th wk). Holding to solid $13,500 grossed last week, with ads announcing final six weeks. "Cimaron" (M-G) fol!

Esquire Art (Shor) (500; $1.25)—"Sons and Lovers" (20th). Fair $1,800. Last week, "Royal Ballet" (UA), $1,400.

Grand (RKO) (1,400; 90-$1.25)—"Top of Stairs" (WB) (m.o.). Good $6,500. Last week, "Girl of Night" (WB) (m.o.) (2d wk), $6,000. Hard-ticket "Spartacus" (U) opens Dec. 23.

Guild (Vance) (300; $1.25)—"I'm All Right, Jack" (Col) (8th wk). So-so $1,300. Last week, $1,200.

Hyde Park Art (Shor) (500; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (3d wk). Okay $1,700. Was at Esquire Art for 10 weeks. Last week, $1,600.

Keith's (Shor) (1,500; 90-$1.25)—"Let No Man Write My Epitaph" (Col). Good $8,000. Last week, "Jungle Cat" (BV), $7,000.

Palace (RKO) (2,600; 90-$1.25)—"Key Witness" (M-G) and "Subterraneans" (M-G), four days, and "North by Northwest" (M-G) and "Ask Any Girl" (M-G) (reissues). Thin $3,500 for longtime low here. Last week, "Village of Damned" (M-G), $9,000.

Twin Drive-In (Shor) (1,200 cars each side; 90c)—West Side: "I Aim At Stars" (Col) and "Sign of Zorro" (BV). Oke $4,000. Same last week for "Rosemary" (FAW) and "Virgin Island" (Indie). East side: "Freckles" (20th) and "Walk Tall" (20th). Good $6,000. Last week, "Wild One" (M-G) and "On Waterfront" (M-G) (reissues), $5,500.

Valley (Wiethe) (1,200; $1-$1.50)—"Song Without End" (Col) (3d wk). Fairish $5,000. Last week, $5,500.

B'way Better; 'GI Blues' Loud $31,000, 'Alamo' Boff 32½G, 'Lace' Lush 140G, 'Sun.' Hot 26G, 'Spartacus' Giant 32G

Much colder weather and the end of the Presidential campaign are boosting Broadway film business this session. Dearth of new entrants, however, is a downbeat factor. Many first-runs are being helped in their week's total takes by the Election Day holiday yesterday (Tues.), with upped scaled and added performances.

"GI Blues" is the lone important newcomer. It shapes to get a great $21,000 opening stanza at the Victoria. "The Alamo," on hardticket at the Rivoli, is heading for smash $32,500 in second round. "September Storm" looms light $18,500 in six-day second session at the Paramount, where "North to Alaska" opens tomorrow (Thurs.).

"Midnight Lace" with stageshow looks to reach fancy $140,000 in fourth-final week at the Music Hall. "World of Suzie Wong" with new stageshow moves in tomorrow (Thurs.). "Never On Sunday," playing the arty Plaza, continues to amaze with $26,000 for third week.

"Spartacus" is heading for a smash $32,000 in fifth session at the DeMille, with a boost from extra shows and holiday scale for Election Day. "Inherit the Wind" was okay $17,000 or close in fourth round at the Astor and a fine $7,500 at the Trans-Lux 85th Street, where day-dating.

"Hell to Eternity" was mild $15,500 or near in fourth Capitol week. "Surprise Package" shapes fair $17,500 or thereabouts in fourth-final week at the Criterion, with "Girl of Night" due in Friday (11).

"Sunrise at Campobello," helped by the holiday and extra shows, hit okay $19,000 in sixth Palace round. "Ben-Hur" in heading for smash $34,500 in 50th round at the State.

Estimates for This Week

Astor (City Inv.) (1,094; 75--$2)—"Inherit Wind" (UA) (5th wk). Fourth week ended last night (Tues.) was okay $17,000, aided by Election Day holiday after $19,000 for third. "Grass Is Greener" (U) due in next, but maybe not until December.

Capitol (Loew) (4,820; $1-$2.50)—"Hell to Eternity" (AA) (5th-final wk). The fourth round finished last night (Tues.) was mild $15,500, helped by Election Day after $16,000 for third. "Butterfield 8" (M-G) opens Nov. 16.

Criterion (Moss) (1,671; 90-$2.40)—"Surprise Package" (Col) (4th-final wk). This stanza ending tomorrow (Thurs.) looks like fair $17,500. Third was $17,000. "Girl of Night" (WB) opens Friday (11).

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (5th wk). This session winding today (Wed) is heading for smash $32,000, aided by holiday scale, extra shows. Fourth week, $32,500. Stays, natch!

Palace (RKO) (1,642; $1.25-$2.50)—"Sunrise at Campbobello" (WB) (96th wk). This round ending today (Wed.) is heading for okay $19,000, with boost from holidays and three extra shows. Fifth was $20,000, helped by two extra shows. Stays through Nov. 17 when it moves over to Murray Hill, to go on continuous run.

Forum (Moss) (813; 90-$1.80)—"I Aim at Stars" (Col) (3d wk-8 days). This is heading for thin $7,000 or near for elongated week after $6,400 for second regular session. "Let No Man Write My Epitaph" (Col) opens tomorrow (Thurs.).

Paramount (AB-PT) (3,665; $1-$2)—"September Storm" (20th) (2d-final wk). This round ending today (Wed.) looks to get mild $18,500 in six days after $27,000 for opener. "North to Alaska" (20th) opens tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Midnight Lace" (U) with stageshow (4th-final wk). This session winding up to day (Wed.) looks like nice $140,000, and apparently could have stayed a little longer except for the resire to get in "World of Suzie Wong" (Par) before Christmas show opens. The third week, $135,000, not quite up to hopes. "Wong" and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50)—"The Alamo" (UA) (3d wk). Second session ended last night (Tues.) was socko $32,500 after $32,000 for opening week, helped by two kiddie shows in the morning. Stays on. Second round was aided by two kid shows and extra matinees yesterday (Tues.).

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) ((50th wk). This session winding up today (Wed.) is heading for great $34,500 for 11 shows. Last week, $32,000 on 11 performances. Continues.

Victoria (City Inv.) (1,003; 50-$2)—"GI Blues" (Par). Initial week ending tomorrow (Thurs.) looks to hit big $31,000 or close. Holding, of course. Last week, house was shuttered because prepping for launching of "Blues."

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Come Dance With Me" (Kings). Opened Monday (7). Last week, "Broad Daylight" (Cont) (5th wk-10 days), okay $6,000. Prior to final two weeks, this had done well here. "Dance" is day-dating with Embassy on Broadway, but pic is playing with a dubbed-in-English version there.

Fine Arts (David) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (26th wk). The 25th stanza ended Sunday (6) was okay $5,500 after $6,000 for 24th week.

Beekman (R&B) ((590; $1.20-$1.75)—"Confess Dr. Corda" (Indie) ((3d wk). Second week concluded Sunday (6) was mild $3,300 after $4,200 for opener.

55th St. Playhouse (Moss) (253; $1.25-$1.80)—"Heaven on Earth" (Miske) (5th wk). Fourth round, ended Sunday (6) was good $3,700 after $4,100 for third.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "World of Apu" (Harrison) (6th wk). Fifth frame ended Monday (7) was fancy $4,000 after $5,200 for fourth.

Normandie (T-L) (592; $1.25-$1.80)—"Royal Ballet" (Lope) (6th wk). Fifth session finished Monday (7) was modest $3,600 after $5,200 for fourth. Not staying here much longer at this rate.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Carry On Nurse" (Gov) (9th wk). This stanza ending tomorrow (Thurs.) looks to hit lively $6,700 after $6,500 for eighth.

Guild (Guild) (450; $1-$1.75) — "I'm All Right, Jack" (Col) (29th wk). The 28th session concluded Sunday (6) was solid $7,000 after $7,100 for 27th week.

Murray Hill (R&B) (565; 95-$1.80)—"Surprise Package" (Col) (4th wk). This week ending tomorrow (Thurs). looks like okay $4,000 after $4,500 for third round.

Paris (Pathe Cinema) (568; 90-$1.80)—"Picnic on Grass" (Kings) (5th wk). Fourth round ended Monday (7) was smooth $7,000 after $8,500 for third.

Plaza (Lopert) (525; $1.50-$2) — "Never On Sunday" (Lopert) (4th wk). Third week finished Monday (7) was wow $26,000 after $27,200 for second. Both opening and second weeks broke alltime highs at this arty house.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65) — "Love Game" (Indie). Opened yesterday (Tues.). In ahead, "Dog, Mouse, Sputnik" (FAW) hit modest $3,400 in eight days.

Sutton (R&B) (561; 95-$1.80) — "Entertainer" (Cont) (6th wk). Fifth session ended Sunday (6) was big $8,000 after $9,200 for fourth week.

Trans-ux 52d St. (T-L) (540; $1-$1.50)—"Let's Make Love" (20th) (9th wk). This round finishing today (Wed.) is heading for okay $4,800 after $5,500 for eighth week. "Let No Man Write My Epitaph" (Col) opens tomorrow (Thurs.), day-dating with Forum.

Trans-Lux 52d St. (T-L) (540; $1-$1.25-$2) — "Inherit Wind" (UA) (5th wk). Fourth frame finished last night (Tues.) was fine $7,500 after $10,000 for third week.

World (Perfecto) (390; 90-$1.80)—"Nature's Paradise" (Indie) (15th wk). This round ending tomorrow (Thurs.) looks like fancy $6,200 after $6,900 for 14th week.

Motor Show Lifts London; 'Sat. Night' Record $27,000, 'Alamo' Capacity 23G, 'Beat' Boff 15G, 'Criminal' Hep 15½G

London, Nov. 1.

With London jammed for the Motor Show and the Dairy Show, it is not surprising that West End first-runs had smash trade in the last stanza. Three new entries contributed to the b.o. boom.

The British-made "Saturday Night and Sunday Morning" is heading for a new Warner Theatre record at $27,000 or near opening session. "The Alamo" did capacity for 11 performances in first week at the Astoria with $23,000. "The Millionairess," which set a new high at the Carlton in first round, still is wow in second stanza.

Among other newcomers, "Beat Girl" started at the London Pavilion with a boff $15,000 likely opening week. "Jungle Cat" shapes great $6,000 or more in first round at the Studio One. "The Criminal" at the Plaza is heading for stout $15,500 opening week.

The major holdovers also continued big. "South Seas Adventure" completed its first year at the Casino with a 52d-week gross of $23,000. "Ben-Hur" did a whopping $28,300 in 45th week at the Empire while "South Pacific" in its 133d week at the Dominion was fast $21,300.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"The Alamo" (UA). Capacity at $23,000 for 11 performances after opening with Royal Charity Gala. Holds indef.

Carlton (20th) (1,128; 70-$1.75)—"The Millionairess" (20th) (2d wk). Wham $21,000. Record $23,670 racked up opening week.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (52d wk). Completed its first year with great $23,000 this round.

Columbia (Col) (740; $1.05-$2.50)—"Song Without End" (Col) (9th wk). Neat $9,000.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (133d wk). Fancy $21,300.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (45th wk). Great $28,300.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Giant of Marathon" (M-G) (3d wk). Steady $9,000. Second was $10,000.

London Pavilion (UA) (1,217; 70-$1.75)—"Beat Girl" (Renown) and "Genile Trap" (M-G). Heading for smash $15,000 or near.

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (31st wk). Solid $10,500. Transfers to Carlton on Dec. 7 to make way for "Spartacus" (Rank-U).

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Foxhole in Cairo" (Britannia B-L) (4th wk-4 days). Hefty $11,000. Last week, $17,300 in 7 days. "Man in Moon" (Rank) opened with Royal preem Monday (31).

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Siege of Sidney Street" (Regal) (2d wk). Steady $8,100. First was $8,900.

Plaza (Par) (1,902; 70-$2.10)—"The Criminal" (Anglo). Stout $15,500 or close.

Rialto (20th) (592; 70-$1.20)—"Let's Make Love" (20th) (5th wk). Solid $6,000. Fourth was $6,700.

Ritz (M-G) (432; 70-$1.75)—"Doctor in Love" (Rank) (7th wk). Steady $4,700. Last week, $5,000.

Studio One (Indie) (556; 50-$1.20)—"Jungle Cat" (Disney). Great $6,000 or more after record $3,100 in first three days.

Warner (WB) (1,785; 70-$1.75)—"Saturday Night and Sunday Morning" (B-L). Heading for new house record at $27,000 or close.

PHILADELPHIA

(Continued from page 8)

"Girl of Night" (WB) (2d wk). Fast $9,000. Last week, $11,000.

Studio (Goldberg) (483; 99-$1.80)—"Wild Rapture" (Indie) and "Young Lov" (Indie). Oke $4,000. Last week, "Tosca" (Indie) and "Aida" (Indie), $4,600.

Viking (Sley) (1,000; 99-$1.80)—"Breath of Scandal" (Par). Dull $6,500. Last week, "Desire in Dust" (20th) (2d wk), $7,000, with review.

World (R&B-Pathe) (449; 99-$1.80)—"Studs Lonigan" (UA). Poor $2,000. Last week, "End of Innocence" (20th), $3,200.

'Spartacus' Smash 27G, Det.; 'Butterfield' Big 20G, 'Sunrise' Oke 15G

Detroit, Nov. 8.

A very big week is shaping at the downtowners as some better new product being launched. "Spartacus" is mighty at the Madison on preem stanza. "Butterfield 8" looks big at the Adams.

"Sunrise at Campobello" shapes good at the Michigan. "Desire in Dust" shapes fair at the Fox. "Let No Man Write Epitaph" is big in second Palms round. "Song Without End" looms hep at Mere in fourth.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49—"Desire in Dust" (20th) and "Secret of Purple Reef" (20th). Fair $17,000 or less. Last week: "September Storm" (20th) $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Sunrise at Campobello" (WB). Good $15,000. Last week, "Hell to Eternity" (AA) and "Raymie" (AA) (2d wk), $8,000.

Palms (UD) (2,961; $1.25-$1.49—"Let No Man Write My Epita" (Col) and "Stranglers of Bombay" (Col) (2d wk). Big $16,000. Last week, $19,000.

Madison (UD) (1,403; $1.50-$3)—"Spartacus" (U). Tremendous $27,000 or over. Last week, "Surprise Package" (Col) (2d wk), $8,500 in five days.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Phenix City Story" (AA) and "Riot in Cell Block 11" (AA) (reissues). Poor $6,000. Last week, "Coltiki" (AF) and "Tormented" (AF), $8,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G). Big $20,000. Last week, "All Fine Young Cannibals" (M-G) (2d wk), $6,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (38th wk). Good $13,500. Last week, same.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65)—"Windjammer" (NT) (33d wk). Oke $13,000. Last week, $14,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.25-$1.65)—"Jungle Cat" (BV). Okay $9,000. Last week, "Sons and Lovers" (20th) (5th wk), $4,000.

Mercury (UM) (1,475; $1-$1.49)—"Song Without End" (Col) (4th wk). Hep $7,000. Last week, $8,400.

'Epitaph' Good $9,000, Seattle; 'Song' 5G, 2d

Seattle, Nov. 8.

First-run biz is spotty here this round but there are some strong spots. "Let No Man Write My Epitaph" shapes good at Coliseum but "Magnificent Seven" shapes light at Music Hall in second as does "Song Without End" at Fifth Avenue, also on first holdover stanza. "Psycho" has enough legs to make a good sh wing in 11th Paramount week.

Estimates for This Week

Blue Mouse (Hamrick) (939; $1.50-$3)—"Ben-Hur" (M-G). (40th week). Big $8,500. Last week, $8,000.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Let No Man Write My Epitaph" (Col) and "Nights Lucretia Borgia" (Col). Good $9,000. Last week, "Desire in Dust" (20th) and "Secrets Purple Reef" (20th), $4,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Song Without End" (Col) (2d wk). Mild $5,000 or less. Last week, $6,300.

Music Box (Hamrick) (850; $1-$1.50)—"Jungle Cat" (BV) (4th wk). Okay $3,000. Last week, $4,100.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Magnificent Seven" (UA) (2d wk). Lean $5,000. Last week, $6,700.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"Psycho" (Par) (11th wk). Good $5,000. Last week, $5,300.

CHICAGO

(Continued from page 9)

—"Surprise Package" (Col) (2d wk). Good at $17,000. Last week, $25,000.

Palace (Indie) (2,177; $1.75-$3.50)—"Alam" (UA) (2d wk). Oke $17,000. L. week, $16,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Inherit Wind" (UA). Hefty $17,000. Last week, "Magnificent Seven" (UA) (3d wk), $13,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Let No Man Write Epitaph" (Col) (4th wk). Good $12,000. Last week, $17,000.

Surf (H&E Balaban) (685; $1.80)—"Battle of Sexes" (Cont) (2d wk). Boff $5,300. Last week, $4,800.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (46th wk). Sturdy $19,400. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (2d wk). Smash $23,000 or near. Last week, $28,000.

Woods (Essaness) (1,200; 90-$1.80)—"All Fine Young Cannibals" (M-G) (3d wk). Anemic $7,000. Last week, $10,000.

World (Teitel) (606; 90-$1.50)—"Hiroshima Mon Amour" (Zenith) (2d wk). Hotsy $8,000. Last week, $6,000.

'ANGEL' SLOW $7,000, DENVER; 'NIGHT' 11G, 2

Denver, Nov. 8.

New product is not helping first-run biz here this stanza. Hence, bulk of stronger showings are being made by holdovers and extended-runs. "Thunder in Carolina" shapes okay at the Denver but "Angel Wore Red" is very mild at Orpheum. However, "Song Without End" still is good in second Centre session. "Girl of Night" looms fancy in second Paramount round. "Ben-Hur" continues stout in 30th week at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"Miracle of Fatima" (WB) (2d wk). Fair $3,800. Last week, $4,000.

Centre (Fox) (1,270; $1-$1.45)—"Song Without End" (Col) (2d wk). Good $9,000. Last week, $11,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (30th wk). Stout $9,000. Las week, $9,500.

Denver (Fox) (2,432; $1-$1.25)—"Thunder in Carolina" (Indie) and "Teenage Thunder" (Indie). Okay $12,000. Last week, "10 Who Dared" (BV) (2d wk), $12,000.

Esquire (Fox) (600; $1—"Carry On Nurse" (Gov) (25th wk). Stout $3,000. Last week, same.

Orpheum (RKO) (2,690; $1-$1.25)—"Angel Wore Red" (M-G) and "Subterraeans" (M-G). Mild $7,000. Last week, "All Fine Young Cannibals" (M-G) and "Love Maker" (Indie), $7,500.

Paramount (Indie) (2,100; 90-$1.25)—"Girl of Night" (WB) and "Night Fighters" (UA) (2d wk). Fast $11,000. Last week, $15,000.

wne (Indie) (600; $1-$1.45)—"Magdalena" (Indie) (2d wk). Okay $3,500. Last week, $5,000.

LOS ANGELES

(Continued from page 8)

Lost City" (AI) and "Last Woman on Earth" (Indie). Light $15,800. Last week, Orpheum, "House on Haunted Hill" (AA), "Macabre" (AA) (reissues), $38,00. Hollywood, "Studs Lonigan" (UA), "Not As Stranger" (UA) (reissue) (2d wk), $2,900. Wiltern with Warren's, Hawa", Baldwin, "Surprise Package" (Col), "It Happened to Jane" (Col) ( ) Wiltern, Hawaiin, Baldwin), "The Raid" (20th) (reissue) (Warren's), $15,500.

Fox Wilshire (FWC) (1,990; 90-$1.50)—"Top of Stairs" (WB) (1st general release). Dim $3,500.

Hillstreet, Pix (Metropolitan-rin) (2,752; 756; 90-$1.50)—"Thunder in Carolina" (Fav) and fire" (U) (reissue). Pale $8,000 near. Last week, Hillstreet, "Aim at Stars" (Col), "Man on String" (Col) (2d wk), $2,300.

Warner Hollywood (S-W) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started second week Sunday (6) after good $12,600 last week (Wed.-Sat.).

Warren's, Four Star, Baldwin B&B-NATC-State) (1,757; 868; 1,800; 90-$1.50)—"Gigi" (M-G) and "Don't Go Near Water" (M-G) (reissues). Mild $8,800.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (2d wk). Hefty $24,000. Last week, $21,000.

Fine Arts (FWC) (631; 90-$1.25)—"Man in Cocked Hat" (Breg) (2d wk). Fair $3,500. Last week, $5,000.

Hawaii (G&S) (1,106; 90-$1.25)—"Surprise Package" (Col) and "It Happened to Jane" (Col) (reissue) (2d wk). Dull $2,500.

Vogue (FWC) (810; $1.50-$2)—"Can-Can" (20th) (2d wk). Busy $7,000. Last week, $6,800.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (3d wk). Fancy $28,500. Last week, $29,700.

Beverly (State) (1,150; $2-$2.40)—"Sunrise at Campobello" (WB) (6th wk). Perked to $5,600. Last week, $3,500.

Music Hall (Ros) (750; $1.85-$2.25)—"School for Scoundrels" (Cont) (3d wk). Oke $4,500. Last week, $4,700.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (6th wk). Good $7,500. Last week, $9,000.

Crest (State) (750; $1.25-$2)—"Carry On, Nurse" (Gov) (35th wk). Stout $3,000. Last week, $3,500.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (50th wk). Perky $22,700. Last week, $22,600.

Jerry Lewis inked Anna Maria Alberghetti to two-pix deal, calling for one film yearly starting off with "The Ugly Duckling."

'Please' Torrid $13,000, Hub; 'Night' Nice 14G, 'Spartacus' Boff 17G, 2

Boston, Nov. 8.

Film biz is spotty this week with a nice range of new product. Crisp fall weather is bringing out the crowds. "Please Turn Over" is hotsy at the Beacon Hill. "Girl of Night" shapes slick at Paramount. "Inherit Wind" is rated sock at the Capri. "Breath of Scandal" looks only fair at Met. "Spartacus" is boffo in second round at the Astor. "Sunrise at Campobello" is holding great in fifth at th Gary.

"Song With End" looks strong at Kenmore in sixth. "Im All Right, Jack" is bright at the Exeter in fifth. "Let No Man Write My Epitaph" is perky in third week at the Orpheum.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3)—"Spartacus" (U) (2d wk). This week looks sock $17,000 or near. Last week, $19,000.

Beacon Hill (Sack) (678; $1.50)—"Please Turn Over" (Col). Torrid $13,000. Last week, "Rosemary" (Films Around World) (3d wk), $5,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (29th wk-9 days). The 28th week ended Monday (7) was oke $7,000. Last week, $8,000. "Cinerama Holiday" (Cinerama) returns on Monday (14).

Capri (Sack) (900; $1.50)—"Inherit Wind" (UA). Whopping $14,800. Last week, "Can-Can" (20th) (mo.) (5th wk), $4,500.

Exeter (Indie) (1,376; 90-$1.50)—"Im All Right, Jack" (Col) (5th wk). Fourth week ended Friday (4), slick $9,000. Last week, $10,000.

Gary (Sack) (1,277; $1.50)—"Sunrise at Campobello" (WB) (5th wk). Great $12,000. Last week, $13,500. Now on grind.

Kenmore (700; $1.50-$1.75)—"Song Without End" (Col) (6th wk). Strong $10,500. Last week, $11,500.

Memorial (RKO) (3,000; 60-$1.10)—"Young Lions" (Indie) (rerun) and "Between Heaven and Hell" (Indie). Mild $9,500. Last week, "Surprise Package" (Col) and "Between Time and Eternity" (U), $12,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Breath of Scandal" (Par) and "Next to No Time" (Show). Fair $14,500. Last week, "Desir in Dust" (20th) and "Chartroos Caboose" (U) (3d wk), $7,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Let No Man Write My Epitaph" (Col) and "Walking Target" (UA) (3d wk). Lofty $13,500. Last week, $15,000.

New Fenway (Indie) (1,350; $1.25-$1.50)—"Hiroshim Mon Amour" (Zenith) (10th wk). Oke $3,000. Last week, sam

Paramount (NET) (2,357; 70-$1.10)—"Girl of Night" (WB) and "Too Soon to Love" (U). Fast $14,000. Last week, "September Storm" (20th) and "Trapped Tangiers" (20th), $11,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Dark at Top of Stairs" (WB) (rerun) and "Strangers on Train" (Indie). Oke $6,500. Last week, "Let Make Love" (20th) rerun) and "Fast and Sexy" (Col), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) (51st wk). Big $15,000 again. Last week, ditto.

State (T-L) (730; 75-$1.25)—"Good Girls Beware" (Indie) and "Wicked Go to Hell" (Indie). Good $4,500. Last week, "Folies Bergere" (Indie) and "Diary of Bad Girl" (Indie) (2d wk), $5,000.

TOLEDO MIMES REACTIVATE

Toledo, Nov. 8.

Th Mimes, a group of w who either themselves are connected with the entertainment field or who are relatives of theatre personnel, have been reactivated in Toledo. President is Mrs. Jack O'Connell, wner of the Loop and Royal Theatres.

Other officers of the org are Lee Knight, station WSPD, vice-president; Mrs. Urban Anderson, Colony Theatre, secretary; Madeline Yoakum, secretary-treasurer of the Loop Theatre, treasurer; Mrs. Fred Lentz, Miracle Mile Drive-In, sergeant-at-arms; and Mrs. William Leutz Jr., Telegraph Drive-In, program chairman. The group will give two or three benefit affairs each year.

National Boxoffice Survey

Biz Picks Up; 'Lace' New Champ, 'Ben-Hur' 2d, 'Spartacus' 3d, 'Butterfield' 4th

Effect of the post-election pickup is not being fully felt around the country this session although the Election Day Tues. holiday, with upped scales is proving a minor help at the wickets. Colder weather in many key cities covered by VARIETY appeared to be a plus factor.

New champion this stanza is "Midnight Lace" (U), this popular Doris Day starrer pushing ahead of "Ben-Hur" (M-G) even though the latter is on hard-ticket an. upped scale. "Ben-Hur," long on top, is finishing second.

"Spartacus" (U) again is winding up in third place, same as a week ago. "Butterfield 8" (M-G), just out in release, is a strong fourth spot winner, and undoubtedly will be heard from additionally.

"Let No Man Write My Epitaph" (Col) will capture fifth position. "Sunrise at Campobello" (WB) pushing up to sixth place by dint of some additional playdates. "Song Without End" (Col), seventh last round, is in seventh spot again.

"Alamo" (UA) is taking eighth money while "Surprise Package" (Col) will be ninth. "Girl of Night" (WB) is finishing 10th. "Inherit Wind" (UA), just getting into release, will be 11th while "Magnificent Seven," also from United Artists, rounds out the Top 12 list.

"Dark at Top of Stairs" (WB), "Hiroshima Mon Amour" (Zenith) and "Jungle Cat" (BV) are the runner-up films in that sequence.

"GI Blues" (Par) shapes as one of the most promising new trants, being great on opening stanza at N. Y. Victoria. "Fast and Sexy" (Col), also new, is rated modest in Louisville. "Please Turn Over" (Col), another newie, is oke in Chi and hotsy in Boston.

"The Entertainer" (Cont), also comparatively w, shapes bi in N. Y. "Breath of Scandal" (Par) is highly disappointing currently but fair in Boston. Same is true of "Key Witness" (M-G), dull in Balto and thin in Cincy.

"Psycho" (Par), long high on list, is okay in Balto and good in Seattle. "School for Scoundrels" (Cont), good in L. A., looks sock in Minneapolis and sturdy in Washington.

"Carry On Nurse" (Gov), which has been on VARIETY's weekly list for some time, still is stout Denver and L. A., and torrid in Denver and Buffalo. "September Storm" (20th), which did not get far last week, is mild this week N. Y.

"Battle of Sexes" (Cont), shapes fine in Chi. "Can-Can" (20th), which has been high on the list for months and now starting on general release dates, is big in Louisville and L. A. currently.

(Complete Boxoffice Reports on Pages 8-9-10)

Says Film Biz Blind to Family Ties Via Groups

Hollywood, Nov. 8.

Robert Radnitz, who so far has confined himself in the making of films to "essentially well-made children's stories," "Dog of Flanders" and "Misty of Chincoteague Island," declared here that "Hollywood and the film industry are missing the boat by not using groups such as the Legion of Decency, Parent-Teacher Associations, Federation of Women's Clubs and printed periodicals of large groups in the exploitation and promoting of good family pictures."

Radnitz' point, he exclaimed "is the fact these organizations actively seek and will support, wholeheartedly, material fashion, pictures which provide for their members those values which not even Walt Disney has a monopoly on. For years, every one of his pictures has been hailed as 'the ideal family film' and it has meant big success at the boxoffice."

In commenting on Hollywood studios, Radnitz felt "that immeasurably poor planning on the part of studio execs can effect a film's b.o. gross by as much as one-half its potential. My case in point," he said, "is Dog of Flanders." It was released mid-February and schools were in session, it was cold, with snow or rain, and parents didn't want to let their children go to the movies alone — and they didn't want to take them. Had the film been released during Easter vacation or, possibly, held until summer vacation, it probably would have doubled its gross." Radnitz firmly believes that Disney policy of releasing its family pix during the summer—as with "Pollyanna"—is a result of careful and thoughtful planning.

"Studios seem to me to be run by men with little imagination in the field of satisfying a demand by a great market—the kids," he stated. "The market is there and it's growing, and there are many properties which can be mighty boxoffice smashes. It's my opinion the dollar sign still runs Hollywood. Yet only Walt Disney seems to have the formula to make it successful. I know I could make successful pictures but many studios just smile at you and say, 'we've got a great here, one with a little sex and big moral.' My stories are simple and they have truth in them."

Radnitz' plans call for seven properties in the next year, including five originals. His biggest desire, however, concerns the making of a film on the life of Charles Darwin, which, he states, will be "one of the war test human interest stories ever brought to the screen about one of the world's most controversial figures."

Boston's Norm Prescott Puts Cartoon in Works At Copenhagen, Zurich

Boston, Nov. 8.

Norm Prescott, former disk jock turned film producer, has set up Lincoln Productions Inc. for international film distribution and production in Boston, plus office in New York. Back from four weeks in Europe, Prescott said he has a coproduction deal for the filming of a full length animated motion picture in color and CinemaScope, based on science fiction subject that will be completed six months.

For the past year, he said, he has been working on the development of the character designs, has completed the finished script, storyboard and mixed tracks, all of which were done in the U. S. While in Europe he set a deal to record the entire 50 minute score of the picture with the Belgian Symphony Orch.

In London, Prescott says, he made deal with Nat Miller of Orb Films for distribution of the picture in the United Kingdom. The film will run two hours.

Film's main title designs are being completed in Copenhagen and feature production will be done in Zurich.

William Copley promoted by Schine Circuit to group manager in Massena, N.Y.

Those Bendable Hard Tickets

Film Trade Sales Savants Closely Studying Implications Of Nervous Spectacles

By HY HOLLINGER

The qualified acceptance of three of the most recent hardticket entries—"Sunrise at Campobello," "Spartacus," and "The Alamo"—may well result in a hard reappraisal of this method of releasing pictures. To be sure, the full score hasn't been tallied up yet. "Campobello," already out in general release in other parts of the country, will terminate its reserved-seat run at the Palace, N. Y. next week and will shift over to the arty Murray Hill on a grind policy.

"Spartacus" seems to have a good chance to chalk up a long run via the special engagements, but whether it will be able to sustain the hoped-for runs of two years remains unanswered at the moment. Presently, "Spartacus" is running at about 75% capacity at the DeMille, N. Y., selling out on weekends. In the case of "The Alamo," which opened Wednesday (26) at the Rivoli, N. Y., it is too early to make any predictions. United Artists, which is releasing the John Wayne production, is "less than delighted" with the mixed reviews. But as with Universal, which was considerably upset by N. Y. Times critic Bosely Crowther's pan of "Spartacus," UA is adopting a wait-and-see attitude.

Await Holidays

It'll be at least six to eight weeks before UA reaches a decision whether to continue the reserved-seat policy or to shift to regular release. N. Y. advance of "The Alamo," is claimed to be $75,000, said to be good for a picture of its type, but peanuts when compared with the over $500,000 for Otto Preminger's "Exodus," which UA is also releasing. "The Alamo" so far has opened in about eight situations, with good biz reported in Texas outlets. Four more openings will take place shortly. The track record of the 12 dates will enable UA to reach a conclusion on how to handle the picture from there on.

'Can-Can' Cheered

"Can-Can," the 20th-Fox entry which opened to less than enthusiastic reviews, managed to overcome the critics' opinions and chalked up respectable runs on a hardticket basis. It's conceiveable that "The Alamo," which received excellent ratings in two of th New York newspapers—The News and the Journal-American—may be able to weather the reports in the Times and the Post. In the Times, Crowther said that the picture "for all its bigness—and big and long it certainly is!—is but another beleaguered blockhouse Western." Archer Winston in the Post termed it "trashy, but big colorful and grossly lively." The opinions of the critics in the Mirror, Wolrd-Telegram & Sun, and Herald Tribune were in the fair to good category.

The fact that a number of hardticket entries are facing some difficulties has been welcome news to smalltown and neighborhood exhibitors who have been campaigning against the spread of this policy. They contend that their theatres are being placed in a second class status because of their inability to obtain the important pictures when they are fresh and new. Other industry sources, however, believe that the hardticket policy is sound provided the right picture is available. No one can judge in advance, it's stressed, whether or not a picture will have staying power as a reserved seat entry. They point out that it's worth the gamble and if it works, the results far exceed what can be obtained in general release. They cite, for example, the results of "Ben-Hur," "Ten Commandments," and "Around the World in 80 Days." Of course, there have been failures, too—"The Diary of Anne Frank" and "Porgy and Bess," for example.

A Gamble

The big beef currently, particularly among exhibitors, is that there is a tendency to label a picture as a hardticket offering although it hasn't the stamina to sustain the long, reserved-seat runs. From the point of the view of the distributors, however, the gamble is worth taking, although a picture stands to lose some prestige if it is dropped from the exalted category.

A policy being followed by some companies—Metro, for instance in the case of "Cimarron"—is to test a picture on hardticket in about a half dozen dates and to determine the eventual release pattern on the basis of this experience. In this manner—without a big buildup of a hardticket only policy—it's believed that a picture can find its own level without running the risk of losing face when it is lowered a notch to general release.

Many industryites feel that the current "me too" bandwagon of hardtickets has perhaps been overdone, but when the film companies observe what one picture can to for a distributor—"Ben-Hur" for Metro, "Ten Commandments" for Paramount, and "80 Days" for the late Mike Todd and UA—it's seen as only natural for others to take similar chances.

The final grosses racked up by "Campobello," "Can-Can," "Spartacus" and "The Alamo" will provide food for thought, but on the other side of the spectrum is "Ben-Hur" for the hardticket advocates to shoot at.

There Is a Butterfield 8

Chicago, Nov. 8.

Metro, using the message-on-the-phone gimmick in promoting its "Butterfield 8" here, has some of the natives thinking pic is a local yarn. That's because Chi actually has a Butterfield 8 exchange—and one of its numbers is being used for Elizabeth Taylor's tape-recorded pitch.

Actually the John O'Hara script applies to New York's Butterfield 8.

FILLING THE VACUUM OF RESEARCH COUNCIL

Theatre Equipment and Supply Manufacturers Assn. plans to launch a technical research program "to fill the vacuum caused by the dissolution of the Motion Picture Research Council."

TESMA's idea is to maintain close liaison with exhibitors, manufacturers, producers' engineering staffs, laboratories "and others interested in establishing and maintaining a good screen image and good sound in theatres." TESMA's aim, according to prexy Larry Larry Davee, is to solve everyday technical problems connected directly with the operation of motion picture theatres.

Shoppers' House Opens

Sarasota, Fla., Nov. 8.

General Drive-In Corp., which has embarked on a program of building hardtop theatres in shopping centers, has opened its second theatre at the Bay Shore Gardens Shopping Center here. The new 1,200-seat house in part of 10-theatre multi-million dollar expansion program of the company.

Already operating successfully, according to Philip Smith, president of General Drive-In, is the new theatre at Pompan Beach, Fla. Currently under construction are additional theatres at Bel-Air Plaza, Daytona Beach, and Menlo Park Shopping Center, Menlo Park, N.J. Both are scheduled for completion during the late fall and winter. Negotiations are now under way for sites for the remaining six theatres in the program.

Fast Time Issue Menaces Colorado

Denver, Nov. 8.

Daylight Saving Time will be the subject of one of the constitutional amendments on the Colorado ballot today (Tues.).

For more than a decade the subject has been batted around by the bi-annual legislature and always soundly beaten, by the overbalance of farming and ranching community representation against big city and suburbia clamor, as the state still has only this one city of over 100,000 population.

With the question being put on the ballot at the general election, Colorado and Denver theatre management has a tougher situation to face than in previous years, with metropolitan Denver voters numbering about half of the rest of the state put together.

'Cinderfeller' Lewis' Ballyhoolics Spurt

Chicago, Nov. 8.

Jerry Lewis, exponent of the frantic sell, has something like a now-you-see-him-now - you - don't itinerary mapped for his visit here later this month to world preem his latest Paramount picture, "Cinderfeller."

Comic is due in early Saturday, the 19th. Same afternoon he helps cut the ribbon opening McCormick Place, Chi's new lakefront exposition centre; and that evening he stars at the Sun-Times Harvest Moon Festival in the Stadium.

Next day he jets out to New York to ping his pic on the Ed Sullivan teleshow, with possibility he'll stay over to tape a Garry Moore show segment Monday. Tuesday night he's back to attend the "Cinderfeller" preem at the W or benefit of his pet charity, ular Dystrophy Assns. of Am a, and afterward presides at a black tie ball for the MD group.

He'll make the press-radio-tv rounds Wednesday, leaving tow that afternoon for the Coast in time to spend Thanksgiving with his family.

Early Churchill

Hollywood, Nov. 8.

Paramount will produce the early Sir Winston Churchill biogs, and has assigned Hugh French to handle production chores. Biopic will be based on tw works, "My Early Life" (published in U.S. under title, "A Roving Commission") and "The World Crisis."

Pic will be lensed in color in England and other countries where Churchill spent his early years, up to his marriage in 1908.

LADIES SUPPORT LADY CENSOR IN ATLANTA

Atlanta, Nov. 8.

Another voice has been raised in opposition to elimination of motion picture censorship on the Atlanta scene. This time it's the Business and Professional Women's Club of Atlanta which wants the office of Mrs. Christine Smith Gilliam, city censor, and wife of an alderman, to retain its present status quo.

In a resolution club asked Mayor William B. Hartsfield and aldermen "to oppose any efforts to eliminate such protection and to allow the censorship of this phase of theatrical entertainment to remain in Atlanta as it now is established." Club said it "deplored" court action to abolish the censorship.

National Unloads Three

Kansas City, Nov. 8.

National Theatres midwest division has recently turned loose three theatres in Missouri. Auditorium Theatre, Marshall, Mo., went to Leo Hayob, local exhib who has long operated the Mary Lue Theatre there.

The Fox Theatre, Sedalia, Mo., a 900-seater, recently was sold to Commonwealth circuit, which thereby takes control of the tow Few weeks ago circuit also disposed of the Broadway Theatre at Cape Girardeau, in the St. Louis district.

Tad Devine, Andy's son, spotted by John Ford for role in his "Two Rode Together."

For Local 'Art,' Walk Taste-Line, Per Ed Schuman

Operation of an art theatre circuit in the middle west and the south has its peculiar problems. Edward Schuman, who runs such an enterprise said on a visit to New York this week that he's forced in the middle between art for art's sake and the "economic pressures."

"The World of Apu" might be great in New York, he said, but would likely faulter in his outlet in Memphis. At the same time, he cannot deal with a strictly sexy import, because this would detract from the prestige reputation he's trying to build for his theatres.

His problem, he states, is to come upon the type of picture that combines both art and commerce. His particularly significant point is that art alone is not enough; it must have the commerce.

Schuman tells the story of how he opened an art theatre and was approached by the familiar little-old-lady type. She said she blessed the day that "a rich man had come to provide her town with art" and who was not worried about the economics.

Nothing could have been farther from the truth, said Schuman. Art must have the money to survive, he said in effect.

Harold Goldman Among Clean-Sweep Advocates; Pics Lag by Generation

Hollywood, Nov. 8.

Lagging 25 years behind the times, the motion picture industry is doomed unless an immediate revitalization takes place in production, distribution and exhibition, according to Harold Goldman, who last month joined Famous Artists in an executive capacity after six years as exec veepee of National Telefilm Associates.

All three areas of the industry, said Goldman, are in the old era of the picture business when every theatre played split weeks and needed 200 films a year. With today's competition from television matched only by outdated methods, the motion picture industry is facing a dangerous and potentially fatal existence, exec declared.

Goldman offered a three-phase program in the hope of "opening someone's eyes," explaining his interest in the motion picture business comes from long experience and from a father who became an exhibitor nearly 50 years ago and during his lifetime owned some 300 theatres.

Goldman's program initially concerns exhibition, with exec declaring 40% to 50% of the theatres in the United States "will never make it" and should be eliminated. "The others," he continued "should be refurbished to such an extent that they are places where people will want to come. A plush, exciting environment." Good seating, projection and air conditioning are among the keys to the refurbishment urged by Goldman. "And unless a theatre has these prerequisites, a distributor should refuse to supply it product."

On production, Goldman declared Hollywood effort should be concentrated on important product, eliminating second-featur films ("which no one wants to see anyway"). Said Goldman: "Instead of making 40 or 50 pictures a year, a studio should make 12, and all combined thinking should be aimed toward quality."

Goldman explained that drive-ins currently spell the difference between life and death for the film industry and that with fewer pix and fewer theatres, every house—hardtop and drive-in—could become a first-run theatre playing on an extended run basis.

On distribution, Goldman had this to say: "All major companies should get together and use the same exchanges, reducing operational costs and cutting out needless duplication. At NTA we learned that distribution could be accomplished from one center. Certainly, every studio doesn't need 25 or 30."

West German 'Ceiling Salary' Pact Saves Producers $25,000 Per Film

Frankfurt, Nov. 1.

The controversial "ceiling salary" agreement which was levied by joint agreement of the Assn. of German Film Producers and the Assn. of German Film Distributors is paying off, so far as film-makers are concerned. The scale, under which all German actors and actresses are put into certain established pay categories with a top salary of about $25,000 for a starring role in a picture, is saving the film industry about $25,000 on an average per picture in direct production costs, according to reports here.

The salary scaling, which went into effect about six months ago, met with tremendous criticism from the German actors, who threatened strikes and retaliations, but the German Producers Assn. now feels that the salary-levelling has been most effective. Also that it will work as a step to keep down production costs at a time when the film business must take every action possible to survive.

The number of German films being produced has declined with the German Producers Assn. reporting 104 German pix for the 1960-61 season, a drop from 114 of the previous year. The income from the German pix has dropped about 10.9% to around $38,475,000. So the saving in stars' salaries is a vital feature.

Producers Outline Points

This association also enumerated several other points regarding its dwindling income. The number of tickets sold in 1959 dropped 12.1% in West Germany as against 1958. Television, which is financed by the government and is free of the entertainment tax, provides unfair competition. Group cited that the West German film industry does not receive government subsidies, as pix do in many other lands. Also that entertainment taxes are higher in Germany than in Great Britain and the U. S. Another point is that production costs for making films have increased with higher rent for stages and for technicians.

Quality of the German films has improved, the producers association pointed out, noting that the West German Film Classification Board gave eight German films the "outstanding" classification for 1956-57 while the number increased to nine for the 1957-58 calendar, 19 for the 1958-59 bookings and 11 for the 1959-60 season. This classification entitles the pix to certain tax reliefs.

Producers Ask Higher Admish

The producers' group also came out strongly in favor of a new theme, raising ticket prices in West Germany. Studies show the public is willing to pay a considerably higher price for outstanding films and that the price of a ticket is generally not consideration as to whether an indivdual decides to go to the cinema or not.

Problems of producing German documentary pictures were also discussed by the producer group, noting that while a documentary classified as "outstanding" may save about $2,500 to $3,000 in license fees and one classified as "especially outstanding" may save $6,000 to $7,000, there is still difficulty in making these pix pay off because they generally are not exported to other lands for added income.

Major demand from the group was some sort of government protection against television inroads, possibly by liberalizing the tough entertainment tax levied at the boxoffice.

Abandon Plan to Film 'Horsemen' in Europe

London, Nov. 8.

Plans to film "Four Horsemen Of The Apocalypse" in Europe have been abandoned because of continued bad weather. The original plan was to shoot exteriors in Paris and complete interiors at the Metro British Elstree Studios. Now, the entire production is to be transferred to Culver City starting Dec. 1.

In 21 working days it was only possible to film for six days in Paris and there can be no guarantee that the situation will improve. The switch definitely hurts the Metro Studios as space for a three-month sked has been allotted the opus.

Baalbec 'Too French'?

Beirut, Nov. 1.

Lebanon, the largely Christian part of the former Syria, has had an annual arts festival for several years now in the fabulous ruins of Baalbec. It gets small notice in the western or cultural press because of the remoteness. Another reason may well be that it is too overwhelmingly "French" in artistic derivation.

This "Francophile" quality was evident again this season, as always since 1956. True there has been, in the course of the festivals a bit of Old Vic, a touch of British Ballet and a sample of N. Y. Philharmonic. Otherwise all proceeds from Paris. This discourages travel to Baalbec, where sand and wind are not entirely ideal for those whose taste artistically is not exclusively French.

Aussie Exhibs Annoyed By Failure of Public To Attend Sun. Cinema

Hobart, Nov. 1.

Showmen here are dismayed at the sudden biz fadeaway of Sabbath cinema pix after a promising debut. Exhibitors just can't fathom the public's cold shoulder, and will end the Sunday play if biz slump swingaway continues in Tasmania, a state in Australia.

Projectionists and front-of-house staff are the only ones benefitting from the Sunday showings via a triple-rate pay scale for working on the seventh day of the week. Exhibs aver they'll forget about operating on Sunday if biz does not quickly improve.

Sydney exhibitors have been pressing politicians for many months to okay Sabbath openings without result. Major opposition has come from the theatrical union, which covers projectionists and ushers.

The flop of the Hobart Sabbath biz is now responsible for a cooling off of pressure by exhibs for Sunday showings.

28 Nations Entered In Mex Shorts Fest

Mexico City, Nov. 1.

Some 28 nations are participating in the First International Short Subjects Film Festival, inaugurated in Ciudad Universitaria's Humanities Auditorium, Oct. 22. Most European nations are represented in the event, including Russia, Poland and Czechoslovakia. On this side of the Atlantic the U.S. and Canada have entries. There has been weak Latin American representation, with only Venezuela, Cuba and Brazil sending in material.

Fest was organized under the auspices of the audio visual department of the National University of Mexico, with collaboration of the Bureau of Cultural Relations.

Arg. Producers Pleased Over Clicks of Native Pix; Stall Yank Films

Buenos Aires, Nov. 1.

Local producers crowing over the continued success of several native pix productions, especially Daniel Tinayre's "La Patota" (The Gang), distributed by Argentina Sono Film, which ran nine weeks in first-run at the Monumental. It has now been running continuously in moveover, suburban and nabes for three months.

"Un Guapo del 900" (Angel) is also doing fine in suburban situations after holding three weeks at the first-run Gran Rex, and breaking Provincial city records. "Sabado a la Noche Cine" (Movies on Saturday Night) (AAA) also did well on first-run at the Ambassador, Libertador and four nabe and a suburban house.

Although the improved values of the more recent native product are no doubt partly responsible for these good records, lack of a Screen Institute Board to approve release of foreign product also has contributed. "Les Amants" (Difa) is now released at the Opera, Premier, Grand Splendid and three nabe situations, the courts having declared that the picture is not obscene.

"Can-Can" (20th) is in fifth week at the Gran Florida. The British "Carry On Doctor" and "Upstairs and Downstairs" (Rank) also have proved unexpectedly strong at the wickets.

Inside Stuff—International

"Greyish" was the word with which the critics defined th 1960 Edinburgh Festival, in spite of many sold-out performances. To give it a new shot in the arm, in 1961, Lord Harewood, first cousin to Queen Elizabeth and a well known music-lover as well as expert married to an Austrian-born commoner, daughter of the Viennese musicologist, Erwin Stein) will take over the artistic directorship. In former days Edinburgh seemed about to eclipse the famous Salzburg Festival. But dour Scots' early closing hours, boring Sundays and a climate even worse than the one in Salzburg, somehow defeated the hope. This season's first appearance of a new prodigy, German conductor Sawallisch, was a disappointment ("no orchestra can play better than the man who conducts it" said an influential critic) and Bellini's "I Puritani" was greeted with more incomprehension than conviction—except for the Australian soprano Joan Sutherland, as Elvira. She will make her debut this season at La Scala as well as at Met in New York. The Julliard Quartett was perhaps Edinburgh's most successful chamber-music event and the most original concert.

Of U. S. violin virtuoso Yehudi Menuhin (who plays himself in CCC's currently made "Sabine and Her 100 Men") it is said that he accepted this German screen offer only as a personal favor to director William Thiele. Producer Artur Brauner calls himself very lucky that he got him, not only because of Menuhin's tight commitments but also the virtuoso's reluctance to appear in a conventional feature. A serious artist must be very careful of what he does. Menuhin, incidentally, has many German friends and admirers. They haven't forgotten that he was one if not the first U. S. artist of Jewish faith who shook hands with the Germans after 1945. Immediately after the war's end it was Menuhin who started sending CARE parcels to the members of the Berlin Philharmonic orch and gave his voice for the late Furtwangler's rehabilitation.

Charlton Heston, currently in Spain starring in Samuel Bronston's "El Cid," has received the first pressings of his new Vanguard album, "Charlton Heston Reads from the Life and Passions of Jesus Christ." LP will be released on wax and tape this month. He recorded the two-disk album in Vanguard's studios in New York last summer, with his entire dramatic narration drawn from the four Gospels of the New Testament. Backed solely by the Robert De Cormier choral rendering of spirituals, Heston's second venture in the recording field is keyed to Christmas marketing. His earlier version of Old Testament selections was a best-seller during the 1957 season.

Milan's "Piccolo Teatro" this year will not do any touring at all and has declined the offers from Israel and Japan. It will spend its 14th year of existence at home and divide the season between Milan and Rome. It opened Nov. 8 with an Italian novelty "The Egotist" by Carlo Bertolazzi. Set is a world premiere of Bertold Brecht's "The Good Soldier Schweik." Thereafter with a dramatization of Cesare Pavese's novel "The Story of Pablo," Piccolo will transfer to Rome for six weeks. Still later in Milan it will produce in collaboration with the chorus of the church of St. Ambrogio, in the church, a mystery play of the 13th century "Eat You People of this Bread . . . "

Urges Australian Ballet Subsidy

Peggy Van Praagh in Curtain Speech Heard by Fed Treasurer—Ignores U.S. Companies Sans Aid

By RAYMOND STANLEY

Melbourne, Nov. 1.

There has been general praise here for the Borovansky Ballet season under artistic direction of Peggy Van Praagh—who used to assist Dame Ninette de Valois at London's Covent Garden. At Her Majesty's here company danced "Coppelia" and "Les Rendezvous."

Such a glittering production as this three-act version of "Coppelia" has never been seen here before. Sets and costumes have been specially designed by Aussie Kenneth Rowell (again of Covent Garden) who has used vivid red, yellow and orange colours to great effect. Second Act dollmaker's workshop is particularly outstanding.

Acclaim went to prima ballerina Kathleen Gorham's Swanilda, principal male dancer Robert Pomie's Franz and Algeranoff's Dr. Coppelius and also Marilyn Jones and Garth Welch in Frederick Ashton's "Les Rendezvous." However, most opinion agrees it is Peggy Van Praagh's guiding hand that has achieved such a high standard.

On opening night she made certain speech, points of which she elaborated upon in radio and tv "Meet the Press" interview following night. She appealed for Government subsidy, saying Borovansky was only major ballet company in world not nationally subsidised. (Never heard of New York City Ballet?—Ed.

Special reason for need of subsidy in Australia are the very long distances, high travel expenses, and steep orchestral costs.

For Australia to retain Borovansky as permanent national company would require annual subsidy of 50 000 Australian pounds. Miss Van Praagh was firm in view that name "Borovansky" would have to be dropped and "Australia" substituted—a sore point with many admirers of late Edouard Borovansky.

Such company could visit South-East Asia at first, and later Europe and such events as Edinburgh Fest.

When Miss Van Praagh made curtain appeal, saying J. C. Williamson Theatres Ltd. could no longer shoulder burden of cost, seated in circle front row was Federal Treasurer who later said he would be hearing from J. C. Williamson "some facts and views relating to the ballet organization.

"The have already said Australi is the one country in world in which ballet has operated without subsidy and have indicated that it can't continue to do so indefinitely unless it has some support," said the Federal Treas. "The Commonwealth already gives some kind of support to the Elizabethan Theatre Trust, but I would need to learn the facts of the story, and then have them considered by the appropriate Department."

(In addition to the N.Y. City Center, which is firstclass by any standard, there are other ballets which enjoy no government subsidy, though nearly always they depend upon private donations, as per Marquis de Cuevas, Rockefeller in-law, or Lucia Chase, of Taft family . . . At least, one purely commercial ballet company, Sergei Denham's Ballet Russe de Monte Carlo regularly tours American cities, although the forepart of the present season's bookings was cancelled in a dispute with the American Guild of Musical Artists, which has ballet jurisdiction in U.S. —Ed.).

SAN SEBASTIAN'S OWN

Local Lawyer-Impresario Replaces Antonio Zulueta

San Sebastian, Nov. 8.

A San Sebastian theatreowner, Francisco Ferrer, was named new director of the San Sebastian International Film Festival last week to replace Antonio Zulueta, ousted by pressure from the festival executive committee.

Ferrer is a young Basque lawyer and owner of the Teatro Victoria Eugenia, an antiquated showcase where festival films are screened.

The new director has a solid local reputation as an impresario who programs legit, ballet and concerts at various intervals, to alternate with his major activity as a film exhibitor, but is a film industry unknown for the rest of Spain.

Designation of Ferrer put an end to speculation that the festival was to be directed by a triumvirate, and laid to rest reports that Zulueta would be recalled.

Pix Production Shapes Strong in Israel But Govt. Assistance Lags

Tel Aviv, Nov. 1.

Israeli film producers are still worried because of the lack of cooperation they enjoy in their own country. They claim that the authorities, who were so cooperative in the case of the "Exodus" filming in Israel, show no understanding for the specific problems of the local film industry.

Right now, an Orb Films production by Baruch Dienar, "They Were Ten," just completed, is withheld from the screens by the producers because the state and the cities did not agree to waive entertai taxes for the showings of this historically local picture. The only municipality ready to permit the screening taxless is the city of Eilat. Dienar has stated that unless a decision his fav is reached soon, Eilat will be the only town in Israel to see his picture. Newsmen will be flown to Eilat for the preem.

The German-Israeli coproduction "Blazing Sands" (R. Nussbaum is producer) was withheld for many months until the permit for public showing was given by the authorities on moral reasons. The picture, now showing to capacity houses in Tel Aviv for several weeks, tells the story of a treasure-hunt in the fabulous Red-Rock-city in a neighboring land and depicts adventurous young Israelis breaking the law by crossing the frontier. Official circles and critics argue that even now the film should be withdrawn as it shows the Israeli youth in a distorted light.

Various new film projects are now ripening in Israel. The long-cherished plan of a film city ("Barnea") near Ascalon and the Gaza strip is being revived and negotiations are held in the U.S. for possible investment in the scheme. In Tel Aviv's Garden City, neighbor of Ramat Gan, a large plot for a new film city has been allotted by the municipality to Arthur Brauner, a major West-German producer (C.C.C.) who has his family in Israel. He plans coproductions by a new Israeli company with various Western European production centers.

Meanwhile, great strides are made by Israeli producers of documentaries, with Geva Films and Herzliah Studios leaders in this field and reaping prizes in international festivals. The Hebrew University in Jerusalem has just completed a 20-minute documentary, "Campus at Work," with a score by Israel's prize-winning young composer Noam Sheriff.

Titina de Filippo, sister of Italy's actor-author-director Edoardo—has made her debut as an author on her own in presenting "Veering the Ship" ("On Bring Around the Boat"—it's a marine expression). It introduced a new stage director, Giandomenico Giagni—up to now known only through radio plays.

Yank Pix Hits in Morocco

Paris, Nov. 1.

Reports from Morocco are that 1,061 Yank pix were shown since 1959 which grossed $2,226,000 while 492 French films got $1,700,000.

U. S. pix drew 6,750,000 patrons while the French films did 949,000. Biggest take was racked up by "The Vikings" (UA), which grossed $42,000.

PRUDES IN MILAN, CRIES ROME

Mex Film Industry Ready to Launch Assault on U.S. Market Via Dubbing

Mexico City, Nov. 1.

The Mexican motion picture industry is poised for a major assault on the American market, via dubbing of selected national films.

Ever since the phenomenal success (in terms of ordinary Mexican boxoffice take) of "Adam and Eve," initial effort in dubbing, Mexican producers have been eyeing the dollar market. This despite litigation over division of exhibition receipts for the ice breaker picture.

Now, Salvador Amelio, head of the Cimex official distributorship, back from a profitable New York trip, has announced that the Mexican version of "Tom Thumb" or "Pulgarcito" will be available in an English version for the American market. Further, he said that a $40,000 advance will be paid by an undisclosed major American distributor.

Amelio also said same distributor is interested in world exploitati rights for "Macario," which will also be dubbed in English. Both films have already grossed over $160,000 each within Mexico, recouping production costs, so world distribution will be gravy.

There are reservati ., however, in assignment of rights to Mexican ictures. In case of "Macario," for instance, the Arthur Rank Organization already has rights for distribution England. Peliculas Mexicanas also holds the Latin American and Spanish markets.

However, Amelio said that in future deals this pattern may not be followed, with exception of holding on to Latin American release rights. English dubbed Mexican pictures will be offered for worldwide distribution.

Unconfirmed report has it that the Artington-Bueno partnership is involved in the "Macario" deal, but confirmation could not be obtained since top executives have left New York and South America to ready picture plans.

With Mexico now keenly interested in American dollars (plus British and other English speaking area profits), Mexican films slated for early dubbing include "Diana the Huntress," "Unbridled Desire," "The Si ile of the Virgin," and others.

Paris Theatre Owners, Legit Prods. Eye Plan For Co-Op Enterprise

Paris, Nov. 1.

A group of young theatre owners and independent legit stagers and producers, while still maintaining their own individual properties and work, re discussing setting up a cooperative enterprise to be called Le Nouveau Cartel.

Though indie, this group would collectively find plays, invest in each other' productions when necessary, with plays going to the one who suggested it. They also would set up special subscription rates to their shows as well as backing up touring engagements of their entries around France.

Idea is to try and build up new udiences and share the risk while still retaining their own individualty and initiative.

Behind this project respectively, who have recently signed with the Theatre Vieux Colombier; are Sacha Pitoeff, now at the Theatre Mathurins; Antoine Bourseillier, who has taken over the Studio Des Champs-Elysees to produce and mount shows, and Georges Herbert and Pierre Franck, who have bought the Theatre De L'Oeuvre. They are now discussing this type of cooperati

'Milli iress' Record

London, Nov. 1.

With a first week's take of $23,670, 20th-Fox has notched a new house record for the Carlton with its British production of "The Millionairess," starring Sophia Loren and Peter Sel!

The gross is around $5,000 better than that recorded for "Anastasia" and "Sons and Lovers."

Cochrane Remembered

Tokyo, Nov. 1.

Japan Motion Picture Producers Assn. (Eiren) will honor the late Tom D. Cochrane, garded as the father of American film trade in Japan, in recognition of his services rendered for the promotion of U.S.-Japan friendship.

The posthumous citation will be conveyed to Cochrane's family members at a ceremony on Nov. 10. Cochrane founded the Harima-Universal Co. with Katsutaro Harima in 1916 and was the first importer of U.S. films to Japan.

More Yank Film Prod. Sought By Mex Studios

Mexico City, Nov. 1.

The biggest guessing contest in Mexico today is centered on the extent of Hollywood production activity here in the months and years ahead. Opinions differ widely, from those who foresee a decline, others who feel the pace will not exceed that of the past, and a third optimistic group envisaging widespread expansion, especially in fields of Mexican-American coproduction deals. Offcial stand, as expressed by Alfonso Ahumada, assistant production chief at the Churubusco Studios, federally owned, is that the State will not put any impediments in the way of Hollywood or other foreign production activity in Mexico.

Ahumada's official statement refuted recent reports that Mexico would shut its doors to foreign producers and not offer any facilities. Ahumada denied the government would put a crimp in activity that brings in a heavy influx of dollars. He also said that it was false that Hollywood producers were shunning Mexico because of alleged abuses by film personnel seeking heavy overtime scales.

Robert J. Corkery, veepee of the MPEA, stated that Hollywood will continue making pictures in Mexico. There's the natural scenery, almost constant sunshine for locations, excellent technical and mechanical facilities and full cooperation from unions and the government. MPEA will work to build up the actual number of films produced in Mexico by Hollywood units, Corkery said.

Felipe Palomino, on the other hand, ex-union leader, outspokenly said that (1) he did not believe American films would salvage Mexico's ailing industry nor boost employment materially; and (2) that production would not exceed the five or so annually. He also said Hollywood is "disgusted" with the Mexican industry because a minority of greedy workers have abused them in the question of exhorbitant salaries and overtime demands, as was most recently experienced by the "Hot Eye of Heaven" company.

There are other reasons for the slump in American activity, Palomino said, not the least of which is the alleged pro-Castro feeling in certain Mexican quarters. Then, in the immediate future, there are the U.S. elections, and the adjustments by the incoming regime.

DELAY SHINTOHO TAKEOVER

Tokyo, Nov. 1.

Negotiations for the Toei Motion Picture Co. to absorb the troubled Shintoho Motion Picture Co. hav been temporarily stalled because of Shintoho's heavy debts and labor problems.

But toppers of both companies expect agreement soon on the amalgamation deal which would reduce Japan's six majors to five.

STUDIOS DREAD 'LOCAL' CENSORS

By ROBERT F. HAWKINS

Rome, Nov. 8.

Probably the biggest censorship battle in Italian film industry history is currently underway here. A one-hour protest strike of the entire local film setup is the first positive act in the fight which finds all branches of the Italo industry for once united in a common cause.

Strike was voted after an emergency all-industry meeting held this week at Rome's Corso Theatre to discuss the censoring by Milan authorities of two recent Italian releases, Titanus' "Rocco and His Brothers" and Del Duca's "The Adventure" after they had been passed by the official government censor. It was felt that only a vigorous protest campaign could hope to prevent the danger of stifling censorship crippling the Italian picture industry at a moment in which, by general consent it is making its strongest bid ever for world markets.

Same meeting voted that the current and antiquated (1923) censor law be updated as soon as possible, and that the authority of the central office be reaffirmed to prevent local authorities, as in the recent cases, from enforcing their will as "super-censors." Only dissident note came from the exhib sector, which couched its approval of the protest in a statement which spoke of the need of protecting "the family nucleus" against the subject matter of "certain" pix.

Fracas, a daily headline maker, started when first "Rocco" and then "Adventure" were seized by court order in Milan on charges of "pornography" and violation of a 1923 Italian police edict which allows seizure of pix even after their government censorship okay. After a violent protest producers of both features accepted cuts, and they were once more released in Milan, while continuing in other centers, as was.

Sideline hassle meanwhile developed in case of "Rocco," which suffered the most damage in that in addition to cuts, certain scenes were "blacked out" to make them nearly undistinguishable. Director Luchino Visconti first sued producer Lombardo for allowing cuts to be made. Suit was later dropped, and Visconti instead sued the Milan court for "excessive zeal," in its decision first time Italo judiciary has been thus questioned. ("Rocco" caused the biggest row in Venice Festival history when it failed to win the first prize, which many thought it deserved. Lombardo refused to accept the second prize.)

Several puzzling factors are involved. Why and how is a feature which has passed all official censorship controls stopped by a local organization operating under powers in a vintage fascist-times law? This is the factor which most concerns industry toppers here. They bear precedent of further trouble elsewhere (Italy has close to 200 legislative offices empowered with film seizure rights if they choose to invoke the clause). The general industry push is therefore for reconfirmation of supreme power of a single censor body, as the lesser of two evils.

Another puzzler is: why Milan? The northern "capital" has always been considered (or considered itself) the center of Italian culture, savoir-faire, as well as business. The change has been recent, dating from a violent initial reaction to Federico Fellini's "La Dolce Vita" (one spectator at the premiere even spat on Fellini)—yet "Vita" is a pic about Rome and its life, not Milan. Now come these two cases.

The official who ordered the seizure (after a complaint) has been at his post only a short time. He's quoted as saying that he is "watching" several other pictures, among them "Red Lips," "Sweet Deceptions," and "A Bout de Souffle," all but the last Italo-made.

Reasons for the sudden censorship threat are attributed to various causes, though only a few suggest that Italo pix have admittedly been more "liberal" in depicting violence and sex in recent months ("La Dolce Vita" gets the most blame for stirring up the hassle and focusing attention to the problem (yet "Vita" passed unscathed and is racking up alltime records). Pre-election political reasons are also credited, as are otherwise unspecified "direct orders" from "above," meaning either the Government or the Vatican, or both. Some see a move by moralizing Milan industrial bigwigs, thers suggest that Milan is being "used" as site for the move so as to avoid inference that it's planned by the Vatican (as has been suggested every time a censorship case has arisen in the Eternal City).

Unable to Restrict Pix Fests, Int'l Film Prods. Group to Tighten Rules

London, Nov. 8.

Unable to restrict the number of film festivals, the International Federation of Film Producers has decided to tighten its rules to safeguard industry interests. At the Administrative Council meeting here last week, a five-point program was agreed on in which it was decided to limit the number of competitive festivals to which approval will be given. And also to limit to four a year, the events which will restrict entries to films not shown outside the country of origin.

The Federation recommends that festivals should not run for more than 12 days and that "in no circumstances" should the contribution of each participating country exceed two films. Furthermore, it recommends that not more than two pix should be shown in any one day.

The last-named clause has specific reference to events at Venice this year when the host country submitted four competitive entries, and other leading producing countries, including the U.S. and Great Britain, were restricted to a single in-competition film.

Although it gave consideration to the possibility of limiting the number of fests, the Federation decided that any restriction centrally imposed was bound to have an arbitrary and discriminatory character. And also that the reduction in the number of festivals could only be satisfactorily achieved by agreement among festival organizers.

In the circumstances, therefore, the Federation Council agreed to approve any festival whose regulations conformed with Federation rules, and reserved the right to withdraw approval where it was not satisfied that the regulations were being observed. In the case of any festival failing during its course to observe the regulations, the Federation decreed it would withhold future approval.

Wayne Gifts Princess

London, Nov. 8.

John Wayne, who is said to have sunk much of his spare cash in his epic pic, "The Alamo," has dug up few extra dimes.

Princess Margaret and her spouse, Anthony Armstrong-Jones, were guests of honor at the film's preem. Wayne gave the Princess a silver cowboy saddle valued at $2,800. He assured her that it was a practical job that he'd picked up in San Antonio.

20th Keeps Full Film Prod. Sked In Gt. Britain

London, Nov. 8.

20th-Fox is continuing its big scale British film production activity and seven new projects were confirmed by Robert Goldstein before he returned to Hollywood last Thursday (27). These are in addition to "Cleopatra," which is now filming at Pinewood Studios with Elizabeth Taylor in the title role.

First of the new subjects will unite the team which made "The Millionairess," a current hit in the West End. Dimitri de Grunwald, Pierre Rouve and Peter Sellers start at the Metro studios next Monday (7) on "Topaze." This is based on a play by Marcel Pagnol and Sellers will direct as well as star.

Goldstein also confirmed the deal that Walter Shenson will produce "A Matter Of Who" which will star Noel Coward. It will be directed by Milton Holmes. Two 20th-Fox artists, Juliet Prowse and Ken Scott, will come over from Hollywood to appear in the pic.

Also on the 20th-Fox roster is a filmization of "The Visit," which Nunnally Johnson has scripted; "The Innocents," based on Henry James' novel "Turn of the Screw," which will be directed by Jack Clayton and star Deborah Kerr; "Watcher in the Shadows," which Jo Eisinger is scripting from Geoffrey Household's novel and which Henry Weinstein will produce; "Greatest Raid of All," based on the St. Nazaire exploit in 1942; and "The Inspector" which Mark Robson will produce and direct from the Jan de Hartog novel.

Cassavetes' Pic Clicks

Paris, Nov. 1.

Private showings of John Cassavetes' improvised Yank indie pic, "Shadows," have led to fine press comment. Producer-distrib Nicos Papatakis may soon get a first-run date for it, especially on the heels of its recent London hit.

French filmmaker, Jean Rouch, has even gone further in improvising his latest film, "Chronique D'Un Ete" (Summer Chronicle). It is a series of interviews with people done with hidden cameras and sound equipment in the streets.

Once Slighted Fans Need Sweetening So Set Up Yves Montand Gesture

Tokyo, Nov. 1.

Plans are being laid here for Yves Montand to stage a charity show on the occasion of his expected visit in mid-January to co-star opposite Shirley MacLaine in "My Geisha," to be directed for Paramount release by Jack Cardiff from a Norman Krasna script.

Reason for seeking a charitable organization to co-sponsor the date is believed to be the mixed feelings here regarding Montand. The actor-singer, skedded to tour Japan early this year, postponed once and then cancelled when his shooting with Marilyn Monroe in "Let's Make Love" ran over schedule. Japan fans felt slighted, hence a need to clear the air.

Now Pakistan Planning International Pix Fair

Karachi, Nov. 1.

A private organization hero has an ambitious plan to hold an internationail film fair late in 1961. R. A. Shoikh, the big man behind the idea told VARIETY that his organization has secured 225,000 square yards of land at a cost of about $250,000 as the proposed site for the fair.

The fair, scheduled to run 30-days, would demonstrate the international progress in the local film industry. There would be exhibits of film arts, techniques, equipment etc. Besides the exhibits, there will be seminars on filmic art and conferences of international film personalities. The organizers also propose to hold an international film personalities. The organizers also propose to hold an international beauty contest. Invitations will be sent to all film producing countries to attend.

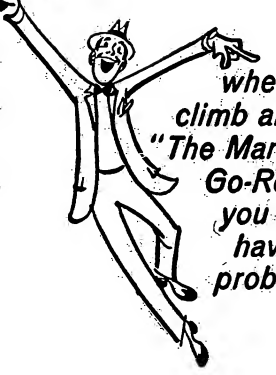
FOR THE
Merriest Xmas
AT YOUR BOXOFFICE!

SUSAN
Hayward
THE WIFE WITH A PROBLEM!

JAMES
Mason
THE HUSBAND WITH A PROBLEM!

JULIE
Newmar
THE PROBLEM!!!

THE MARRIAGE GO-ROUND



when you climb aboard "The Marriage-Go-Round" you won't have any problems!

CINEMASCOPE
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PRODUCED AND WRITTEN BY **LESLIE STEVENS**/DIRECTED BY **WALTER LANG**

Shortage?—Only of Blockbusters

Chicago, Nov. 8.

Talk of a production shortage is malarkey—"a myth fed by the tradepress."

So claims a veteran Chi-based distribution exec. Extensively travelled, he asserts: "There's more product than anyone knows what to do with. What they (the exhibs) are hollering about is where are the big ones?"

His "big ones" include the highly-exploitable juve market items as well as the hard-ticket spectacles. But otherwise—"there is no shortage!"

Grand Jury (Who Asked 'Em To?) Hails Atlanta's Woman Film Censor

Atlanta, Nov. 8.

September-October Fulton County Grand Jury went all out in backing City of Atlanta's motion picture censorship ordinance and included such a stand in its presentments. Latter reads, in part:

"We have investigated the operation of Atlanta's censorship of motion pictures and find that this safeguard for the community is greatly needed and should be continued. Motion pictures have tremendous influence, especially on our youth who make up the largest segment of moviegoers. The increase in the number of foreign-made films shown here, often presenting standards of conduct totally unacceptable in our country, and produced without any self-regulation by the industry itself, intensifies this problem.

"Hollywood has altered its self-regulation code to permit use of many themes once prohibited (e.g. drug addiction, prostitution, homosexuality and miscegenation). This lowering of standards makes some control highly desirable.

"We deplore the present efforts to abolish all restraints on screen fare.

"In the opinion of the Grand Jury, our Atlanta Film Censor should have the full support of all citizens.

Atlanta Constitution rebutted, after quoting paragraph pertaining to "theme."

"Does this mean that because such 'adult' and controversial themes are now used in movies, control should be used to see that the themes are handled within the normal bounds of decency and good taste? Or does it mean these themes, themselves, must be 'controlled'—in the sense of banned?

"If it is the former, we agree. If it is the latter, then we would like to suggest that what censor should be concerned with is not theme at all, but treatment.

"It is possible to deal with each of the themes mentioned by the jury in an instructive and inoffensive way. It is possible to deal with normally innocent themes in a prurient, disgusting way. In fact, it seems to us, that the great majority of the offenses of the screen fall in this latter category."

Mrs. Christine Smith Gilliam, city's film censor and wife of prominent politici , in a talk to the Northside Kiwanis Club, termed censorship here "the democratic way to protect the youth of this mmunity."

Fewer Studio P.A.'s

Hollywood, Nov. 8.

Publicists' employment in major studios has been reduced from 113, number at work before the strike situation earlier this year, to 94 now on payrolls, according to current bulletin of Publicists Local 818, IATSE.

Layoffs total nearly 17%.

Peter Glenville Thinks 'Honest Statements On Life' Belong to Screen

"Honest statements of life shouldn't be barred from motion pictures, as largely they were five years ago. For films to remain alive and stimulating they must reflect the tenor of life around us. Indeed, it's our responsibility to reflect the realistic as it is pointless to go on living make-believe."

This is the stand taken by Peter Glenville, legit and film director, who thus was entering, at a reporter's prodding, the controversy about Hollywood's "adult" trend.

Th 47-year-old Britisher regards it as morally wrong to deal only in the non-controversial if this means insincere and sentimental material. "It's silly to show only casual fun on the screen. For in doing this the filmmaker is refusing to acknowledge life as it really ."

Glenville's credits bespeak both his films and legit. He now has "Becket" and "Take Me Along" going on the Broadway stage and shortly is to call the turns on "Summer and Smoke" for Hal Wallis and "Devil in Bucks County" for Warners.

The director professes strong opposition toward unnecessary stress on sex or any other possibly controversial subject. He adds: "Nobody should be shocked by the content of a film but, importantly, taste is involved. A graphic talk on rape is undesirable."

Glenville, who looks much younger than his actual calendar count, offers the James Poe script for "Bucks County" as an example of the type of story that can be meaningful when handled in sincere and responsible fashion. Among the characters involved are a television producer and his wife. The marital atmosphere is frigid because of his complete preoccupation with his work. Th woman falls victim to a lecherous seducer, feels degraded and embittered, but the experience has nonetheless instilled in her a newly-found warmth and she and her husband come to share a more profound relationship.

This, opines Glenville, is the kind of actuality that is—that exists in one form or other and shouldn't be ignored, but must be handled in good taste.

"Bucks County" will have Simone Signoret as star, while top-cast in "Summer" are Geraldine Page and Laurence Harvey.

As for legit, a concern of Glenville's the new field of home toll television. He thinks the revenue potential from this enterprise could be so vast that the theatre will be threatened.

"There shall always be audiences for the theatre," he stated, but he has fears that the theatre will be financially unable to compete with home toll for performers if the new medium grows as a vast commercial moneymaker. Glenville figures top stars will be available for the stage but the solid players in the $500 weekly category might well prefer the added payoff that fee-tv perhaps someday will offer.

SOUTH CAROLINA CLERIC RAPS 'RED HOT FILMS'

Columbia, S.C., Nov. 8.

"Red hot, sexy movies" are under attack here by the Columbia Ministers Assn.

Group has presented a resolution to both City Council and the county Legislative Delegation asking action to curb so-called lewd films and also magazines described as "dirty literature."

Rev. Carl Honeycutt, president of the ministerial group, laid down the charge about the features, leveling most of his attack against drive-in.s.

All but one of the drive-ins just two weeks ago banded together in an association and adopted a resolution which proposed to ban showings of burlesque and sex hygiene films. One operator, who didn't sign, is still showing them.

Both Council and the delegation have proposed a study of the situation. Rep. Tom Elliott apparently expressed majority opinion when he said "I'm opposed to lewd literature and films, but I'm opposed to censorship, too." He said he favored action "other than iron-clad laws."

COMMONWEALTH CHAIN IN EXPANSION MOVES

Kansas City, Nov. 8.

Commonwealth Theatres opened a new $1,000,000 shopping centre adjoining one of its theatres in Columbia, Mo. last week. At the same time, the chain premiered "Can-Can" in Wichita after installing what is said to be the first Todd-AO projection equipment in Kansas.

Richard H. Orear, Commonwealth president, joined Wichita civic leaders and other notables for the preem; then shuttled to neighboring Missouri for the dedication of the new shopping mecca.

The new center, located on grounds adjacent to Commonwealth's Broadway Drive-In, was developed along the line of thought that both theater and shopping center can operate with mutual benefits through showmanship.

Large crowds turned out for the 72-hour extravaganza, roughly 15 000 on the first day of the center's operation on October 27. Pennants, music and an old-fashioned, free barbecue provided atmosphere.

Sideline such as free pancake feed, free kiddie rides on a new go-cart track, and free ducats to the drive-in with stamped coupons received with shopping center purchases.

Earl Douglass is city manager for Commonwealth in Columbia. The new venture will be managed by Shelby Bourne, manager of Commonwealth's Uptown Theater, who will also continue in that capacity. Ten tenants presently occupy space in the almost 50.000 square foot center with facilities to accomodate two more.

The Sunset in Wichita was completely refurbished for the "Can-Can" bow with new decorations in the French motif, drapes and a Parisienne sidewalk cafe erected in the foyer.

To Reissue Early 3-D Pix

London, Nov. 8.

On the assumption that there is an entirely new generation around, Warner-Pathe has decided to reissue three of its earlier 3-D hits. They are "House of Wax," "Phantom of Rue Morgue" and "Charge at Feather River."

Because of th fact all three films carried X certificates, many of today's teenage patrons were barred from seeing the films when they were first presented some eight years ago.

Massachusetts Location

Fitchburg, Mass., Nov. 8.

Film company of "By Lov Possessed" is shooting scenes with Efrem Zimbalist Jr. here and in nearby Groton. Fitchburg gendarmes are being used in the film backgrounds, and townsmen at $20 a day.

Fans turned for the film team shooting in the close to 50 degree Indian Summer weather, but were disappointed to find that Lana Turner would not be working in the scenes shot locally.

Patrolmen George A. Sheppard and Kenneth A. Maynard stayed right in character for the cameras, as they were filmed walking their beats.

Improved Attendance at Frisco; Two Top 'Bests' Won by Russia

By WILLIAM STEIF

San Francisco, Nov. 8.

Soviet Russia copped two of the four top Golden Gate Awards at the fourth annual San Francisco Film Festival, ending last week.

Russia's "Ballad of a Soldier" won the "best film" award and Grigori Tchukhrai, "Ballad" director, won the "best director" award.

Prize for "best actress" went to Giovanna Ralli, who played lead in Italy's entry, Roberto Rossellini's new "Night in Rome," and prize for "best actor" went to Ignacio Lopez Tarso, of Mexico's "Macario."

Golden Gate Awards were made at ball and midnight supper held for 500 persons (at $10 a head) in Sheraton-Palace Hotel.

After fest director Irving M. Levin and various consular officials handed out awards voted by jurors Alexander Karaganov (of Russia), Herman Weinberg (of U.S.) and Darius Milhaud (of France), Italian Government pulled a surprise on Levin (so he shouldn't be disappointed at Italian renege) and awarded him Italy's Star of Solidarity for promoting fest under sponsorship of San Francisco Art Commission.

Financially, this boxoffice-supported fest came out far better than it ever has before. Gross for the 20 pictures (from 19 nations) shown at the 1,000-seat Metro was just a shade under $30,000, up more than $8,000 from 1959 — and first night, France's "Love Game," was invitational.

Customers were charged $2.50 apiece for premieres and repeats, at 6:30 o'clock the following night, cost $2 a head. There were five sellouts, premiere and repeat of "Ballad of a Soldier," premiere of U. S.' "Flight" because it was a local production), premiere of Sweden's "Mein Kampf" and premiere of Israel's "They Were Ten," which was double-billed with Czech "Romeo," Juliet and Darkness." In addition, repeat of "Mein Kampf" came close to selling out.

Other Golden Gate Award winners were:

Best screenplay—Jiri Weiss and Jan Otcenasek, Czechoslavakia's "Romeo, Juliet and Darkness."

Best score — Renzo Rosselli Italy', "Night in Rome."

Best documentary feature — Sweden's "Mein Kampf."

Best supporting actress—Tanie Kitabayashi, Japan's "Diary of Sueko."

Best supporting actor—Memmo Carotenuto, Spain's "Little Guide of Tormes."

Winners among the shorts were:

Animated — Rumania's "Homo Sapiens" and "Yugoslavia's "Concerto for Submachinegun."

Art—Hungary's "Immortality."

Creative-Experimental — U. S.' "Powwow."

Documentaries—France's "Deracinements."

Fiction—U.S.' "Day of the Painter" and Russia's "Revenge."

Industrial — Canada's "Roughnecks."

U's Pfd. Pays $1.06

Board of directors of Universal has declared a quarterly dividend of $1.06¼ per share on the company's 4½% cumulative preferred stock.

The dividend is payable Dec. 1 to stockholders of record Nov. 18.

Kansas City All-Time Admission High, $3, As 'Exodus' Opens House

Kansas City, Nov. 8.

"Exodus" (UA) has been dated here, opening the new Empire Theatre Dec. 21. Kansas City thus is one of only eight hard ticket showings in the country.

Premiere here will be in the theatre which the Durwood circuit has been remodelling and brightening, after taking it over from RKO last fall. It formerly was the Missouri Theatre, and is in the heart of the downtown area.

"Exodus" will see a new admission scale high reached here with a $3 ticket. Durwood will ask this for the "Empire Gold Seat," a special section with luxury padded chairs, etc. Balance of the scale ranges from $1.25 balcony seats at matinees to $2.50 for orchestra seats week nights and holidays.

Nat Rudich from the Otto Preminger office and Fred Goldberg of United Artists asserted the quality and scope of the Durwood hard-ticket operation influenced them strongly in setting the picture for the Empire. It will be the second hard-ticket operation for Durwood here, as circuit now has "Ben-Hur" in 40th week in the Capri and is expected to go through the holidays.

FILMING FRANZ KAFKA

Gloomy Genius Work Set By Marco Ferreri

Madrid, Nov. 8.

Screen rights to the novel by Franz Kafka, "The Castle," were acquired for ne of Spain's promising young directors by Films '59, a production company with two festival entries this year out of two productions credited to date.

The symbolic tale of human frustration will be directed by Marco Ferreri, whose "El Cochecito" won the Critics' Award at Venice this year. In addition, Films '59 also produced "Los Golfos," Spanish entry at the Cannes Fest earlier in the year.

Franz Kofka, a tubercular Hungarian genius, wrote stories of inaugurative horror which foreshadowed the tortures of Hitler. He has long been a special favorite of highbrows.

J. Lee Thompson will direct "The Executioners." Sy Bartlett production for Universal starring Gregory Peck, as British megger's first U.S. assignment.

If I Really Had My Way—

Atlanta Censor Admits She'd Close Up Half The Films—Pastors Think She's Great

Atlanta, Nov. 8.

This city's Pastors' Conference has come out in favor of motion picture censorship. Louis D. Newton, pastor of Druid Hills Baptist Church, presented a resolution at the weekly meeting extolling the "constructive" work of Mrs. E. A. Gilliam, wife of an alderman, as censor.

It was addressed to Mayor William B. Hartsfield and the aldermanic board.

"We are convinced," the resolution said, "that censorshi , as provided under law and wisely administered . . . is desirable and essential, if we are to maintain moral and cultural standards of decency in our rapidly growing community."

Meanwhile, the executive committee of the Atlanta Council of Parents and Teachers has declared that it, too, would support censorship of motion pictures.

Both actions followed a threat of court action on the part of Independent Film Importers and Distributors of America.

Recently Mrs. Gilliam was a guest on Reporter's Notebook, a panel program on WAGA-TV, Storer chain mouthpiece here and CBS mouthpiece.

Under questioning, she explained that she had an ordinance to guide her, but if it was left to her personal likes and dislikes, there'd be so few movies (given clearance that at least half the theatres would have to close."

UP EDDIE SOLOMON AS LEVINE TOP V.P.

Eddie Solomon, who joined Embassy Pictures one year ago as v.p. in charge of ad-pub-exploitation, has been named exec v.p. of the Joseph E. Levine company. It's effective immediately.

In his new capacity, Solomon, formerly exploitation manager of 20th-Fox, will oversee the administrative operation of Embassy in the areas of production, sales and merchandising.

The post is regarded as an important one in view of Levine's expanded production schedule and new deal for distribution through Metro.

Drutman Resumes Post

Irving Drutman, film publicist, completes a special assignment this week on Columbia's upcoming hardticketer, "Pepe," and returns to his post as publicity director for Louis DeRochemont Associates.

Drutman has been at Col for the last three months working on advance newspaper and magazine campaign for "Pepe." At DeRochemont he'll be drumbeating "Roman Spring of Mrs. Stone," which starts shooting in Rome next month.

"DAMNED" GOOD BIZ!

"VILLAGE OF THE DAMNED" GREATEST GROSSING MULTIPLE OPENING IN M-G-M's HISTORY!

DAYTON, OHIO — *first three days*
More than double Labor Day business on BELLS ARE RINGING. Beats NORTH BY NORTHWEST, HOME FROM HILL.

HUNTINGTON, W. VA. — *six days*
Beats HOME FROM THE HILL, BELLS ARE RINGING. Equals business of PLEASE DON'T EAT THE DAISIES.

CHARLESTON, W. VA. — *five days*
Doing the same business as DAISIES. Substantially beats HOME FROM THE HILL, BELLS ARE RINGING.

PORTSMOUTH, OHIO — *four days*
Tops PLEASE DON'T EAT THE DAISIES by 42%.

INDIANAPOLIS, IND. — *four days*
Running well ahead of HOME FROM THE HILL, BELLS.

EVANSVILLE, IND. — *four days*
Equals NORTH BY NORTHWEST. Tops by far HOME FROM THE HILL, DAISIES, BELLS.

FORT WAYNE, IND. — *first four days*
Tops BELLS ARE RINGING.

MUNCIE, IND. — *four days*
Beats NORTH BY NORTHWEST, HOME FROM THE HILL. Tops Labor Day business on IT STARTED WITH A KISS.

LOGANSPORT, IND. — *four-day engagement*
Beats DAISIES, NORTH BY NORTHWEST. Is more than double the business on BELLS, HOME FROM THE HILL.

TERRE HAUTE, IND. —
Opening day tops Easter sum of DAISIES, in addition to BELLS ARE RINGING, HOME FROM THE HILL.

Typical Ad from Sock Campaign!

BACKED BY GIANT TV, RADIO AND NEWSPAPER CAMPAIGNS! Additional saturation bookings now being set for Los Angeles, Dallas, Charlotte and New York territories. More to follow!

New York Sound Track

With marriage of **Harold Rand**, Par's publicity manager, to Lillian Wishnia less than three weeks away (Thanksgiving Day), approximately 100 of his more intimate industry friends feted him at an occasionally uproarious bachelor dinner Friday (4) ight at La Scala. Highlights of the evening, emceed by **Ed Feldman**, were a long monolog by **Don Rickles** ("Which one's the groom?") and some special material, written by **Jack Brodsky**, Feldman, **Bernie Green** and **Dick Karp**, recorded by semi-pro artistes, among others. Best of these True-Life Adventure bits: a recapitulation of one of Harold's rounds of the New York newspapers, with the journalists done to an acid turn. The best (and almost the shortest) speech: that of 20th's **Rodney Bush** who noted that he wasn't gaining a son, but losing a secretary (Miss Wishnia)—a situation which seems to be taking on all the aspects of an industry trend, since Brodsky earlier married Bush out of another Girl Friday.

Loew's Hotels has changed the name of its now-building eastside hotel to the Summit. It was previously known as the Americana East, but the company wanted to avoid confusion with the now under construction Americana on Seventh Ave. (there's a Hotel America on 47th St.—Ed.) . . . Magazine photographer **Sam Shaw** reported to the Studio de Boulogne in Paris this week to take up duties as producer of the Pennebaker production, "Paris Blues." **Martin Ritt** is directing the United Artists release . . . Universal sales v.p. **Henry H. (Hi) Martin** has set a dual N. Y. engagement for the **Cary Grant** starrer, "The Grass Is Greener." It opens at the Astor and Trans-Lux 52d St. on Dec. 14 . . . British thesp **Jack Hawkins** a Gotham visitor for four days en route to the Coast for a role in "Spinster" . . . Four amusement stocks—United Artists, Metro and Decca—listed in the Bache & Co. "Tax Memo" as recommended for profitable reinvestment and tax switching . . . **Eli Wallach** back in N. Y. after winding up "The Misfits."

Joe and **Leona Hummel** breaking the jump from their Las Leonas mansion in Mallorca with stopoffs in Paris ("for some good French food") and London ("two weeks to see the new plays") and due in New York next week to continue their fall-winter holidaying and shopping. Hummel was longtime Continental boss for Warner Bros.

Believed sole remaining print of a 1928 German film starring **Marlene Dietrich** is owned by **Hugh and Alice Mackenzie** of Toronto, who show it to friends in their home, per **Lotta Dempsey** in Toronto Star. It's "In Dreams I Kiss Your Hand, Madame," made in Paris by Super Films of Berlin; directed by **Robert Land**; with **Harry Liedtke** as leading man nd **Karl Hutzner** as comic.

Jules Levy, Arthur Gardner and **Arnold Laven** will make "Geronimo" for United Artists under their Gramercy Productions banner . . . **Susan Kohner** and **George Hamilton** join **Lana Turner, Efrem Zimbalist Jr.,** and **Jason Robards** in Mirisch Co.'s "By Love Possessed" . . . **Morris Stoloff** will score **Joshua Logan's** Warner Bros. production, "Fanny" . . . Allied Artists cast British **Diana Dors** for a top spot in "The Big Bankroll," biopic of **Arnold Rothstein** . . . **Ralph Meeker** costars with **Susan Hayward** and **Dean Martin** in **Larry Weingarten** Metro production, "Ada" . . . Oscar **Brodney** set Broadway thesp **Peggy Cass** for a top role in "All Hands on Deck." **Pat Boone** starrer.

Henry Hart, editor of Films in Review, has probably written the best review accorded **John Wayne's** "The Alamo" calling it "entertaining and emotionally moving throughout its three hours . . . exceptionally good technically . . . In fact, it has everything a movie should have."

November Catholic Digest in a piece on St. Malachy's, the off-Times Square Actors' Chapel, names those who have attended mass there as including **Bing Crosby, Pat O'Brien, Jack Haley, Danny Thomas, Rosalind Russell, Irene Dunne, Joan Leslie, Hildegarde, Spencer Tracy, Ray Bolger, Frank Fay, Jimmy Durante, Peter Lind Hayes, Mary Healy, George Shelton, Perry Como, Bert Wheeler, Julius La Rosa, Eddie Dowling, Cyril Ritchard, Eddie Foy Jr.** and **Horace MacMahon.**

Albert Zugsmith will follow his recently-completed "Dondi" for Allied Artists with "Dondi Goes to the Moon" with same moppet star, **David Kory**, instead of "Dondi Goes Native in Brooklyn," as originally planned . . . **Ron Randell**, producer-director **Steve Sekely**, lately Madrid, and writer **Robert Blees** bought film rights to "Defender Triumph," consisting of four stories of famous British trials, with Randell to star in first of quartet released as "7 Soho Square" . . . **Red Buttons** copped role in **Howard Hawks'** "Hatari," **John Wayne** starrer for Paramount release.

Robert H. O'Brien, Metro v.p. and treasurer, and **John B. Burns**, newly-appointed sales chief of MGM-TV, back from studio conferences . . . An invitation to the press to attend the Oklahoma City world premiere of Metro's "Cimarron" has been sent out by Oklahoma Gov. **J. Howard Edmondson.** A two-day celebration is planned Nov. 30-Dec. 1 . . . **Laurence Olivier** has notified producer **Stanley Kramer** that he will not be able to appear in "Judgment at Nuremberg" because of the click of "Becket," in which Olivier stars, on Broadway. Olivier was to have portrayed the chief justice of the German supreme court in the Kramer production.

Ed Kingsley and **Jay Frankel** hosted reps of the press, distribution and exhibition at a cocktail spread at the Four Seasons Friday (4) in honor of Soviet director **Gregory Chukhray**, whose "Ballad of a Soldier" took first prize at the San Francisco film fest last week. Film opens here late this year as a joint Kingsley International-M.J.P. Enterprises release . . . Producer **Albert Zugsmith** has plans to produce a legit musical here next year starring **Mamie Van Doren**, separate from a legit musical based on life of **Billie Holiday** (with **Dorothy Dandridge**).

Gertrude Brooks, 20th's fan magazine contact, back from a Caribbean cruise . . . **Ed Morey**, Allied Artists veep, left Monday (7) to attend meeting of AA board in Hollywood today (Wed.) . . . **Dan Talbot** and **Peter Bogdanovich** have lined up some top names to write individual program notes for their New Yorker Film Society fall series. Among the by-liners: **Jules Feiffer, Chandler Brossard, Harold Humes, Norman Mailer, Jack Kerouac, Jack Gelber, Herbert Gold** and **Robert Brustein.**

In daily newspaper ads last week announcing Brooklyn opeinng of 20th's "Let's Make Love," Milton Berle's name appeared (though in smaller type) over the title with Marilyn Monroe's, while **Yves Montand** and **Tony Randall** were below the title . . . Continental Distributing has acquired U. S. rights to **Terry-Thomas'** latest British vehicle, "Make Mine Mink" . . . Educational Film Library Assn. film festival, set to be held in New York next April, is inviting participation of "16m filmmakers whose pictures are produced for love rather than money." Showing will be non-competitive and no entry fee will be charged for films accepted for screening.

Jean Goldwurm, prexy of Times Film, and Mrs. Goldwurm return to New York today (Wed.) on the Queen Elizabeth after an extensive trip abroad.

Delmer Daves set new multiple pix contract with Warner Bros. calling for his services as producer-director-writer, with "Susan Slade," starting this week, initialer on pact . . . **Edward G. Robinson** with **Shirley MacLaine** and **Yves Montand** in "My Geisha," **Steve Parker's** Sashiko production for Paramount release . . . 20th-fox signed **Steve Forrest** to a six-pix deal . . . **Buddy Hackett** with **Robert Preston** in WB's screen version of "The Music Man" . . . United Artists and **Jules Dassin** acquired film rights to "The Last of the Just," new novel by **Andre Schwartz-Bart**, carrying an anti-Semitism theme in Nazi Germany . . . **E. G. Marshall** takes over major role with **Kirk Douglas** in Mirisch-Gloria's "Town Without Pity" for UA . . . 20th dickering for rights to **Poyntz Tyler** novel, "A Garden of Cucumbers" . . . **Samuel Fuller** set to direct "The Marauders" for **Milton Sperling** at WB.

Paul D. O'Brien (New York) and **Martin Gang** (Los Angeles) were reappointed co-chairmen of the Legal Advisory Committee on Television & Motion Pictures of the American Bar Assn. The N. Y. members include **Albert C. Bickford, Mark F. Hughes, Theodore R. Kupferman**, and **Arthur H. Schwartz.** Th Coast reps are **Louis M. Brown, George W. Cohen, Deane F. Johnson**, and **Grant B. Cooper.**

Hassle's going on between **Kurt Frings**, as agent for **Elizabeth Taylor**, and **Harold Mirisch**, involving starring role in latter's upcoming "Irma La Douce." Title role has been switched from Miss Taylor to **Shirley MacLaine** by Mirisch whereas, says the percenter, Liz has the contract. Negotiations for Miss Taylor to do "Two for the Seesaw" also for Mirisch broke down and it's because of this that th producer cancelled her out of "Irma," agent avers.

Al O'Seas Handle

continued from page 4

150% over 1960's, with company aiming at a total release of 18 pix next year. Of this total, 12 will be "A" product, he said, with perhaps six smaller budgeters. AIP will itself produce eight to 10 of the "A" pix, he said, picking up others outside.

Nicholson estimated that company's domestic distribution arm can handle up to 12 "A" pictures a year most efficiently. Prexy has just returned from London and Rome where exec veep Samuel Z. Arkoff is presently negotiating for worldwide distrib rights to "Fright," a filmed-in-Italy English language horror pic starring Barbara Steele and John Richardson. Film is described as "horror picture created for adult patronage."

AIP has plans for only two coproductions in the upcoming year, and both these with Anglo-Amalgamated of Britain. Queried as to possible sequel to company's Italian-made "Goliath and the Dragon," which hasn't yet gone into release, Nicholson said he was having talks on such a venture with Italo producer, Fulvio Lucisano but that any such deal would not be a coproduction, rather AIP would pick up distrib rights on the completed production without providing any preproduction assistance.

Nicholson returned to the Coast Thursday evening.

U's 3 Hits

Conti in page 7

Sixth Man" is in the editing stage, "Back Street" is shooting, and "Tammy Tell Me True" starts this month.

The company's basic program, Martin indicated, would come from studio-made or studio-originated-with-indie-producers productions. The rest of the slate would be augmented by completed outside pictures or films contracted for distribution. Of the 17 pix on th 1960-61 slate, a total of seven wer acquired from outside sources, with U having no financial interest in the making of the pix.

Martin stressed that U had no immediate plan to offer "Spartacus" for 35m dates and that only 70m engagements would be accepted. The picture, now playing six key cities, will be playing in approximately 26 situations by mid-February. Ten new opening are scheduled for Dec. 22, with four more in January, and four to six in February. Martin said th business was near capacity in the six spots where the picture is currently playing on a hardticket basis.

Wald

Continued from page 7

which Jose Ferrer ill direct from Harry Brown's screenplay; "High Heels," Carol Lynley starrer to be directed by Robert Parrish from Danny Fuch's script; "Celebration," which Alfred Hayes is scripting and for which Kim Novak is being sought; "Mr. Hobbs Takes a Vacation," James Stewart starrer being screenplayed by Nunnally Johnson and which will be directed by Leo McCarey; "Let It Come Down," newly assigned to screenwriter James Lee Barrett and a probable property for director Jack Cardiff; "High Dive," a Norman Krasna screenplay; James Joyce's "Ulysses," for which Wald now is seeking a writer; "Pink Tights," with original score by Jule Styne and Sammy Cahn; and "High Wind in Jamaica."

With Wald having agreed to a 10-picture-a-year slate with 20th prexy Spyros Skouras, at least 10 of the 14 properties are being aimed for production through 1961.

Keenan Wynn into "The Big Bankroll." Samuel Bischoff-Dave Diamond indie for Allied Artists release.

Canada's Woes Sound Quite Familiar

Too Many Roadshows, Too Few Prints, Dailies Favor Video News Over Theatre News

By ROBERT A. McSTAY

Toronto, Nov. 8.

Resolutions decrying unjust and discriminatory Provincial amusemen taxes, too many roadshow allocations, shortage of prints and trailers, and pressure being exerted by certain voluble minority groups regarding the Sunday exhibition, were passed at the annual meeting here of the Motion Picture Industry Council of Canada at the King Edward Sheraton Hotel.

Frank Fisher, veepee and g.m., Odeon Theatres (Canada) Ltd., was elected chairman, succeeding Charles S. Chaplin, g.m., United Artists, who held the post for two terms. First vice-chairman is Peter S. Myers, Toronto, managing director of 20th. Century Films in Canada; second vice-chairman, Harry Prgygrocki, Winnipeg, prexy of the Manitoba Motion Picture Distributors Assn. Treasurer is H. C. D. (Dick) Main, indie operator; Arch Jolley, executive secretary.

Trans-Canada delegates were assured by Charles S. Chaplin and I. H. (Izzy) Allen that print shortages will be attacked immediately; and Clare Appel, executive director, Canadian Motion Picture Distributors Ass'n. said that better treatment on the amusement pages —in relation to tv news—would be sought by personal interviews with Canadian newspaper publishers.

Strong objection to present Provincial and municipal license fees was expressed at the Toronto meeting by E. G. Forsyth, assistant g.m. of the Odeon chain; and Douglas Miller, prexy, Alberta Theatres Ass'n, stated that Provincial and civic governments should charge movie houses in the same manner as other businesses and not on a fee based on b.o. potentials. H. C. D. Main, independent, reported that his correspondence with Provincial representatives had gotten sympathy but claimed that action to secure "just fees" would be continued.

Sequelize '33 King Kong

Hollywood, Nov. 8.

"King Kong and Prometheus" is being planned by producer John Beck as a sequel to RKO's 1933 shocker, "King Kong." Willis O'Brien, responsible for the special effects on original which included the animated giant ape, has been inked by Beck to function in same capacity on new film.

George Worthing Yates is prepping a treatment. "Kong," turned out by Merian C. Cooper and Ernest Schoedsack, presently is playing the television route.

Defense Drags In 'Psycho' as Youth Up for Murder

Milwaukee, Nov. 8.

Leroy Pinkowski, 19, Milwaukee, is on trial (in Municipal Court) on a first degree murder charge, allegedly stabbing 14-year old Diana Mae Zibolsky to death in a West Allis park last Aug. 31. The state rested its case last week. Pinkowski, who has entered a plea of not guilty by reason of insanity, was slated to start his own defense.

Defense Attorneys Peter N. Flessas and John J. Foley, have indicated they plan attempting to show that Pinkowski allegedly killed the teenager by reason of being influenced by viewing the Alfred Hitchcock film "Psycho," at a Milwaukee theatre. "Psycho" (Par) played first run at the Riverside last summ

According to Pinkowski's attorneys, Pinkowski and Miss Mary Ann Schuessler, 19, here, saw "Psycho" both on Aug. 17 and Aug. 25. Miss Schuessler, on the stand as a defense witness, testified Pinkowski was "in a trance" when viewing the feature.

Attorneys Flessas and Foley reported an attorney for Paramount Pictures had sanctioned a private screening of "Psycho" for the jury members, if Municipal Court Judge Steffes ruled the film was relevant to the case.

Attys. Flessas and Foley indicated they wrote a letter to Alfred Hitchock, with a query as to whether he knew of any other acts of extreme violence had been reported, after any person had viewed "Psycho."

Loew's Circuit

Continued from page 3

Rochester, South Bend, Syracuse, and Toledo.

Marti Burnett will head the Southern division with offices in Atlanta. Cities under his jurisdiction are Atlanta, Evansville, Houston, Jacksonville, Memphis, Nashville, New Orleans, and Miami.

The reorganization saw Orville Crowuch named city manager in Washington, and Russell Bovim city manager in St. Louis. Jack H. Clarke continues in Toronto as manager of Loew's Canadian theatres.

Kurtzman, the new out-of-town operations chief, is a veteran of 20 years with the Loew's organizati n. Before coming to New York to handle special assignments for Picker in the fields of labor and taxes, he had been New England division manager in Boston.

TAYLOR-AUERBACH'S 25TH DRAWS BANQUET

Toronto, Nov. 8.

Visitors from the United States, Britain and France, plus Canadian representatives of the film industry, were present for the 25th anniversary banquet of the founding of 20th Century Theatres here. Nat Taylor, prexy, and Raoul Auerbach, veepee and partner, started with two houses in 1935, have today a chain of 60 theatres operating throughout Ontario.

A testimonial dinner, held in the Park Plaza Hotel here, saw over 300 guests present from international film interests, hence separate toasts to the Queen, President Eisenhower and President De Gaulle. Also among heads of Canadian chains were J. J. Fitzgibbons, prexy, Famous Players (Canadian) Corp; and Frank Fisher, veepee and g.m., Odeon Theatres (Canada) Ltd.

Toastmaster was Hye Bossin. There were 13 speakers, with Nat Taylor—in final address—expressing his gratitude to all who had played a part in the growth of 20th Century Theatres Ltd. Auerbach tendered the official greeting to banquet guests.

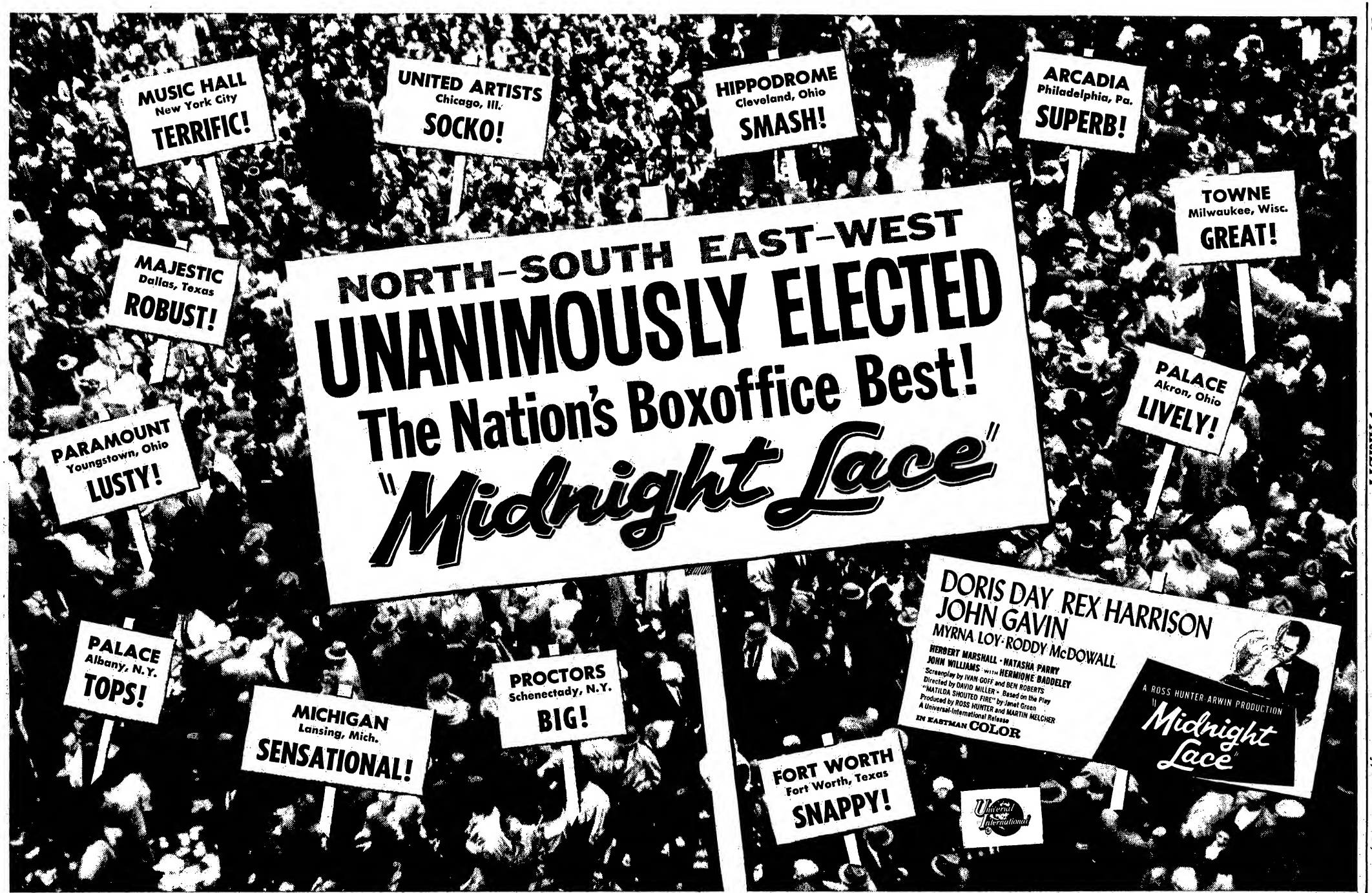
Among latter was Joseph Vegoda, film distributor of London, Leo Lax of French Dubbing Syndicate. American guests included James Mulvey, principal in new Beaver-Champion Films; Ed Morey, Allied Artists; Budd Rogers. Alpha Distributing Co; Milton Cohen, United Artists Eastern sales manager; George Margolin, Continental Motion Picture Co; and others.

MITCHUM-ROSENBERG TEAM

Hollywood, Nov. 8.

Robert Mitchum is partnered with indie producer Frank P. Rosenberg in former's three feature deal with United Artists, with Rosenberg set to handle producer reins on trio of properties.

"North from Rome," first pic on slate, has been a Rosenberg project for past two years when he acquired the Helen MacInnes novel for his own company. Film is slated to roll in Italy March 15.


MUSIC HALL
New York City
TERRIFIC!
UNITED ARTISTS
Chicago, Ill.
SOCKO!
HIPPODROME
Cleveland, Ohio
SMASH!
ARCADIA
Philadelphia, Pa.
SUPERB!
TOWNE
Milwaukee, Wisc.
GREAT!
MAJESTIC
Dallas, Texas
ROBUST!
NORTH-SOUTH EAST-WEST
UNANIMOUSLY ELECTED
The Nation's Boxoffice Best!
"Midnight Lace"
PALACE
Akron, Ohio
LIVELY!
PARAMOUNT
Youngstown, Ohio
LUSTY!
PALACE
Albany, N.Y.
TOPS!
MICHIGAN
Lansing, Mich.
SENSATIONAL!
PROCTORS
Schenectady, N.Y.
BIG!
FORT WORTH
Fort Worth, Texas
SNAPPY!
DORIS DAY REX HARRISON
JOHN GAVIN
MYRNA LOY · RODDY McDOWALL
HERBERT MARSHALL · NATASHA PARRY
JOHN WILLIAMS with HERMIONE BADDELEY
Screenplay by IVAN GOFF and BEN ROBERTS
Directed by DAVID MILLER · Based on the Play
"MATILDA SHOUTED FIRE" by Janet Green
Produced by ROSS HUNTER and MARTIN MELCHER
A Universal-International Release
IN EASTMAN COLOR
A ROSS HUNTER-ARWIN PRODUCTION
"Midnight Lace"
Universal International

Film Reviews

Continued from page 6

Saturday Night and Sunday Morning

good moments as the aunt to whom Finney and Miss Roberts go for help. Bryan Pringle, as Miss Roberts' weak husband; Norman Rossington, as Finney's cousin and best friend, Edna Morris, as a nosey neighbour and Robert Cawdron, a factory foreman, are others who give fine support.

It would be of help if the author had given a little more clue as to his message. But viewed as straightforward drama there is much to admire in both the writing and the production. "Saturday Morning And Sunday Night" is a mature, absorbing pic. *Rich.*

The Plunderers

Juve delinquency in the old west. Short of "A" quality or "B" pace. Timely aspect of yarn and presence of several fresh young faces will have to do rescue job at the b.o.

Hollywood, Oct. 31.

Allied Artists release of Joseph Pevney production. Stars Jeff Chandler, John Saxon, Dolores Hart, Marsha Hunt, Jay C. Flippen, Ray Stricklyn, James Westerfield, with Dee Pollock, Roger Torrey, Harvey Stephens, Vaughan Taylor, Joseph Hamilton, Ray Ferrell, William Challee, Ken Patterson, Ella Ethridge. Directed by Pevney. Screenplay, Bob Barbash; camera, Eugene Polito; editor, Tom McAdoo; art director, David Milton; music, Leonard Rosenman; sound, Ralph Butler; assistant director, Bob Saunders. Reviewed at Academy Awards Theatre, Oct. 31, '60. Running time, 94 MINS.

Sam	Jeff Chandler
Rondo	John Saxon
Ellie Walters	Dolores Hart
Kate Miller	Marsha Hunt
Sheriff Mc	Jay C. Flippen
Jeb	Ray Stricklyn
Mike Baron	James Westerfield
Davy	Dee Pollock
Mule	Roger Torrey
Doc Fuller	Harvey Stephens
Jess Walters	Vaughn Taylor
Abilene	Joseph Hamilton
Billy Miller	Ray Ferrell
1st Citizen	William Challee
2nd Citizen	Ken Patterson
Mrs. Phelps	Ella Ethridge

"The Plunderers" is a rather classic example of a picture that falls into that gray market area between the top and bottom half of a double bill. Essentially, it is neither. The Joseph Pevney production appears to be aspiring for the number one position, but it falls considerably shy of that goal. It would be a strong supporting attraction save that the trifle too long, a bit pretentious, and too slow-moving for secondary standards. If the Allied Artists release is to get by, it will have to impress upon the public that it is telling a timely story (juvenile delinquency) in an old west setting, and that there are some fresh and promising young people in the cast, in addition to star Jeff Chandler. Being a medium-budgeted effort, it might have a long-shot chance.

The Bob Barbash screenplay contains several highly dramatic passages and provides most of the performers with plenty of high-voltage emoting room, but leaves too many motivational questions unanswered and seems to avoid the normal paths of inter-character communication. It is almost as if the people involved in Barbash's screenplay go out of their way not to discuss and reason things out in the accepted human fashion, with the result that the climaxes emerge artificial. The drama concerns four unsociable young drifters who, sensing the fear they inspire in a small village peopled by peace-loving types, proceed to take over. Eventually they are overhauled one by one, primarily through the efforts of a one-armed Civil War hero (Chandler), who is in the process of regaining his courage and confidence.

Chandler gives a straightforward delineation, a sensible approach to the character. He leaves the emotional sparking to the younger people in the cast, some of whom come through admirably. Ray Stricklyn brings immature menace to the role of the leader of the young rat pack, and Roger Torrey is a standout as his giant lieutenant, an irrational but awe-inspiring hulk of a boy-man. Dolores Hart is pretty and capable as the girl who loves Chandler (in spite of the jarring discrepancy in age). There is solid character playing by Marsha Hunt, Jay C. Flippen and James Westerfield.

Dee Pollock is not altogether convincing as the brightest and most decent of the sinister quartet. Least successful of the players is John Saxon, although his failure is partially a result of some extremely obvious directorial touches by Pevney, predictable bits of business such as the villainous leer when eyeing the innocent young girl. Saxon's interpretation of a dangerous vaquero is far too exaggerated for belief.

Cinematically, the approach is simple and uncluttered. A level of journeyman competence is attained by Jensman Eugene Polito, art director David Milton, editor Tom McAdoo, composer-conductor Leonard Rosenman. *Tube.*

Via Margutta

(ITALIAN)

Rome, Nov. 1.

Cineriz release of a Documento Film production. Features Antonella Lualdi, Gerard Blain, Franco Fabrizi, Yvonne Fourneaux, Cristina Gaioni, Spiros Focas, Claudio Gora, Walter Brofferio, Gerrado Pani, Marion Marshall and Alex Nicol. Directed by Mario Camerini. Story and screenplay, Franco Brusati, Camerini, Ennio De Concl, Ugo Guerra; camera, Leonida Barboni; music, Piero Piccioni. At Corso Cinema, Rome. Running time, 108 MINS.

Stefano	Gerard Blai
Marta	Yvonne Fourneaux
Donata	Antonella Lualdi
Giosue	Franco Fabrizi
Marco	Spiros Focas
Mai	Cristina Gaioni

Fragmentary expose of artists life and troubles along Rome's Via Margutta, local painters row, this often hits the mark but just as often misses its target. It's a spotty item which must rely on a strong, adroit sell, coupled with a large and likeable cast roster, for full effect.

Screenplay denotes the presence of too many different contributors, and generally tries to ring in too many elements and problems. Th include the fashionable ph artist, the talented one who makes good, the foreign dabbler who is in Via Margutta for kicks alone (an escape from his dominant wife), the homo art dealer who helps along his protegees, the pure and innocent housemaid, and the opportunist who lives off the work of others.

The result is perforce superficial character development not aided by strangely, uninvolved direction by Mario Camerini. The pic has its moments, however, and a good re-editing job would help.

The acting is better than the material, with Alex Nicol walking off with most honors, followed by Antonella Lualdi, Yvonne Fourneaux and others. Claudo Gora and Franco Fabrizi repeat previous roles, while the usually competent Gerard Blain appears ill at ease in his role as the dedicated painter. Homosexual aspects are rendered in unflinching manner here, but the handling is honest and straightforward. It got by the local censor as is.

Technical credits, from Piero Piccioni's good scor to Leonida Barboni's expert camerawork on colorful Roman locations, are all first-class. *Hawk.*

They Were Ten

(ISRAELI

San Francisco, Oct. 30.

Orb Films, Ltd., and Scopus, Inc., production. Stars Ninette Dinar, Oded Teomi; features Leo Filer. Directed by Baruch Dienar. At San Francisco Film Festival, Oct. 29, '60. Running time, 108 MINS.

Manya	Ninette Linar
Josef	Oded Teomi
Zalman	Leo Filer

This picture tells the story of 10 settlers from an Eastern European ghetto in Galilee near the end of the 19th Century. Nine are men, the 10th the wife (Ninette Dinar) of one (Oded Teomi). The 10 are forced to scrape a farm out of a racky, barren hillside, fight unfriendly Arabs for water and lebensfaum and face down the land's Turkish rulers. They also must put down dissension in their own ranks, and the wife has to put off another too-ardent settler. Among the picture's predictable facets are the birth of a child, a grim drought and, at the fil end, the woman's death and heavy rain.

The whole picture was shot in the hills of Galilee by an unknown cameraman with the all-Israeli cast speaking Hebrew. It is a nice try at a peasant epic but really doesn't come off because Baruch Dienar's direction is erratic and it follows such too familiar pattern. Performances of the leading players are quite good; though the characters tend to be stock.

Film probably has art house market in New York, Chicago, Los Angeles, Boston and Philadelphia, also has exploitation possibilities as the first all-Israeli production to be shown in U.S. *Stef.*

Bis Dass Das Geld Euch Scheidet

(Until Money Departs You)

(GERMAN)

Constantin release of Alfa production. Stars Luise Ulrich and Gert Froebe; features Corny Collins, Wolfgang Lukschy, Christiane Nielsen. Directed by Alfred Vohrer. Screenplay, Heinz Oskar Wuttig, after novel of same name by Angela Ritter; camera, Kurt Hasse; music, Herbert Trantow; editor, Ira Oberberg. At Marmorhaus, Berlin. Running time, 99 MINS.

Lisbeth Grapsch	Luise Ulrich
Jupp Grapsch	Gert Froebe
Heidi Grapsch	Corny Collins
Berni Grapsch	Manfred Kunst
Nina Sonntag	Christiane Nielsen
Manfred Grothe	Wolfgang Lukschy
Dr. Plauert	Leon Askin
Dr. Giller	Hans Hessling
Fritz Hassen	Herbert Tiede
Poldi	Peter Parak

As per its subject, this is one of the more ambitious recent German pix. It makes an attempt to criticize West Germany's newly rich society. Pic's intended social-criticism, however, lacks a good deal of conviction, and the whole thing borders too much on the novelettish. While foreign prospects are rather problematical, film's domestic chances look satisfactory, undeniably helped by the name of Luise Ulrich, one of few German screen actresses who's managed to keep a star status for more than 20 years.

Film tries to show that money is often the root of all evil. Here is projected a couple who lived happily while they had to struggle along with financial difficulties. Thanks to the German economic boom, the man struck it rich and became an industrial tycoon. That evidently spoils his character in this vehicle. All that he has now in his mind is to get rid of his wife for the sake of a younger woman. Film's ending sees the man deserted by all, even by the girl for whom he gave up his wife and children.

As often with German pix of this type, this one suffers from an inadequate script. Situations, story development and character motivations are too conventional to make an impression. Although much of their acting rings untrue in this, the players are still th best thing about this film.

This particularly applies to Gert Froebe whose portrayal of the spoilt-by-money hubby, is worth watching. Luise Ulrich, his wife, has to exaggerate her naivete but she too has a number of good scenes. Cute Corny Collins turns in an acceptable performance as their daughter, a modern-type girl. Christiane Nielsen is believable as the sexy femme for whom the man falls. Wolfgang Lukschy contributes a crook who specializes on fake grounds for divorce.

Alfred Vohrer's direction is usually too broad and reveals some lack of routine. But it's his first adult film after a series of pix that revolved aroung teenagers. Herbert Trantow's score is good while the lensing is average as are the film's other technical credits. *Hans.*

Djavulens Oga

(The Devil's Eye)

(SWEDISH)

Stockholm, Nov. 1.

Svensk Filmindustri production and release. With Jarl Kulle, Bibi Anderson, Nils Poppe, Gertrud Fridh, Sture Lagerwall, Stig Jarrel, Gunnar Bjornstrand, Georg Funkquist, Gunnar Sjoberg, Allan Edwall. Directed by Ingmar Bergman. Screenplay, Bergman; camera, Gunnar Fischer; music, Domenico Scarlatti; editor, Oscar Rosander. At Roda Kvarn, Stockholm. Running time, 90 MINS.

Don Juan	Jarl Kulle
Britt-Marie	Ibi Anderson
The Priest	Nils Poppe
Renata	Gertrud Fridh
Pablo	ture Lagerwall
Satan	Stig Jarrel
The Actor	Gunnar Bjornstrand
Count	Georg Funkquist
Marquis	Gunnar Sjoberg
Eared Devil	Allan Edwall

Ingmar Bergman's new comedy, "The Devil's Eye," is based on the Irish proverb that "a virgin is a sty in the devil's eye." In the pit of hell, one day Satan's eyelid began to swell and experts informed him that the cause was the untouched 20-year-old daughter of a country priest. In order to set things straight again, Satan decides to dispatch Don Juan, his most experienced seducer to earth.

On his journey to seduce the young girl, Don Juan was accompanied by his servant, Pablo. Defying orders, Pablo promptly set out to seduce the frustrated wife of the priest. The priest was kind and had a childish faith in the goodness of mankind. Don Juan managed in causing a momentary breach between th daughter, Britt-Marie, and her fiance and breaking down her resistance. Previously, Don Juan was always the indifferent lover who had awakened the passions of women, but Britt-Marie's reaction was indifference. And on this occasion Don Juan fell in love.

Bergman's story is a fanciful one set in the world of the comedy of manners, with the music of Scarlatti backgrounding. Although the film belongs to his lighter works, his favorite serious subjects, God, the devil and sex, play dominating roles.

Gunnar Fischer's photography is tops, but this time Bergman has related his story largely through words and less through pictures. However, there number of amusing photographic tricks. On the whole, the acting is superb. Top honors go to Bibi Andersson, Gertrud Fridh and Nils Poppe. One of the best scenes occurs when the priest captures a devil in his cupboard.

"Eye" may not be one of Ingmar Bergman's greatest masterpieces, but it is a well-made film with a fair amount of racy dialog that can be humorous if not hilarious. It should be a boxoffice tantalizer. Some of the arty andiences may be disappointed, but should find material to dissect. *Fred.*

Komisario Palmun Erehdys

(Mysterious Case of Rygseck Murders)

(FINNISH)

Helsinki, Nov. 1.

Suomen Filmitelollisuus (SF) production and release. Screenplay and directed by Matti Kassila after a novel by Mika Waltari. Stars Joel Rinne, Elina Pohpanpaa, Matti Ranin; features Jussi Jurkka, Elina Salo, Saara Ranin, Aino Mantsas, Leevi Kuuranne, Leo Jokela and Pentti Siimes. Camera, Olavi Tuomi; music, Osmo Lindeman; editor, Elmer Lahti. At Rex and Tuulensuu, Helsinki. Running time, 109 MINS.

Mika Waltari, who is the widely-known author of such bestsellers as "The Egyptian," "The Adventurer," has given a solid literary basis for this thriller-type modern icture. However, th yarn is turned over to images and sounds with such an exceptional filmatic that the picture must be considered the best for director Matti Kassila.

Plot is told on two time levels simultaneously. Never before has any director managed to drive this way of telling to such extremes as here without losing in clarity or pace. An abundance of humor, sometimes sarcastic, keeps up the balance with a rather grim main story line. The impact of the overall effect is tremendous. There are almost no breaks in the tension. This is due to clever editing by Elmer Lahti.

Film's star, Joel Rinne, plays an amiable detective, Inspector Palmu. All the others are exceptionally good. Elina Pohpanpas is a suspected young girl; Elina Salo plays a girl in the net of a blackmailing relative; while Pentti Siimes is the drunken brother. Leo Jokela is very funny as one of the detectives. A special laurel goes to Matti Ranin as Rinne's assistant, his role being mostly without dialog.

Camera work of Olavi Tuomi provides brilliant depth and shadows. Th music by Osmo Lindeman is a definite asset. Other technical credits are good.

Competently dubbed, this picture should have fine possibilities in any country. At home, it is surging to top b.o. results. *Tuus.*

Watan

(Motherland)

(PAKISTANI)

San Francisco, Oct. 31.

Shah Noor Studios of Lahore production. Stars Kamal; features Ejaz, Musarrat Nazir, Bahar, Ilyas. Directed by Anwar Kemal. Screenplay, Anwar Kemal; camera, Rashid Lodhi; editor, M. Akram; music, Inayat Hussain. At San Francisco Film Fest, Oct. 30, '60. Running time, 92 MINS.

Javed	Kamal
Masud	Ejaz
Reshman	Musarrat Nazir
Jenny	Bahar
Seth Mansoor	Ilyas

As an example of the impress of western — and especially Hollywood — culture on the Middle East, this first Pakistani film to be screened in the U.S. is rather interesting. But that's all.

Picture centers on stepbrothers, one from poor, heroic family, other from rich family, who seek the hand of the daughter of a government official. Poor boy wins, of rse, after many harrowing experiences, all of which have been lifted from 30-year-old Hollywood scripts, it would seem. Pace is slow and film is technically weak from every standpoint by western standards.

This film has only curiosity value and no chance whatsoever in any European or American market. *Stef.*

Legions of the Nile

(ITALIAN—C'SCOPE—COLOR)

Cleopatra and Mark in a dub-dud though some good derring-do scenes.

Twentieth-Fox release of Virgilio De Blasi-Italo Zingarelli production. Stars Linda Cristal. Cast (no character names given) includes Georges Marchal, Ettore Manni, Maris Mahor; with Conrado Sanmartin, Alfredo Mayo, Daniela Rocca, Mino Doro, Juan Majan, Andrea Aureli, Stefano Terra, Stefano Oppedisano, Salvatore Furnari, Rafael Duran, Tomas Blanco, Jany Clair, Mary Cazillo. Directed by Vittorio Cottafavi. Screenplay, Cottafavi, Giorgio Cristallini, Arnoldo Marrosu, Ennio De Concini; camera, Mario Pacheco; editor, Giulio Penna; art director, Antonio Simon; music, Renzo Rossellini; sound, Luis Buch, Oscar De Arcangelins; assistant directors, Antonio Ribas, Tsetso Zamurovich. Reviewed at the audio, Oct. 28, '60. Running time, 90 MINS.

Add "Legion of the Nile" to the list of quasi-historical adventure spectacles manufactured on the Italian assembly line and post-dubbed on these shores for quick, easy domestic digestion. Within the regrettable limitations of such international reconditioning, the film has a certain cultural merit that attracts attention and a child-like quality of epic heroism to capture the imagination of younger patrons and fanciful adults who can stand the sight of blood and the contrivances of two-dimensional melodrama. The 20th-Fox release, bolstered by CinemaScope and De Luxe Color, figures to make the usual swift, but ample dent on the accommodating American boxoffice.

The last days of Cleopatra and Mark Antony are under surveillance. With Cleopatra also the object of a far more ambitious enterprise being undertaken by this studio, it is understandable that 20th is rather hastily pressing this into release, more or less to get it out of the way before any conflict or confusion might arise. Actually the examination of these two well-known historical figures is extremely superficial and unconvincing in this film, occupying a subsidiary position behind the spectacular perils encountered by one Curridius, a Roman envoy who has been sent to Alexandria to persuade Antony to avert the disaster of a battlefield tangle with the home office. He fails, but in the process falls in and out of amor with the doomed Cleopatra.

Scenes of derring-do are pretty exciting, and there are several diverting passages of gladiatorial action, underwater combat and feats of archery. Linda Cristal, as Cleopatra, is not exactly the woman of infinite variety Shakespeare had in mind, but she's easy to look at. Ettore Manni is handsome and swashbuckling as Curridius. All of the acting suffers from the rub-a-dub-dubbing. Vittorio Cottafavi's direction keeps it moving along briskly for co-producers Virgilio De Blasi and Italo Zingarelli. The film, lensed in and around Rome and Madrid, is for the most part artistically authentic and photographically efficient. *Tube.*

Le Capitan

(The Yokel)

(FRENCH—COLOR DYALISCOPE)

Paris, Nov. 1.

Pathe release of Pathe-Dama Films production. Stars Jean Marais, Bourvil; features Elisa Martinelli, Pierrette Bruno, Annie Anderson. Directed by Andre Hunebelle. Screenplay, Jean Halain, Pierre Foucaud, Hunebelle from novel by Michel Zavaco; camera, Jean Mascolo, Marcel Grignon; editor, Jean Feyte. At Marignan, Paris. Running time, 115 MINS.

Francois	Jean Marais
Cogolin	Bourvil
Gisele	Elsa Martinelli
Maid	Pierrette Bruno
Beatrice	Annie Anderson
King Louis	Christian Fourcade

Andre Hunebelle had a successful pic with his "The Hunchback" and now repeats with another swashbuckling costumer that should follow in its predecessors' hoofprints. However, this appears somewhat too naive and familiar for anything but playoff or mop-pet use abroad.

Pic is amply mounted. It has a fair share of good swordplay and acrobatics by Jean Marais while the needed comic relief comes from funnyman Bourvil. It concerns a country nobleman trying to defend himself and his king from a usurping regent. He also gets a girl in the bargain. The fights are well staged and characters are the usual sawdust variety. This is all passable entertainment but lacks the originality or robustness for wide Yank chances. Its wordiness and nationalist drumbeating also make this more of a Continental item.

It all transpires in the 17th Century as Marais saves young Louis XIII from his conniving regent. Costumes, color and C'Scope size are all plus values. *Mosk.*

Chicago Debate on $1.80 Price; 'Can't Afford Lesser Admission'

Chicago, Nov. 8.

Although trade consensus is that other factors are responsible for it, the current slump in first-run picture business here again accentuates the recurrent admission price question. Whether the present $1.80 top (evenings and weekends) is realistic, majority sentiment is that it will be maintained at that peg indefinitely.

If anything, it appears, exhibitors would like to adjust them upward, but are chary of such a move just now. Nor do they see a reduction, claiming rising costs preclude that step. Ergo, an impasse that's clamping the cost squeeze tighter, and especially a hardship on the beleaguered neighborhood houses in a situation that of course has its parallels around the country.

From their vantage, theatreowners still tend to cast the distributor as the villain, reprising the cry of stiff rental terms at a time when many exhibs are least able to meet them. Contention is that rentals are the only ledger items which allow exhibs any capital latitude, as against fixed costs for just opening their doors. It follows from this that any talk of reducing admissions at this time, without attendant liberalization of rental policies, is suicidal. One circuit exec thus asserts, "Reduce prices and you go out of business."

Who'll Start?

There seems to be a chink in the "solid" mainstem front, though, with at least one deluxer hinting at a willingness to roll back the $1.80 figure, but unwilling to make the first move as an independent.

Dismissing the price-cut theory, David Wallerstein, prexy of the Kingpin Balaban & Katz circuit, declares the problem is more one of inducing the public to come out. Once they do, he opines, they're not going to be deterred by a price if they really want to see a picture. Implicit in this, seemingly, is that admissions could even go up at some later date without chasing away any appreciable biz.

More or less echoing him, Ralph Smith, g.m. of the Essaness chain stepped on the mainstem by the Woods Theatre) maintains it's not the price that inhibits business—at least not in a grind situation. If the chemistry is "right" in terms of product, time of release, promotion, etc., the public will sheil out, an assessment that speaks for a sizable segment of the industry here.

That, it's to be emphasized, excludes the hard-ticket field, about which the natives are showing more restlessness.)

Population Drift

If expressions for price-cutting are minimal within the trade, not so without—is reflected increasingly in the newspaper vox pop departments. Theme usually is that $1.80 (and even some of the lesser tariffs around town) per noggin is utterly unrealistic respecting today's economics and migration to suburbia. If it's significant in this connection, Chicago's first new hardtop in over a decade, which opened recently as a first sub-run house, locates on the city's perimeter and is plainly aimed at exploiting suburbia's "anti-downtown" mood.

Generally, however, exhibs repulse the "unrealistic" charge as itself unrealistic, pointing to their constricting cost squeeze. Outlying situations, as with the Loop example, have been holding the price line (this excepts some past drive-in gimmickry), but many would up admissions presto if they didn't fear adverse public reaction. What rankles many theatre chiefs, as they're quick to point out, is that price levels in almost every other area have risen higher than picture admissions.

The flimsiness of this argument insofar as it loses sight of necessities-versus-luxuries, and the constant homescreen competition, looks too obvious to hammer at.

For the exhibs' redicament in part, at least, distribution execs continue to rebut that some sprucing up wouldn't hurt, and could only help, the theatre. A VARIETY lookover at some representative nabe houses in recent months tends to confirm the film sellers, though it would obviously be foolish to think a broom and some paint alone is the panacea. Distribs also reiterate that theatre-owners could (and definitely should) make more like showmen—meaning where's all the sales razzmatazz that used to characterize them. It's a criticism particularly applicable to the outlying exhibitor.

Dipping biz here of late, as in other keys, owes mainly, doubtless, to upped interest in the home-stretch presidential campaigning, including the prime time tele debates. Fourth Nixon-Kennedy video set-to, to exacerbate matters, took place smack in the middle of a Friday night, a time that ormally could be expected t peak traffic at the wickets.

Parenthetically, of the various factors considered, the incipient recession is virtually discounted here as any but a negligible influence on trade—for the nonce at least. But a few exhibs can't help wondering, with the news out that unemployment in the state is up, and so is the cost of living.

New York Exchange Chief For 20th Now Arnswalder

Alex Arnswalder, former assistant branch manager at the 20th-Fox exchange in New York, has moved up to the top post succeeding Abe Dickstein, now a member of 20th general sales manager Glenn Norris' "sales cabinet."

At same time, Shep Bloom, 20th's branch manager in New Haven, has shifted to the New York exchange as assistant to Arnswalder.

Majek Adds An Ozoner

Eagle Pass, Tex., Nov. 8.

Eagle Drive-In is now owned by Andrew Majek of Carrizo Springs, Tex. Majek also owns and operates the Winter Garden Drive-In between Carrizo Springs and Crystal City.

Raymond Abner, formerly manager of the Guild and Alamdea Theatres in Crystal City, has been named manager of the Eagle Drive-In.

Hard Country for Hardies But 'Windjammer' Okay With Pennsylania Dutch

Lancaster, Pa., Nov. 8.

"Windjami Louis de Rochemont's pilot run in Cinemiracle widescreen, is a happy hard-ticket ship—so far—here the hard-money Pennsylvania Dutch country.

Film opened last week (26) in the 1,200-seat King Theatre, flagship of the chain of south-central Pennsy hardtops and ozoners founded by the late Harry Chertoff, and is set for at least four weeks.

Pre-premiere promotion got a personal assist from Miss Mike Pollock, ad-pub director for Cinemiracle, and Mac Lunt, of the research roduction staff for "Windjammer" also w on hand for opening.

Tie-ins included the Lancaster U.S. Naval Reserve unit, one of the biggest in Fourth Naval District) which same up with a uniformed band tootling excerpts from the film score on sidewalk outside theatre, and lines of authentic signal flags to decorate marquee and lobby.

King's anager Mort Brodsky also had a giant aerial searchlight outside, and the mayors of three Pennsylvania cities — Lancaster, York and Reading—heading up the "celebrity" parade into the theatre.

Brodsky lost 280 seats to the Cinemiracle screen installation—which, with setup of the projection and sound systems, also cost a two-day shutdown of King's normal first-run grind policy. First night was sold to Lancaster Exchange Club, and they packed house with mi imum of paper on a $2.50 top. "Windjammer" will go 10 shows per week, including three matinees—all reserved seats—and advances for first full week are better than expected.

"Windjammer" is bucking "Girl of the Night" (Boyd); "Magnificent Seven" (Capitol); "Studs Lonigan" (Grand), and "I'm All Right, Jack" (Fulto Art) in the downtown houses.

GOLDWYN TOPS DONORS TO FILM CHARITIES

Hollywood, Nov. 8.

Motion Picture Permanent Charities, which handles all filmdom charity drives a single yearly operation, has raised $920,335 from 21,811 contributors in first three weeks of its 1961 campaign.

Biggest donor is Samuel Goldwyn, making his custo ry annual $30,000 toss to organization he helped found and of which he was first prexy.

New subscribers to campaign totalled 1,518 to date, bringing number of contributors to 77% of the entire industry's potential. Drive this year, instead of aiming at an established sum, is going after 100% industry representation among personnel.

'Departmentalized' Ballyhoo

The operation of the film company pub-ad departments has been in a state of flux in the past several years. Following the almost cut-to-the-bone situation of a few years ago, most of the companies have quietly added to their staffs and are again operating at near or peak efficiency.

A majority of the companies still cling to the division of labor system—that is, they maintain separate trade press, newspaper, magazine, syndicate, radio-tv, etc. contacts. A number have staffers doubling up on two media outlets.

Metro, however, has eliminated the departmental system and is training its staffers to operate in all aspects of bally. Although one staffer is ultimately responsible for a particular job, all become involved in various fields of the operation. On a particular picture, a staffer may be involved with newspapers, trade papers, and magazines. For another entry, he may be sent on the road to brief fieldmen or to outline campaigns to exhibitors. At some time or ther, a Metro ballyman becomes involved in almost every area employed for drumbeating a picture.

Over-Sexed Pix Rile Exhibs

Continued from page 1

will pass favoring strenthening of the Hollywood Production Code, once a bulwark against censorship forces and grassroots clamor against the screen.

Allied, itself something of grassroots organization, seemingly feels the situation on Main Street has reached crucial proportions. Talk is heard that the producers—with their "anything-for-sensati complexes—have pushed adulthood too clos to Krafft-Ebing subject matter, offensive to family and church elements. Singled out for comment here is Paramount's socko "Psycho" (see separate N.Y. story—Ed.) which exhibs grumble, w. need lessly sexed-up, along with its horror. A similar fingerpoi at the bedroom beginning sequence "Dark At The Top Of The Stairs" (WB) is heard among delegates.

Tone of convention may be more than ordinarily self-critical. New president Jack Kirsch laid down the proposition startling if you know your Allied convention history) that exhibitors have been overdoing the charges against the film companies and not sufficiently janitoring their theatres or working to make marginal product pay off. He thrust at theatres' reliance upon extra space paid for by distribs, a point made in a VARIETY interview some time ago by Charles Einfeld of 20th. "Exploitation," said Kirsch, is not something administered by field men from Manhattan; it's hometown, self-promoting showmanship.

Valid Grounds For Optimism

Kirsch told his membership that the pendulum has swung back to theatres from video and that there are valid grounds for optimism, if the problems are realistically tackled. He did not fail, however, to pay Allied's customary respects to certain deplored practices of the film companies, notably blind selling, the whole rigamarole adopted in connection with so-called "blockbusters," and the hiking of rental terms regardless of drawing power.

Something else of probable significance, if borne out: Allied appears reconciled to the selloff of vaulties to television syndicators, as a now regular part of film industry economics. That's a real switcheroo from recent years.

Hardticketitis now afflicting the producers is attacked by Kirsch, and sentiment generally seems to be that the "roadshow" complex is reaching proposterous extremes in forcing films totalling unsuitable for reserved seat showings.

Talk of more small exhibitor mortality preceded unveiling of Allied States Assn. parley here i the Conrad Hilton Hotel.

Fact that the indies trooped into town at a time when the Chi first-runs were themselves downbeat was absoultely no balm at all. But to the hinterlanders, advance word from Al Myrick, Allied prexy, was, "We're in a desperate situation"—made so, he left no doubt, by distribution practices. Thus his expectation that shaping as the top issue before the powwow would be film—"how to get more pictures and how to get 'em sooner."

The theatremen came to the meet in no mood to ease up on constant tilting with the film companies. Allied's latest assault being an 18-point rap at the majors' marketing policies. Many of these points, of course, simply repeated familiar claims by the exhibition body; but just in the re-airing tended to affirm Myrick's vow that even with Abram Myers retired to the sidelines, Allied would continue to pre militantly for the reforms the elder statesman had often spelled out.

Vexed New Englanders

Meanwhile, the independents continued to suffer from within, with the dissident New England unit still alienated after last year's walkout, and no sign of peace-making on the horizon. The promise of renewed militancy wasn't likely to heal the rift.

Additionally, there was no inkling as the organization gathered that a "voice" had been found to replace the resigned Myers in the recently created post of executive director.

Shortage, artificial or otherwise, of product and prints is putting the smalltown exhib out of business at an alarming pace, Myrick contended. He said he has received a "flood of mail" from the membership attesting to Allied's beef that indie exhibs are finding it harder than ever to come by fresh product. Situation, Myrick added, is causing many theatres to stagger their runs past the point when a pic is still profitable, with attendant irritant that exhibitors and not the film companies are drawing public ire for tardy playoffs.

As convention kicked off, the schism between Eastern moderates and Western firebrands, partially healed with return of Western Pennsylvania to the fold, looked stalemated on the New England front. Myrick said he had "no indication" the Easterners were interested in returning.

Move Allied to Chi?

Chicago, Nov. 8.

Traditionally headquartered in Washington, where former general counsel Abram S. Myers had his law practice through the decades, Allied States Assn. will probably relocate in Chicago, as a central point and closer to grassroots. This coincides with the election of Jack Kirsch of the Illinois unit as national prez. (He held the job once before, in 1946-47).

Ben Marcus of Wisconsin, a salient personage, is also believed to favor Chi.

Meantime Allied has the door open for a hoped-return to membership of its sulking New England unit.

Cary Grant's Granart Productions has bought "The Day They Robbed the Bank," original screen treatment by tv writing team of Stan Dreben and Elroy Schwartz.

WRITERS:

Young producer-director seeking subjects for next feature film. Must be project I can submit to majors as treatment or screenplay. Either reasonably unusual good quality low-budget story, or really "different" exploitation picture. DO NOT SEND SCRIPTS. Write, giving your credits for far, and summarizing ideas or scripts you want to submit. I will answer promptly.

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Builder of 1908 Hollywood Studios

[*As Museum Consultant*]

Hollywood, Nov. 8.

Dr. Thomas Kimmwood Peters, film pioneer who built the first studio in Los Angeles in 1908, has been retained by the Hollywood Museum Associates to act as a consultant for the upcoming Hollywood Motion Picture & Television Museum.

Duties, according to Sol Lesser, prexy of the Associates, consist of aiding in framing the entire history of the projection of moving images from the discovery of persistence of vision down to the present widescreen innovations.

Peters, whose own collection of cinematic memorabilia is one of the largest in this country, first was associated with motion pictures in France, where in 1902 he worked for Pathe Freres in Paris. In 1908, he converted an old carbarn in downtown L. A. into a winter studio for the old Biograph Co., and it was here that D. W. Griffith directed Mary Pickford and Henry B. Walthall in "Romance of San Gabriel." Operation was some years prior to the first studio being set up in Hollywood by Jesse L. Lasky and Cecil B. DeMille in 1913 for "The Squaw Man."

Among the early companies with which he was affiliated were Selig, Thomas H. Ince, 101-Bison and D. W. Griffith. He was also associated with Hale's Tours.

Museum Associates was established to further the interests of the Hollywood Museum, raise funds for acquiring exhibits and to aid generally in its establishment.

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A Paramount Release in TECHNICOLOR®
ON THE GREAT STAGE "TOWN AND COUNTRY"

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....5
This Date, Last Year.....10

"THE BIG WAVE"
(Shooting in Japan)
Prod.—Pearl S. Buck
Dir.—Tad Danielewski
Sessue Hayakawa
(Started Sept. 15)

AMERICAN INT'L

Starts, This Year.....5
This Date, Last Year.....3

"MASTER OF THE WORLD"
(American International Picts.)
Prod.—James H. Nicholson
Exec. Prod.—Samuel Z. Arkoff
Dir.—William Witney
Vincent Price, Charles Bronson, Henry Hull, Mary Webster, David Frankham, Vitto Scotti, Wally Campo, Richmond Harrison
(Started Sept. 9)

COLUMBIA

Starts, This Year.....14
This Date, Last Year.....24

"THE GREENAGE SUMMER"
(P.K.L. Picts.)
(Shooting in France)
Prod.—Victor Seville
Dir.—Lewis Gilbert
Kenneth Moore, Susannah Yorke
(Started Aug. 29)

"THE DEVIL AT 4 O'CLOCK"
(LeRoy-Kohlmar Prods.)
Prod.—Fred Kohlmar
Dir.—Mervyn LeRoy
Spencer Tracy, Frank Sinatra, Kerwin Mathews, Jean Pierre Aumont, Barbara Luna, Gregoire Aslan, Alexander Scourby, Bernie Hamilton, Cathy Lewis, Martin Brandt, Tom Middleton, Marcel Dalio, Lou Merrill, Ann Dugan
(Started Sept.

"MAD DOG COLL"
(Thalia Films, Inc.)
(Shooting in N.Y.)
Prod.—Edward Schrei
Dir.—Burt Balaban
John Chandler, Kay Doubleday, Neil Nephew, Jerry Orbach, Telly Savalas, Brooke Hayward, Dan Meehan, Ron Weyand, Peggy Furness
(Started Oct. 10)

"TWO RODE TOGETHER"
(John Ford Prods.)
(Shooting in Texas)
Prod.—Stan Shpetner
Dir.—John Ford
James Stewart, Richard Widmark, Shirley Jones, Linda Cristal, Andy Devi
Woody Strode, John Mcintire, Jeannette Nolan, Olive Carey, Willis Bouchey
(Started Oct. 17)

"TASTE OF FEAR"
(Hammer Film Prod.)
(Shooting in England)
Prod.—Jimmy Sangster
Dir.—Seth Holt
Susan Strasberg, Ann Todd, Christon
(Started Oct.

"HOMOCIDAL"
(William Castle Prod.)
Prod-Dir.—William Castle
Glenn Corbett, Patricia Breslin, Eugenie Leontovich, Alan Bunce, Jean Arless, Richard Rust, Gilbert Green, James Westerfield
(Started Nov. 1)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 5

METRO

Starts, This Year..... 7
This Date, Last Year.....19

"FOUR HORSEMEN OF THE APOCALYPSE"
(Julian Blaustein Prod.)
(Shooting in Paris)
Prod.—Julian Blaustei
Dir.—Vincente Minelli
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas, Karl Boehm, Yvette Mimieux
(Started Oct. 17)

"SPINSTER"
(Julian Blaustein Prod.)
Prod.—Julian Blaustei
Dir.—Charles Walters
Shirley MacLaine, Laurence Harvey, Jack Hawkins, Nobu McCarthy, Juano Hernandez, Ronald Long, Nora Howard
(Started Oct. 17)

PARAMOUNT

Starts, This Year.....14
This Date Last Year.....21

"BREAKFAST AT TIFFANY'S"
(Jurow-Shepherd Prods.)
Prods.—Martin Jurow, ichard Shepherd
Dir.—Blake Edwards
Audrey Hepburn, George Peppard, Patricia Neal, Buddy Ebsen, Louis Jose Villalonga, Ohayo Arigatou
(Started Oct.)

"HATARI"
(Shooting in Africa)
Prod-Dir.—Howard Hawks
Assoc. Prod.—Paul Helmick
John Wayne, Gerard Blain, Valentine De Vargas
(Started Oct. 10)

"ON THE DOUBLE"
(Shavelson-Rose Prods.)
Prod.—Jack Rose
Dir.—Melville Shavelson
Danny Kaye, Dona Wynter, Wilfrid Hyde White, Margaret Rutherford, Alan Cuthbertson, Diana Dors, Jess White, Gregg Walcott, Rex Evans.
(Started Oct. 31)

"THE PLEASURE OF HIS COMPANY"
(Perlberg-Seaton Prods.)
Prod.—William Perlberg
Dir.—George Seaton
Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter, Gary Merrill, Charles Ruggles, Harold Fong
(Resumed Nov. 3)

20th CENTURY-FOX

Starts, This Year.....29
This Date, Last Year.....20

"CLEOPATRA"
(Shooting in England)
Prod.—Walter Wanger
Dir.—Rouben Mamoulian
Elizabeth Taylor, Stephen Boyd, Peter Finch, Harvey Andrews, Elizabeth Welch
(Started Sept. 15)

"IT HAPPENED I
(APD
(Shooting in Greece)
Dir.—Andrew Marton
Jayne Mansfield, Zenia Calogeropoulos, Nico Minardos Bob Mathias, Trax Colton, Lily Valenti
(Started Oct. 3)

"THE RIGHT APPROACH"
Prod.—Oscar Brodney
Dir.—David Butler
Martha Hyer, Juliet Prowse, Frankie Vaughan, Ken Scott, Gary Crosby, Jesse White
(Started Oct. 21)

"FRANCIS OF ASSISI"
(Triton Pict. Corp.)
(Shooting in Europe)
Prod.—Plato Skouras
Dir.—Michael Curtiz
Brad Dillman, Stuart ilman, Dolores Hart
(Started Oct. 28)

"MADISON AVE."
Dir.—H. Bruce Humberstone
Dana Andrews, Eleanor Parker, Jeanne Crain, Howard St. John
(Started Oct. 25)

UNITED ARTISTS

Starts, This Year.....21
This Date, Last Year.....23

"WEST SIDE STORY"
(Mirisch Pics-Seven Arts for UA)
Prod.—Robert Wise
Dir.—Robert Wise, Jerome Robbins
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Simon Oakland
(Started Aug. 8)

"TIME ON HER HANDS"
(Vimez-Vous Brahms?)
(Shooting in Paris)
Prod.—Anatole Litvak
Ingrid Bergman, Yves Montand, Tony Perkins
(Started Sept. 19)

"THE NAKED EDGE"
(Pennebaker-Baroda Prod.
(Shooting in England)
Exec. Prods.—George Walter Seltzer
Dir.—Michael Anderson
Gary Cooper, Deborah Kerr
(Started Sept. 30)

"TOWN WITHOUT PITY"
(Mirisch Co-Gloria Films for UA)
(Shooting in Europe)
Prod.-Dir.—Gottfried Reinhardt
Michael Pate, John Sutton
(Started Sept. 23)
Kirk Douglas
(Started Oct. 28)

"PARIS BLUES"
(Pennebaker for UA)
Exec. Prods.—George Glass, Walter Seltzer
Dir.—Martin Ritt
Paul Newman, Joanne Woodward, Sidney Poitier, Louis Armstrong, Diahann Carroll, Genevieve Page, Serge Regiani
(arted Nov.

UNIVERSAL

Starts, This Year.....12
This Date, Last Year.....5

"COME SEPTEMBER"
(Seven Picts.-Ul Prod.)
(Shooting in Italy)
Prod.—Robert Arthur
Dir.—Robert Mulligan
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin, Walter Slezak, Michael Eden, Ronald Howard Joel Grey, Brenda de Banzie
(Started Sept. 7)

"BACK STREET"
(Ross Hunter-Carrollton Prod.)
Prod.—Ross Hunter
Dir.—David Miller
Susan Hayward, John Gavin, Vera Miles, Virginia Grey, Reginald Gardiner Robert Evers, Charles Drake
(Started Sept. 21)

"POSSE FROM HELL"
Prod.—Gordon Kay
Dir.—Herbert Coleman
Audie Murphy, John Zohra Lampert
(Started Oct. 31)

WARNER BROS.

Starts, This Year.....9
This Date, Last Year.....12

INDEPENDENT

Starts, This Year.....39
This Date, Last Year.....49

DIRECTORS GUILD TO CHICAGO—OR DETROIT

Hollywood, Nov. 8.

Possibility of Directors Guild of America setting up a Midwest office in either Chicago or Detroit, to work with DGA headquarters in Hollywood and N.Y., was reported by Joseph C. Youngerman, national exec secretray, upon his return from semi-annual national board meeting in Gotham.

Youngerman said that plan was given serious consideration at eastern session, which was devoted primarily to formulation of demands to be made in forthcoming negotiations with television networks.

Reissue Economics Always Tricky, Compounded By Selloff To Video

Motion Picture Investors Inc., exhibition-backed mutual fund whose aim is to acquire post-1948 features for reissue to theatres (and thus keep them off tv), is facing an increasingly tight theatrical reissue market as the result of the many post-1948s already on television.

Point made by several New York sales toppers is that reissue market, which always has been limited (except for a couple of notably long-lived films), is even more limited today because of the many comparatively new, double A films now available free on the home screen.

Opinions were expressed in connection with the revelation two weeks ago that MPI has acquired reissue rights to Allied Artists' "Friendly Persuasion" (1956) and "The Oklahoman" (1957).

While the details of the MPI-AA deal have not been disclosed, it's understood that MPI gets the films for a two-year period and AA gets a guarantee of "upwards of $100,000." Distribution of the two films will be handled by First Division Films, headed by industry vet Harry Thomas.

Why Not Do-It-Yourself?

Principal question asked by industryites, following news of the MPI-AA deal, was why AA signed the two films over to MPI if the distrib felt there was still theatrical coin to be earned by the films. One sales exec, recalling the success of Budd Rogers' Realart Co. with old Universal reissues, said that if there was any money to be made on "Friendly" and "Oklahoman," it could probably be most thoroughly realized by a concern devoted strictly to the problem.

Inevitably, said the exec, reissues will take second place to a major company's new product, when both old and new product are on the same release sked. Thus, he said, he felt that an operation devoted exclusively to getting the most out of reissues would do a better job than the original distrib.

Exec added that he himself had never been very high on reissues generally, and today is more skeptical than ever. He noted that every year there are one or two reissues which hit the big money—this year Paramount's "Samson and Delilah" brought in about $2,700,000 domestically and 20th-Fox's "David and Bathsheba" will probably earn more than $800,000 before it's played off—but most are disappointments, especially if much dough has been invested by way of new prints and a sizeable ad-pub campaign. Universal's "The Glenn Miller Story" tripped up the prognosticators by earning only about $250,000 after Sindlinger & Co. predicted a whopping $4,000,000 reissue gross. The $250,000 earnings are not bad, but they're a far cry from $4,000,000.

The few perrenially successful reissues, headed by the all-time winner, "Gone With The Wind," are far outnumbered by reissues which have hardly been worth the effort.

According to the sales exec cited above, reissue situation today is even more chancy than before, since the public in many parts of the country is getting some of the best post-1948s free on tv. In addition, he pointed out, many of the houses which used to subsist on a large number of reissues have gone out of existence. Many drive-ins are good customers for reissues, but these do not offset the subrun conventional houses now closed which previously provided a ready outlet for reissues.

Fill The Void

General feeling among exhibitors is that when distribs add reissues to their release skeds, their principal purpose is to pad out comparatively empty schedules. However, there has recently been a noticeable increase, particularly on west coast and in some parts of the east, in booking a good old film as a second feature on a double bill with a new A release, thus bypassing new B product. Whether this procedure alienates more customers than it attracts is a subject for debate.

It's interesting to note that while Motion Picture Investors and Allied were announcing their deal, both Paramount and Columbia were announcing plans for reissues on their own. Paramount is planning to send out "Roman Holiday" (1953) with "Detective Story" (1951), as well as "Elephant Walk" (1954) and "The Naked Jungle" (1954). Columbia is issuing "Picnic" (1955) and "The Caine Mutiny" (1954).

Asked a sales topper: "Why didn't Columbia and Paramount decide to go through MPI?"

Inside Stuff—Pictures

Edward Schreiber, breaking in as a producer after years in film promotion, stated this week that he hasn't encountered any significant problems yet and his picture, "Mad Dog Coll," has reached the half-way mark in shooting time schedule. The sked is four weeks, with five days on location and the rest in the Biltmore Studi situated in Manhattan's lower eastside.

What's it like to be a filmmaker? "Well," replied Schreiber, "it's like starting off with an empty box and then filling it." A lucky break along the way helps. One such was finding an appropriate site for a floating crap game which, according to the script, takes place in the cellar of a Manhattan building.

In touring the Biltmore edifice, said Schreiber, he found the attic to be particularly appropriate for the cellar scene. Before its conversion the Biltmore was the area's centre for Bar Mitzvahs and weddings.

"Coll" has John Chandler, Kay Doubleday and Brooke Hayward in the leads, with Burt Balaban directing.

Schreiber and Columbia reps were hesitant about discussing budget but upon persistent interrogation they all agreed: "it's under $500,000. Col is financing and distributing.

Unusual fillip to the routine of literary prizes awarded each year in Italy and other countries is one devised by producer Dino DeLaurentiis. Latter has just announced that the winner of the Augusto Borselli Literary Award ($1,500 to the novel published in past year which best suits filmic adaptation needs) will at the same time be guaranteed another $7,500 in cash as well as production of his work by the DeLaurentiis organization.

DeLaurentiis started the literary kudo this year to commemorate the late Augusto Borselli, his onetime press chief and right hand man, who died last year in a motor car accident. Borselli prize this year went to two writers, Carlo Bernari and Giovanni Arpino, respectively for "Bitter Love" and "The Young Nun." A special mention and Gold Medal was given C. M. Franzero for his "Oscar Wilde." Ceremony took place at DeLaurentiis' Palatino Studi

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In the first of a three-part series on "the new Negro on screen" In the Progressive, Martin S. Dworkin indicates that the films of the 1950s "reveal a willingness—or, at least a readiness—to picture and to accept the Negro as a figure of strength, decency, or even a wishfully superior attainment."

Dworkin distinguishes this trend from the previous "sporadic bursts of pro-Negro sentiment . . ." The new development, he feels, is marked by a "growing realism in depicting colored people—and most significantly a heightening dramatic stature." Hollywood's postwar interest in racial films, the writer contends, stemmed from "the ferment of attitudes of the wars years . . . Although Stanley Kramer's "Home of the Brave," was not the first film dealing with the Negro theme, Dworkin cites it as one of the first of "the new order."

Julian Roffman, who directed "This Bloody Brood" for his and Ralph Foster's Meridian Films of Toronto (now Beaver Films, with N. A. Taylor partnered), is burning at Hollywood Production Code's refusal of a seal. He thinks it'll still play the U. S., though, noting that "Moon Is Blue" and "Hiroshima, Mon Amour" did O.K. without the seal. AA was set to distribute the beatnik film, contingent upon a seal.

"I saw 'The Beat Generation' the other day," said Roffman. "It had a guy who rapes the pregnant wife of a detective Our movie doesn't do anything like that. Ours is a pure film!"

"This Bloody Brood" played Toronto and Ottawa several months ago, sans protest.

William Thiele, ex-German pic director returned from Hollywood, has in CCC's "Sabine and Her 100 Men" his first Berlin directorial assignment after 28 years. His last German film, before his emigration, was "Private Secretary" which starred the late Renate Mueller. His most successful German film was undoubtedly "Three From the Filling-Station" (1930) whose cast included such names as Lilian Harvey, Willy Fritsch, Heinz Ruehmann and the late Oscar Karlweis.

Nathan Leopold

Continued from page 3

has too long let itself be "blackmailed" into buying various "real life" property rights that, in effect, were in the public domain anyway. Companies, he said, have generally paid off in the past for two reasons: (1) they felt that the person involved deserved some payment for services rendered (though, perhaps, rendered unintentionally), and (2) to protect themselves against injunctions which could hold up the release of the film in question.

According to London, in situations involving personalities famous for one reason or another, there is no privacy to be invaded, either in, say, the publication of an unauthorized biography or in the fictionalized screen account of that personality, as long as no libel is committed, or the subject is not held up to ridicule which, by chance, he/she may not already have earned. An attempt to stop the publication of a truthful biography, or screen treatment of a well known person, the attorney says, is actually an attempt to abridge the same freedom of speech and communication guaranteed newspapers covering a current event.

Conceivably, should London win the precedent he is seeking, film companies could pursue real life stories with a much clearer hand than is now possible, though, of course, they'd have to watch their accuracy as carefully as before. Attorney's one gnawing fear anent the Leopold case is that defendants might win it on grounds that would not be so precedent-making: that is, on grounds that a man cannot benefit from his own crimes. This, clearly, would be the situation should the court uphold Leopold and decide that he can actually "sell" the story rights to a murder for which he was convicted in a court of law.

Should London eventually win the broader precedent he is seeking, the decision would automatically throw out some other suits which have been brought against film companies by heirs of notorious persons who have sought to establish their rights to control the life stories of deceased persons. Idea used by these plaintiffs is that such a story is as much an "inheritable" property as a quaint old family portrait, and usually much more valuable.

Cogsdale to Wilby

Greensboro, N. C., Nov. 8.
Greensboro, N. Y., Nov. 8.

Al Cogsdale, veteran theatreman in this area, has joined the Wilby-Kincey Circuit as manager of the National Theatre here. He succeeds Bob Stroh, who has been shifted to Bluefield, W. Va., as city manager.

Cogsdale had been a year in Roanoke and 10 years in Nofolk with other theatre companies.

Betty Furness and Westinghouse Calling It Quits After 11 Years

Betty Furness and Westinghouse called it quits this morning (Wed.) after 11 years, ending one of the longest-running commercial relationships in television. Miss Furness' contract terminated officially at midnight last night (Tues.) but naturally she stayed on as the official Westinghouse spieler for the full run of the company's CBS-TV election coverage into the small hours.

Miss Furness and Westinghouse got together originally in the fall of 1949, when she became the company's spokeswoman on "Studio One" on CBS. Subsequently, she assumed the same role in Westinghouse's quadrennial convention-election coverage. When "Studio One" ran out of steam in 1958, she switched with the sponsor over to "Desilu Playhouse." She won't be around for the company's latest acquisition, the Nanette Fabray show, which starts on NBC in January. Thus, her total identification with Westinghouse will have been on NBC.

Her contract ran a year at a time, and although Miss Furness wanted to call it a day in the past, Westinghouse kept offering renewals and she kept accepting. This year, she summoned up "enough nerve" to say no to the latest Westinghouse offer, reportedly a substantial one. Though doing occasional dramatic and guest shots in the past, she felt restricted by the association.

Miss Furness' agents, Ashley-Steiner, are working on an interview show for her, and are also arranging for dramatic roles on a one-shot basis. Parting from Westinghouse isn't complete—she'll become a consultant to the company on their consumer products, offering advice on design, marketing, etc., as they concern housewife reactions.

Lifetime Collaborators

Hugh Wedlock & Howard Snyder

recall some of their Video-Radio madcapades in

Just a Couple Of Cutups

* * *

another bright Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

Things Looking Up For 'CBS Reports' In PM Ciggie Buy

"CBS Reports" is now sold out through the end of the year, with Philip Morris moving in to pick up the next three Fred Friendly specials. Philip Morris picked up the first two, one at a time.

Buy was made per the "no peeking" policy set down by Friendly and CBS-TV on the specials, with the ciggie outfit being advised on the subject matter of the three shows but not being allowed a look at scripts or footage. Leo Burnett was the agency, though negotiations were held primarily with execs of the sponsor itself.

Trio to be sponsored by PM are "Harvest of Shame," an expose of migratory farm workers' living and working conditions, on Nov. 25; "Rescue—With Yul Brynner," a filmed around-the-world trip by Brynner on behalf of the United Nations International Refugee Organizations, on Dec. 10; and "The Great Holiday Massacre," previously titled "The Great Labor Day Massacre of 1960," for Dec. 29. Latter is timed for the New Year's holiday and consists of auto accident footage filmed during the Labor Day weekend at key traffic points throughout the U.S.

The Friendly-Ed Murrow special on Quemoy and Matsu, on which Murrow flies out to the Far East later this week, has been scheduled as a January "Reports."

Decision of PM to buy additional "Reports" without the benefit of advance screening indicates a major breakthrough for Friendly and Murrow. Attitude of Philip Morris was reported to be, "If we're going to sponsor mature programming, we might as well act like men about it."

Borden's 'Kangaroo' Coin

Borden Co. has purchased an every-week quarter-hour sponsorship of the Saturday edition of CBS-TV's "Captain Kangaroo."

Deal set via Young & Rubicam.

WBBM-TV Breaks Ice on Editorials

Chicago, Nov. 8.

WBBM-TV aired Chi's first video editorial last Sunday (6), endorsing the referendum for a proposed multi-million dollar bond issue which would provide for additional educational facilities at the various state university campuses in Illinois. While it was a fairly safe issue for the station to take a side in, the editorial performed a particular service—only 30 hours before the polls opened—by stressing the point that no vote on the referendum would count as a vote against it.

Program had a choice timeslot, deferring the feature film at 10:15 p.m., and lasted approximately 20 minutes. Station had shot some documentary film footage to illustrate both sides of the argument, and then WBBM-TV veep-general manager Clark George capped it with the station's stand, in the affirmative. It's understood station has another editorial in the hopper for later this month.

Several radio stations have been doing editorials here for over a year, the notable ones being CBS' WBBM and Westinghouse's WIND. Len O'Connor's 10-minute comments nightly on both WMAQ are probably more like bonafide editorials than anything that has been voiced electronically in Chi so far, but the point is made very clearly that the opinions are his own. Technically, WBBM-TV broke the ice last Sunday, so far as Windy City tv is concerned.

Gen. Foods Purchases Gertrude Berg Series

General Foods has bought Four Stars' "Mother Was a Freshman," the new Gertrude Berg telefilm situationer peddled by William Morris.

Half-hour would be for the '61-'62 season, it's understood, although it probably could get on the air earlier if GF decides to cancel any of its several current network programs.

16 MORE WARD BOND 'WAGON' SEGS IN CAN

NBC-TV says it has 16 unused segments of "Wagon Train" in the can, and the late Ward Bond appears in all of them. This, according to the network, is enough to carry the 60-minute telefilm stanza (counting repeats)) through the rest of this season.

Bond, star of "Wagon Train," carried in a 7:30 p.m. slot on Wednesdays, died last week of a heart attack while making a personal appearance tour.

Susskind Retaining DuPont TV Specials; 'Harvey' Repeat Set

DuPont and BBDO have apparently abandoned their efforts to find a producer to take on two or three of their CBS-TV "Show of the Month" specials and will stick with David Susskind's Talent Associates as per original agreement. However, this arrangement called for TA to produce six out of the seven specials this year, and the sponsor and agency are filling in the seventh with a repeat of "Harvey" on Dec. 13 on CBS-TV.

"Harvey" will mark the first repeat used by duPont on "Show of the Month" since the series took to the air. Originally produced by Talent Associates in September of 1958, it starred Art Carney in the Elwood P. Dowd role created on Broadway by Frank Faye.

CBS-TV okayed the "Harvey" repeat on the basis that it was an outstanding show when done, and also fills the bill as a Christmas show. But the web is warning duPont that it has no intention of preempting programs in order to televise repeats in the future, the sponsor's difficulties in securing properti notwithstanding. Apparently duPont and TA haven't been able to agree on enough future properties to fill out the season's bill.

Philly's 'Missing I'

Philadelphia, Nov. 8.

Radio station WIP has turned up with a unique promotion involving the missing "I" from its call letters. For one week, station execs have been broadcasting the fiction that the middle call letter had been stolen, leaving the station to be identified as "W-P."

All announcers and station jingles stress the omitted call letter, the only exceptions being twice an hour when the official station identification is given. For these, the station avers that it is borrowing "I's" from the FBI, "The King and I" and listeners who call in ready to surrender the errant letter.

Clues leading to the identity of the culprit, who made off with the station's I, are aired throughout the day on W-P, and the station has offered a $500 reward to the listener who locates the thief.

In addition to the on-the-air promotion, the theft received full-page newspapers ads and carrying through with the legend the station's billboard and buss cards had the "I" missing, as did the street sign at the studio's entrance.

As TV Goes, So Goes the Economy

Since advertising is an unwilling reflector of economic conditions in the United States, observers have been viewing carefully the past few weeks what has been happening in television.

If not soft, the television spot market has certainly not been bullish. Syndication, which depends on spot tv expenditures is a partial indication of this faintness. And there really doesn't seem to be enough coin to go around among all the three networks, at least to the degree that NBC is not filled up during prime time in the first and second quarters of '61 and that, save for CBS, the daytime web picture—like spot tv—is not as bullish as ABC and NBC could hope for.

In part, naturally, the ABC-NBC daytime flaccidness is due to the recent advent of a three-network daytime economy, but the question is being asked: "Does it stop there?

There has been talk of recession on Wall St. As always, the science of economic trends is admittedly not terribly scientific, but one thing obtains: More "experts" seem to think the U.S. is entering a period of economic backsliding than thei that think otherwise.

Since '59, spot has held generally the same level of activity. Previously, there had been an increase, one year over the next.

Syndicators, with an exception of one or two, have been feeling the bite. The big regional deals aren't flowing in, and the local sponsors are fighting harder than ever to keep charges for half-hour telefilm series down.

Nielsen Top 20

(Two Weeks Ended Oct. 16)

Gunsmoke (CBS)	37.0
Wagon Train (NBC)	34.1
Have Gun, Will Travel (CBS)	32.5
Bob Hope (NBC)	29.8
Untouchables (ABC)	27.2
Price Is Right (NBC)	26.7
77 Sunset Strip (ABC)	25.7
Real McCoys (ABC)	25.5
Rawhide (CBS)	24.6
Checkmate (CBS)	23.9
Andy Griffith (CBS)	23.8
Ed Sullivan (CBS)	23.7
Perry Mason (CBS)	23.5
Bonanza (NBC)	23.2
Tall Man (NBC)	23.1
Jackie Gleason (CBS)	23.1
Red Skelton (CBS)	23.1
My 3 Sons (ABC)	22.9
Alfred Hitchcock (NBC)	22.8
Candid Camera (CBS)	22.7

24-City Nosecount Vs. National

You Still Can't Equate One With the Other Due to Non-Urban Tastes

DDS-Turned-Writer

Sam Kurtzman

wants to know

Are ABC, NBC, & CBS Overlooking D.D.S.?

One of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

It's a far cry from the 24-city Multi-City Nielsen ratings to the National Nielsen pocketpiece covering the same periods, particularly this year when the pocketpiece is using a national basis for its rating calculations instead of the old station-index technique which took into consideration station clearance for each program.

When Nielsen released the 24-city report for the week, ended Oct. 16, it gave ABC virtually undisputed leadership among the three networks. But this week, the Nielsen National pocketpiece is out covering the two weeks ended Oct. 16, and the comparison of the single-week nationals with the 24-city report finds ABC's position more subdued.

The comparative breakdown shows the following differences between the 24-city and the national reports for the same week:

1. Average audience and share. The 24-city report gave ABC 19.2 with a 33.7 share; the national report gives it 17.2 and a 30.0% share. CBS had 17.6 and 30.8% share in the multi-city; in the national it forges ahead with 18.7 and 32.5% share. NBC gets 15.6 and 27.3% in the multi-city; in the national it goes up to 16.7 and 29.0%.

2. Half-hour wins. Multi-city gives ABC 25 half-hour wins, CBS 18 and NBC six. But the national Nielsen reverses this, giving CBS 24, ABC 19 and NBC six.

3. Top 15. Multi-city gives ABC eight out of the Top 15, CBS five and NBC two. National gives CBS 10, ABC three and NBC two.

4. Nights of the week. Multi-city gives ABC four, NBC two and CBS one. National gives ABC three and NBC and CBS two each.

5. New shows. Multi-city found seven of ABC's new shows running first in their time periods. National finds this true in only four of the cases.

All of which points up the dan-

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This Time Revlon Ain't Kidding On Belafonte Plugs

Revlon, which got cheers from the press and public over its handling of commercials on the Harry Belafonte CBS-TV special last year, is going to the other extreme this outing, with Belafonte and director Norman Jewison currently at odds over the number and placement of commercials for the Nov. 20 hour.

Last year, Revlon used only two commercials on the show, which marked Belefonte's first one-man stanza on tv. It placed one three-minute blurb at the beginning and one at the end, with no middle break, and it won wide praise for the move.

This year, however, the cosmetic house swung to the opposite extreme, insisting on six one-minute commercials spaced throughout the show. Belafonte and Jewison raised cain, and managed to bring Revlon down to four commercials, two of one minute each and two-minute blurbs, with probable placement involving opening and closing blurbs plus two commercial breaks. Belafonte and Jewison would like Revlon to come down to three blurbs in all for the hour, but so far it stands at four with little likelihood of change.

Belafonte— and CBS—can't figure out the Revlon thinking, particularly in light of the good public relations that emerged from last year's handling. Agency is the same on the show, Grey Advertising, and Revlon's still looking for that favorable image. Only thing they can figure is that there are some new top-level execs in the Revlon setup, and they're responsible for the new approach.

NBC Inauguration Sale

Day before elections, Purex bought the entire Inauguration Day package from NBC-TV.

Sponsor, via Edward Weiss agency, picked up the entire tab on the Jan. 20, 11 a.m. to noon Inauguration, followed by the afternoon parade coverage and the 11:30-midnight portion of the Inauguration Ball.

Soviet 5-Yr. Plan On TV Expansion

Washington, Nov. 8.

Within the next five years, Russia expects to increase its number of television sets in operation by five times and boost the number of tv stations by more than twice.

The Commerce Dept. has translated an article in the Soviet magazine, Literature and Life, by Professor P. Shmakov, which states that there will be 15,000,000 tv sets in Russia by 1965, compared to 3,000,000 now, and 160 tv stations, against 70 now.

Other predictions by the U.S.S.R. professor:

New studios added to the three already in Moscow and a tower 510 meters high in Ostankin will increase broadcasting power. One of the Moscow stations will be equipped to telecast in color.

Leningrad will also have three stations by 1965.

Expansion of network relay posts and other facilities for broader coverage.

SECRET INGREDIENT IS MONEY

Soapers Wash Out Danny's Nielsen

One of the more intriguing—and possibly eyebrow-raising—aspects of the first National Nielsens of the new season which were posted over the weekend, concerns the expensive NBC-TV foray into the Danny Thomas situation comedy reruns. The network plunked down some $7,000,000 for the privilege of running the Thomas half-hour filmed se ments in a determined bid to put an end to the competing soap opera supremacy on CBS-TV.

For that kind of money NBC will be permitted to replay the Thomas episodes four times, but it's obvious that, in terms of audience pull, the major reliance is on the first time around for the afternoon reruns. If it doesn't make it then, the chances are slim that the second, third and fourth time will improve.

Yet the National Nielsens find the soaps still all-powerful, with the brace of CBS entries, "Secret Storm" and "Brighter Day" running out in front. The score: Thomas—5.7; "Secret Storm"—7.7; "Brighter Day"—6.7.

The Nielsen Top 10 daytime, in fact puts six of the CBS soaps on the honor roll, with the Top Five coming out of that category—"As the World Turns," "Guiding Light," "Secret Storm," "Edge of Night" and "Search for Tomorrow."

Authors Making a Career Out Of Those 'Peter Pan' TV Reprises

By the end of 1960, the authors of "Peter Pan" will have received together a minimum of $120,000 in payments from tv. Depending on how the dollars for the composers and writers are cut, it could actually end up being $150,000, with at least another $20,000 to $25,000 in sight.

All this is top of the show's legit theatre earnings.

They'll collect $17,500 apiece when NBC-TV televises the new classic for the third time on Dec. 8. For the first showing several years ago, they each got $7,500 and for the second $5,000—a total of $12,500 apiece.

The third payment a record in tv for authorship, reaching to a minimum of $70,000. It could go as high as $85,000, depending on whether Betty Comden and Adolph Green, who produced additional lyrics, are being counted as a team or as individuals. As a team they'd split one individual fee, and as individuals each comes in for $17,500 before the end of the year.

However, Moose Charlop, who did the "Pan" music, Carolyn Leigh, who did the lyrics, and Jule Styne, who wrote additional music each definitely receives the full $17,500.

Technically, the third telecast, Dec. 8, consisting of an entirely tape production by NBC-TV, only pays the composers and writers $7,500 apiece (same as the first telecast), but, for the right to options on another two repeats, the netw rk has to kick u $10,000 more to each — whether or not there ever are fourth and fifth showings of "Pan."

Should there ever be a sixth showing — regardless when — each of the writers and composers will get another $5,000.

McCollough's CBS Defection for NBC

CBS-TV lost a major outlet for its election coverage last night (Tues.), with Clair McCollough switching his WGAL-TV in Lancaster, Pa., over to the NBC-TV election night feed. WGAL-TV had carried CBS-TV convention coverage in July and Columbia's "Presidential Countdow during the campaign, both part of the CBS-Westinghouse political package.

Loss of WGAL-TV was a bitter one for CBS-TV, since it's the only VHF outlet in the Lancaster-Harrisburg area in southern Pennsylvania, and also because the station initially had committed for the entire Westinghouse package on CBS, including election night.

WGAL-TV, as the only V in its coverage area, carries shows from all three networks. Switch from CBS to NBC on elections came early last week, when it notified CBS-TV that (1) it had learned confidentially that NBC planned to

Continued on page 47)

Trevarthen's Stripe

William H. Trevarthen got a veepee stripe from NBC-TV this week. He's been director of television network operations for the web since '59, when he shifted from ABC.

He stays as overseer of operations for NBC.

Courtney Ankles NBC Programming For MCA Exec Job

Alan Courtney, No. 2 man in the NBC-TV program department, has quit after considerably over a decade with the network, to take a top job with MCA. He handed in his resignation at the web on Friday (4).

At MCA, he was given a v.p. stripe upon the moveover. Court-

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STAR & PRODUCT WINNING PARLEY

By GEORGE ROSEN

There's more than one way to skin a Madison Ave. cat, and NBC-TV has come up with a unique new sales formula in the area of specials which could well spark a trend toward inviting additional millions into network coffers.

Whereas in the past specials have been sold in wholes, halves, thirds and even quarters, the Nov. 18 Dave Garroway prime time (9 to 10 p.m.) special, "Dave's Place," has been sold to five sponsors (actually six one-minute participations, with Elgin Watch having a minute in each half-hour). This marks the first time that a major special has been sold on a participation basis. (Other clients are American Luggage Works, Retail Clerks International Assn., Electric Autolite, Berkshire Hosiery—all regular Garroway "Today" sponsors and each shelling out $37,500 for the one-minute plugs.)

Intriguing aspect (for the sponsor) of this new foray into participating specials, which opens up whole new vistas in nighttime sales, is the linking of the star with the commercial. The response to the "Dave's Place" sell was so immediate and enthusiastic that NBC has already negotiated for two and possibly three more Garroway specials in the late winter and spring, in addition to a Jack Paar prime special under similar participation auspices. Latter has already been earmarked for Tuesday, Jan. 31, and will be dubbed "The Square World of Jack Paar." While the $37,500 per minute participation in the Nov. 18 Garroway special is not intended as a precedent for subsequent entries, NBC intends to keep them under $40,000.

There are a whole flock of major tv stars with built-in sponsors lure who, like Garroway and Paar, enjoy the unique talent of identifying themselves with the product and even doing the hard sell, without impairing their impact as tv personalities. CBS, for example, could easily integrate an Arthur

(Continued on page 48)

Run For the Hills, Boys, The National Nielsens Are In; NBC Is Breathing Down CBS' Neck

ABC's Nifty Audience

ABC-TV is doing plenty of chest thumping at the way the new National Nielsens project the network's major audience increase in contrast to the Nielsen samplings of a year ago.

For example, the newest breakdown shows ABC reaching 1,200,000 more homes-per-minute compared to last October whereas there's a 1,300,000 decline in the CBS-TV figure. NBC's homes-per-minute is about the same as '59.

ABC's '60 figure is 8,362,000 homes, compared to 7,196,000 last year; the CBS '60 figure is 8,630,000 compared to 9,970,000 in '59; NBC's is 8,400,000 compared to 8,300,000 last year.

First National Nielsen report covering virtually all the seasonal premieres — report for the two weeks ended Oct. 16—is now in the books, and it finds CBS-TV still out in front in virtually every measurement category, but with its lead reduced from last season and from the earlier Nielsen report.

Strangely, in the average audience breakdown for the two weeks, it is not ABC but NBC which is on Columbia's heels. Phenomenon is explained by a Bob Hope special, an Eleanor Roosevelt special and a "Great Debate" in which NBC took audience honors all in the Oct. 3-9 week. Extent to which this influenced the ratings is indicated by fact that the two-week NBC average audience average was 17.7, while its average for the second Oct. 10-16 week alone was 16.7.

What with the debates, specials, elections, et al., the experts still feel that the patterns won't shake down into anything recognizable until the next Nielsen or even the one after. But as far as this one is concerned, here are the highlights:

1. Average audience. CBS is out in front, with a 17.9 AA average for the two weeks. NBC is right behind at 17.7. ABC is last with 16.8. Averages cover seven nights, 6-11 p.m.

2. Top 10 (see separate box for listing). CBS wins four spots, ABC and NBC three each. On the Top 15, it's CBS seven, NBC five and ABC three. In the Top 20, it's CBS 10, NBC six and ABC four.

3. Half-hour wins. In the 49 half-hours between 7:30 and 11, CBS takes 19, ABC 16 and NBC 14.

4. Nights of the week. ABC takes honors here, with three to two each for CBS and NBC. ABC wins Monday, Thursday and Friday, on the basis of average audience. NBC takes Tuesday by a whisker and Wednesday by a mile, and CBS walks off with Saturday and Sunday.

5. New shows. Running an average on new show ratings and shares, CBS is on top with a 17.0 rating and 28.3% share as an aver-

(Continued on page 26)

For CBS, Sat. Nite Is the Loveliest Nite of the Week

By the looks of the new Nielsens, Saturday nights are shaping up as the most intriguing night of the week. On the face of it, it looks like an alltime runaway for CBS-TV, what with its lowest-rated show in the 13th spot on the national Nielsen rankings with a 23.5 rating.

But NBC is doing unexpectedly well, at least up until 9:30, when it throws in the competitive sponge and goes public affairs. For its four shows rank 14th, 15th and 34th on the Nielsens, a healthy showing, with a 7:30-9:30 low of

Continued on page 47)

CBS Frustration On Thurs. Shifts

CBS-TV's hopes for a Thursday night "jiggle" to spring "Witness" from its 7:30-8:30 timeslot into a later hour has fizzled. "Witness" will stay put, and by the looks of the current rating picture, will be dropped after 13 weeks unless another slot opens some other night or a dramatic change occurs in its audience pull. Latest National Nielsen for the two weeks ended Oct. 16 gives it a 9.4 rating and 16.9% share of audience.

The Thursday "plot" fell apart when the network couldn't get past sponsor difficulties in making the changes. These envisioned moving "Angel" and "Ann Sothern" to earlier spots to make way for "Witness," or as an alternative, "Ann Sothern" and "Person to Person."

Although CBS-TV had figured on problems with General Foods, major difficulties came from Johnson's Wax, which with alternate-sponsorship of three half-hour shows in a row ("Zane Grey" at 8:30, "Angel" at 9 and "Ann Sothern" at 10 was highly reluctant to make any changes at this point. GF was milder in its approach. Also, though "Witness" sponsor R. J. Reynolds wanted the move to a later time, the other sponsors on the show, Helene Curtis, Esquire and Schick, weren't quite so sure about the efficacy of a move.

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Around the Syndie World In 180 Days: CNP's Hot 6 Months

Perhaps the only unequivocally bright location in the field of syndicated film selling these days is the 5th Ave. headquarters of California National Productions in N.Y. While other syndicators are having a neutral to drab selling season, the NBC tv film subsidiary in the past 180 days has been seen more business written on its new properties than ever before in a comparable six-month period.

CNP currently has on the market three half-hour series, "Royal Canadian Mounted Police," "Blue Angels" and "Jim Backus Show," "Angels" was released in June and "Backus" in July, and already both have gone substantially over their production nuts in sales. The NBC subsid, having picked up U.S. rights to "RCMP" for less, of course, than it'd cost to produce the show itself, has already covered the payment to the Canadian producers.

And a fourth show, consisting of a group of 130 eight-minute shorts, with Cliff Norton added for flavor, has almost covered its cost, yet, for all practical purposes, the stanzas won't be on the general tv market for many months. The relatively inexpensive show, "Funny Manns," is using old Mack Sennett stuff among other items, and was sold recently in Japan for $500 per eight-minute episode. That's $500 significant, because that's the absolute top price Japan pays for the importation of a half-hour stanza. Added to this are some domestic major markets sales, including one to WABC-TV, in N.Y., where the ABC flag picked up "Manns" in its early stages of production.

Al Stern, chairman of CNP and its acting president Earl Rettig has departed), is said to have been responsible for the "Manns" coup. And he's now planning, with veep-general manager Herb Schlosser and new program veep Carl Lindemann, five to six new pilots for the

(Continued on page 38)

Earle Ferris

vet observer of the Radio-TV scene wonders

20 Years From Now— Wha' He Say?

one of the many Editorial Features in the upcoming

55th Anniversary Number of

VARIETY

Initial Sales On WB's Post-'50s Fetches $500,000

First sales of the new post-'50 Warner Bros. package of 40 pix have grossed about $500,000 in eight markets, according to Seven Arts Associated sales v.p. Bob Rich.

The 40-pix group was sold in the following markets: KSD, St. Louis; WWLP, Springfield, Mass.-Hartford, Conn.; WBEN, Buffalo; KONO, San Antonio; WOC, Davenport; WTVH, Peoria; WTVP, Decatur; and WTVT, Tampa-St. Petersburg.

Rich said he expects deals in N.Y., Chicago, Los Angeles, Baltimore and Milwaukee. Understood Seven Arts is seeking about $30,000 per pic in N.Y.; $25,000 in Los Angeles and somewhat under $25,000 in Chicago. Sought after price, though, always is a matter of negotiations.

Initial deals capped three weeks of selling in the field. Interestingly, deals to date do not cover the major markets. Competitive situation, as predicted, helped trigger sales in St. Louis and Buffalo, where competing stations already bought National Telefilm Associates "61 for '61" package.

Pix in the group includ "High and the Mighty," John Wayne, Robert Stack; "Rebel Without a Cause," James Dean; "Hondo," John Wayne, Geraldine Page; "Star Is Born," Judy Garland, James Mason; and Alfred Hitchcock's "Stranger on a Trai "

Deal with WWLP, Springfield, also encompasses WRLP, Brattleboro, Vt., opetrated by the sar owners. Springfield Television Broadcasting Corp.

Schwimmer Swap On Bowling, Golf

Chicago, Nov. 8.

It has just come to light, although the deal was made some time ago, that Glen Films has traded Walt Schwimmer the complete rights to "Championship Bowling" for his lifetime contract as distributor of "All Star Golf." Glen Films, a West Coast company whose principals are Henry Saperstein, Jack Wrather and Monte Livingston, purchased the two film series from Peter DeMet nearly three years ago for a sum reportedly in excess of $2,500,000. Schwimmer's lifetime distributor contract went with the deal.

In the separation effected recently, Schwimmer gets full ownership of "Bowling," a total of 185 episodes produced over the past seven years; and Saperstein's company gets to pocket the commissions that previously went to Schwimmer for the ABC-TV "Golf" series.

As for DeMet, his filming company remains under lifetime contract to shoot both shows.

Cinemagic's First 13 On 'Hound for Hire'

First 13 units of Cinemagic International's new cartoon series "Hound for Hire" have been completed. Cinemag prexy Arthur Epstein and Phil Davis, v.p. and producer-director of the series, are in Paris to start production of the next group of 13 segments to be completed by February.

Some 55 episodes, running seven and a half minutes, are being readied for theatrical and tv distribution here and abroad. Producer-director Davis for 15 years had been head writer and chief idea man for Ralph Edwards Productions. He also has writing credits for such shows as Danny Thomas and "Father Knows Best."

Arthur Epstein is prexy of Fine Arts Films which released last year's Academy Award-winning Japanese film "Samurai."

Despite $5,000,000 Sales, Goldwyn Changes His Mind on Pix-Into-TV

Sam Goldwyn has again "withdrawn" his features from sale to tv. It's not a formal withdrawal per se, according to Rod Erickson, who's been repping the Goldwyn library—it's simply that Goldwyn has decided the coin available for his pix isn't tall enough for him to let them go.

Erickson, who this week joined Filmways as prexy (see separate story), said that he had received written bids for the Goldwyn backlog totaling some $5,000,000 from stations in the U.S. and abroad. But when he presented the bids to Goldwyn, the producer refused to consider them and at the same time wouldn't make known his own price requirements.

Deal under which Erickson reps the library has no cutoff date, but for the time being there's no action on the films as a result of Goldwyn's latest reaction, save for some continuing advertiser interest in the use of a few selected pix as possible network specials.

Erickson's not the only exec who's had a tough time getting a definite commitment from Goldwyn, who's been running hot and cold on releasing his pix to tv, first encouraging inquiries and the deciding to hold back.

Jules Weil's Post-'48s

Jules Weil, distributor of theatrical pictures for tv, has acquired from Paramount 22 post-'48 features produced by Pine and Thomas. Amount involved said to be $2,000,000.

Bill Thomas and Howard Pine will be partnered in the distribution with Weil.

UAA Melo-O-Toon Gets Toledo Test

In order to hypo its sales ammunition, United Artists Associated took the unusual path of buying time in test market of Toledo, to sample its recently acquired Mel-O-Toons cartoons.

In mailings and on-the-air, it asked viewers to write-in, commenting on the two Mel-O-Toons shown Oct. 27, on WSPD-TV. The viewer response numbered over 400, virtually all commenting favorable on the two cartoons shown, "Rumplestiltskin" and "Waltz of the Flowers." Many replies came from kids in the 12 to 14 age bracket. Many parents compared the Mel-O-Toons favorable to what they called the usual violence in kiddie programming. Mel-O-Toons episodes are based on best-selling kiddie records.

Viewer response will be used by UAA for its sales pitches throughout the country.

National Telepix Sales On 'Our Gang' 2-Reelers

National Telepix package of 78 "Our Gang" two-reelers retitled "Mischief Makers" produced by Hal Roach in the 'ply '20's are now running in five m rkets, including New York (WOR-TV).

Other markets are KHJ-TV, Los Angeles; WBKB, Chicago; CKLW, Detroit; nd WBEN, Buffalo.

The package of silents, which went into distribution a month ago, relies on physical humor and sight gags. Nothing but a lively m sical score has been added.

Pact Top Stars For 'Hour of St. Francis'

Hollywood, Nov. 8.

Top personalities will appear in the religioso series, "The Hour of St. Francis," distributed to stations throughout the country.

Jane Wyman is hostess for the kickoff episode this season. Title of the segment is "Once On a Barren Hill." Other guestars include Danny Thomas, Macdonald Carey, Raymond Burr, Jack Haley and Ruth Hussey.

HUSTON TO TRANSFILM

William Huston, formerly director of international sales at Filmways, has joined Transfilm-Caravel as veepee in charge of commercial sales.

Before Filmways, Huston was for three years with MPO as sales and promotion manager, and before that with Screen Gems as sales manager for tv commercials.

Then & Now

Detroit, Nov. 8.

ABC-TV affil WXYZ, which bought a large Screen Gems pix package, has found that many of the players in the pix are very much in evidence on ABC-TV's vidfilm present-day network shows.

The rundown follow this sequence: star, feature, year of the feature, and current vidfilm series:

Robert Stack, "A Little Bit of Heaven," '40, "Untouchables"; William Frawley, "Ex-Champ," '39, My Three Sons"; Pat O'Brien, "Air Mail," '32, "Harrigan & Son"; Fred MacMurray, "Singapore," '47, "My Three Sons"; Ozzie Nelson, "Hi Good Lookin'," '44, "Ozzi & Harriet"; Robert Cummings, "Flesh & Fantasy," '43, "Love That Bob"; Walter Brennan, "Nice Girl," "The Real McCoys."

Deal with Screen Gems was for 450 pix, initially released either by Columbia Pictures or Universal-International. Some of the pix are post-'48's. SG's deal, capping a buying campaign to lift programming quality on the ABC-TV affil, was said to be over $500,000.

RCA Picks Up Tint Tab on Features

RCA, in an extra color push of wide significance to distributors of features-to-tv, has made a deal underwriting the extra cost of color prints of cinematics to tv stations. The deal was made with Programs for Television, Inc., the outfit distributing the J. Arthur Rank pix. Of the 38 pi in the recent bundle, 50% of them are i color.

Under the RCA-PTI working arrangement, according to sales topper Michael Sillerman, station wanting to colorcast has the extra print cost picked up by RCA, via the local RCA distributor. The extra cost can range from $3,000 to $15,000, according to the size of the market. PTI has run off special-for-tv color prints and has found the color factor a big plus in sales. The Rank pix have been sold in 38 markets, grossing a little over $1,000,000. Under PTI's deal with Rank, PTI guarantees $1,000,000 for the bundle.

Sillerman's Offbeat Approach As PTI Preps 2 New Syndie Series

Seri

Frank Kane

recalls some fun in a syndication factory in his piece

Who Was The Writer?

another Editorial Featur in the upcomi

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Programs for Television, Inc., (PTI), off to a solid start with post-'50 J. Arthur Rank pix group, has two new syndie series out in the market and others on the planning boards.

Sales v.p. Michael (Mickey) Sillerman, a vet in the syndie biz, feels PTI eventually will establish a niche for itself comparable to Television Programs of America. In today's market, highly competitive and tough, Sillerman feels the best route for an outfit such as his is the "offbeat approach."

In line with the get-away-from-formula approach, PTI on the regional and network level now is discussing Rocky Marciano's hosted "Main Event." ies of 39 episodes features guestars Jerry Lewis, Bob Hope, William Bendix, Frank Sinatra, Dean Martin, Rock Hudson and Tallulah Bankhead. Body of episodes contains highlights of post-'50 Madison Square Garden fight events.

Another property currently in the regional hopper is "Art Linkletter and The Kids," a series of 15-minute vidfilm shows, 13 of which have previously networked with the remainder new to tv.

On the planning boards are three cartoon shows and a pubaffairs half-hour

PTI Sillerman stated, will stick to offbeat entries until there's a greater degree of stabilization in the syndie field. At this stage, he feels it would be wrong for a new mpany such as his to come out with another private eye, western, or traditional syndie property.

The off-beat approach to properties also permeates the selling staff, exec members of which have been granted profit participation in PTI. Outfit now has a selling staff of 10 men, scattered around the country, with the following divisional execs, Walt Plant, midwest; Wade Crosby, west coast; Alton Whitehouse, southwest; Spike Coburn, southwest; John Leo, and Ben Colman.

Rapp & Jordan's 10-Year Leasing Of Calif. Studios

Phil Rapp, with the backing of a financial group headed by Fred Jordan, is in the last stages of a negotiation to take over Phil Krasne's California Studios, in Hollywood. Principals met in New York last week, and a spokesman for them said that it would probably be the end of next week before all the details are worked out.

Rapp is expected to pay in the vicinity of $500,000 to Krasne for the studio equipment. Pricing the material is what is mostly holding up a signing.

Beyond this, Papp and Jordan seek a 10-year leasing arrangement with Clune Memorial Trust, which controls the California Studios property. This would mean that they ar adding five-years on the lease time remaining in Krasne's arrangement with Clune.

Dr. Villem Zwillinger, a long-time friend of Krasne and his ex-partner, Jack Gross, has been aiding Krasne in closing the sellof. Jordan has backed Rapp in the making of various tv film pilots.

ITC STRENGTHENS ITS 20TH-FOX TIES

A growing bond exists between Independent Television Corp. and 20th-Fox.

Most recent liaison finds ITC acquiring 20th-Fox's "Broken Arrow" for international distributi . The off-network entry had a day-time and nighttime slot on ABC-TV. Prior to the ITC deal, it was thought that 20th-Fox might use "Broken Arrow," as of its properties when the motion picture company gets into the syndie biz. However, with "Arrow" going to ITC, it looks longer than expected before 20th-Fox spreads its syndie wings.

Another interesting facet of the deal is that the growing ITC liaison might dampen the tie between 20th-Fox and National Telefilm Associates. Prior to ITC coming into the picture, NTA and 20th-Fox had quite a romance going, both in the half-hour and feature field. Now, it seems the romance for all practical purposes confined to features.

ITC also has a deal with 20th-Fox for the coproduction of series for network airing.

8 for '61-'62 On Screen Gems List

Screen Gems is off to a running start for the '61-'62 season, inking eight coproduction deals with networks and advertisers. The coproduction deals call for financing, in varying degrees, of pilot projects.

National sales v.p. John Mitchell's scorecard at this early date runs three coproductions with advertisers and five with networks. Above and beyond present and future coproduction agreements, SG will come into the market with pilots for next season, uncommitted to anyone. The tally of eight at this date in all probability leads the national selling field for next

'Medicine Man' as TV Coca-Donovan Series

Albany, Nov. 8.

Imogene Coca and King Donovan, (recently married) will make a pilot film of a proposed television on series called "The Medicine Man."

The pilot will tell the story of two performers, in a medicine show, Donova explained. Nat Holt will produce, Sam Peebles will write the pilot—to be made in Hollywood.

TRIBULATIONS OF BIG THREE

TV Cross-Breeds a Special

A unique one-hour special, combining all the characters in "Lassie" and "Dennis the Menace," is slated this season on CBS-TV.

Idea, originating from the Coast, is aimed at hypoing audiences for both shows, slotted back to back Sunday evenings from 7 to 8 p.m. The filmed show will be jointly produced by the Jack Wrather Organization (Lassie) and Screen Gems (Dennis). Same sponsors, Campbell, Kellogg's and Best Foods, will ride the 60-minuter, to be slotted in the normal CBS-TV period.

Plan, considered a natural for audience promotion, is to schedule the hour special tentatively on March 5, Sunday. Scripting for the special will be done by the regular writers of "Lassie" nd "Dennis."

If the cross-breeding succeeds, others might follow suit for occasional one-show, special outing.

Rod Erickson In as Filmways Prez, Cueing Expansion Move

Rod Erickson has joined Filmways Inc. as sident, with Martin Ransohoff moving up to the post of board chairman but continuing as chief executive officer of the company. Erickson move is keyed to a far-ranging plan of expansion and diversification for the company, with particular emphasis on program sales and production and international expansion.

Under the new setup, Erickson will concentrate strengthening the progr m activities of the company. These include an expansion of the Al Simon-helmed Filmways vidpix production operati n on the Coast ;an entry into live packaging here and in Canada; affiliations with other companies such as California National Productions on syndicated product; and a greater mphasis on network sales with Ericks s the spearhead.

Bas of the company's operations, of course, remain commercials nd industrial pix, which together with the rentals of Filmways' big New York studio setup, ill total nearly $6,000,000 in volume this year. Plans call for an expansion here as well, with greater shooting abroad. Filmways has had some 30 shooting days in Europe this spring on behalf of American advertisers and new affiliations sparked by Erickson and Ransohoff will bring the company's European activities up as ell.

Other plans call for entrance into theatrical filmmaking, with this not necessarily tied to the Gotham studio, though that's been busy with feature work. Also in work are possibility of such deals as overseas studio affiliations,

(Continued on page 38)

Jayark Acquires Cagney Features

Jayark Films has bought five feature films produced by James Cagney Productions for tv release in the U. S. and abroad. New titles boost Jayark's feature library to 57, with pictures put into distribution early this year now playing 104 markets, according to prexy Reub Kaufman.

Cagney titles are "Bugles in the After . ." a 1952 release; "Kiss Tomorrow Goodbye," 1950; "Only the Valiant," 1951; "Blood on the Sun," 1945 (which Jayark acquired for domestic release in January); and "Joh Come Lately," 1943 (which was briefly on tv in a few markets some years ago).

Jayark moved into feature distribution a year ago when it acquired a bundle of pictures, including "Cloak and Dagger," "Pursued," "The Enforcer," "Distant Dr ms," "Blowing Wild," "Marjorie Morningstar," and others.

Of the bundle of 57 features, Kaufman says 50 are post '50, and he is now negotiating for additional titles with indie American ducers.

In additi firm will augment its library of "Bozo the Clow cartoons with 52 new segs preparation at Larry Harmon Pictures on the Coast. Jayark also has a new half-hour series in production in Europe, "Operation Escape."

WPIX's Castro Special

WPIX, N.Y., which did such successful documentaries as "The Russian Revolution" and "The Secret Life of Adolf Hitler" has recently completed Cuba, titled "Castro and Communism."

Like the others, the Castro telementary is one hour in length. Footage for the documentary was gathered from many sources, cluding clandestine sources in Cuba. Narrator is Westbrook Van Voorhis.

Stat is seeking a sponsor before setting a telecast date.

Scotch Rumor As MGM-TV Widens Weitman Sphere

Hollywood, Nov. 8.

Robert M. Weitman, chief of MGM-TV production, will broaden his sphere of operations in the company's overall video activities. The announcement was made by Sol C. Siegel, studio head of Metro-Goldwy -Mayer, following the resignation last week of George T. Shupert, veepee of the tv arm.

Latter move, as frequently happens, set the rumor mill going with respect to Weitman. Siegel applied the brakes fast via a statement which said:

"Published speculation and rumors to the contrary, no change in the status of Robert Weitman, vice president in charge of MGM-TV production, has been or is being contemplated. In the overall MGM-TV operation, Mr. Weitman's responsibilities will be broadened appreciably. Opposing rumors have no basis in fact."

No replacement of Shupert will be made. As announced earlier, John B. Burns moves up from director of national sales for tv to newly-created post of general sales manager. Weitman will continue to make his headquarters at the studio in Culver City.

WFFA-TV'S BUNDLE OF POST-'48 FILMS

Dallas, Nov. 8.

With the sale of post-1948 motion pictures to television, WFAA-TV has just announced the purchase of the largest package of post-'48 films from 20th-Fox to be released for tv use.

Mike Shapiro, manager of the outlet, in announcing the film buy, said the package includes amongst its star roster 42 Academy Award winners and nominees.

The new package will be used in a special film feature to be titled, "Theatre 61" and scheduled on Thursday nights and Sunday mor Premiere date hasn't been set yet, but Shapiro indicated the series would start around the first of the year.

METRO, 20TH'S, PAR CASUALTIES

By BOB CHANDLER

The chronic inability of Hollywood's filmmaking Big Three — Metro, 20th-Fox and Paramount— to fathom the competitive mysteries of television was again demonstrated last week with the resignation of George T. Shupert as v.p. in charge of Metro TV.

Or, to go back two weeks earlier, 20th-Fox signed Roy Huggins as exec producer for tv. Not that the choice wasn't an excellent one — just that the post had lain vacant for over a year.

And a few weeks earlier, George Gruski was dropped as Paramount's telefilm bossman after less than a year in the post, marking an end to Par's first determined effort to get into the telefiim act.

All the shifting, vacillating, uncertainty and octacular lack of success stems simply from a basic refusal of the companies to face the fact that television is a bitterly competitive business — far more than films have ever been in the past 30 years, requiring for success men of toplevel and unquestioned ability, as tough and able as the motion icture business itself can muster.

The left-handed approach by the companies to television doesn't necessarily mean they don't care about getting into tv with both feet. On the contrary, as one network exec put it, "They care very much. They think they're the New York Yankees of show business, and their pride is hurt when they can't make it in tv."

Strictly Manpower Problem

Trouble is that if the companies are the Yankees, they've consistently failed to field their first team. Record of these majors television has been a painful picture of the use of second-raters from the picture business, unsuitable choices from televisi , or virtually total neglect of responsibility for their stakes in tv.

Taking them one by one, there's Metro first on the list. Going back to the first effort, studio assigned a publicity man to do its first tv show, "MGM Parade," a tasteless conglomeration of promotional film, trailers and cartoons that was an immediate flop. When Bud Barry took over to sell the Metro backlog, another effort at tv was made, and Barry installed Dick Maibaum, a good screenwriter, to head production. Maibaum had some abilities, but they lay in the writing area, and his total unfamiliarity with tv at the start was a major strike against him. And as before, television took backseat at the studio itself, virtually divorced from

(Continued on page 38)

Phil Rapp, Marx Bros. $561,000 Suit Charges Breach on TV Series

Los Angeles, Nov. 8.

Damage suit for $561,000 charging breach of contract has been filed in Superior Court by Phil Rapp and the four Marx Bros. against six defendants. Alleged is a breach of an oral contract by which the Marxes were to star in 39 issues of a half-hour comedy for tv titled "Deputy Seraph" which Rapp was to write and produce.

Attorney Peter R. Cohen charged in the action that the deal was made and terms agreed upon but when the time came for the defendants to post an advance of $42,500 for the scripts, the contract was repudiated. Harpo and Chico Marx were to appear all 39 episodes and Groucho in 13, with Guimmo to serve as business manager. Oral agreement was assertedly finalized Dec. 1, 1958 and films were intended for both the U.S. and British markets.

Defendants named are Sol Lesser Productions, J. Arthur Rank, Sidney Box, James Swann, Sy Weintraub and Harvey Hayutin.

Schiff, Big TV Toy Spender, Sez Stations Running Wild on Com'ls On Kid Shows; Revives FCC Beef

By MURRAY HOROWITZ

"Reeking overcommercialization" of kiddie shows throughout the country was condemned by Bernard Schiff, prez of Webb Associates, one of the largest toy spot spenders in the U. S.

Schiff said he would again take his beef to the Federal Communications Commission. The Webb prexy, who just completed a swing around the country, said it's not uncommon to find six minutes of commercials in a half-an-hour kiddie show. In Houston, he said he clocked five-and-a-half minutes of commercials in a 15-minute span, a situation, he added, not unique to Houston.

Webb Associates, headed by Schiff, spends about $1,700,000 yearly in spot tv throughout the country, as well as being represented on the networks in segments of "Captain Kangaroo" and Shari Lewis. Agency represents General Toy, holding company for Remco and American Doll and Toy. For an extra holiday push, Webb has bought three feature specials in the 27 top U. S. markets. (see separate story).

But when prexy Schiff sounded off on the overcommercialization of kiddie fare he didn't sound like merry old Saint Nick... "It's not morally right. It's about time somebody sounded off. There's an oversaturation of commercials," he charged. Webb prexy also darkly hinted of payola in the kiddie field, the payola coming from the local buyer as opposed to the national account, with the local buyer getting extra long commercials and cut rates.

In his 10,000-mile tour, Schiff said he monitored local kiddie shows. He said he found one-minute commercials stretched another 30 seconds, extra billboards all over the place, tie-in kiddie contests which were nothing more than a promo for sponsors, "live" emcees handling toys for another plug, etc. In a half-an-hour, 10 toys can be pitched to the kids.

Schiff acknowledged that he has a self-interest in his complaint. Overcommercialization dilutes the

(Continued on page 38)

ABC Huggin' Huggins

That names mean biz in vidfilms again is demonstrated by the appointment of Roy Huggins, as v.p. in charge of tv production for 20th-Fox. Soon after th Huggins' appointment, ABC-TV made a coproduction deal with 20th-Fox on two properties, both understood to be based on ideas by Huggins.

ABC-TV considers the reentrance of Huggins into vidfilms as welcome, indeed. Huggins had turned to feature production. While he was at Warners, he was credited with the success of such series as "77 Sunset Strip," and being the creator of "Maverick."

Shulton Spinning A '4th Network' For Holiday Pix

Shulton, Inc., the toilerties outfit, which spun a "network" last spring with "The Race for Space," has done it again with five half-hour vidfilm entertainment entries.

Firm has placed the shows in 97 markets, copping prime time in city after city, according to Charles Amory, head of tv for Wesley Associates, Shulton's agency. The five shows, to be telecast for the Thanksgiving and Christmas holidays, are unsold pilots bought by Shulton.

For the national spot exposure and sponsorship of the five shows, Shulton allocated a budget of from $600,000 to $700,000. A budget two to three times next year for similar projects is planned.

Shulton, currently shying away from sponsorship of network specials, finds itself enamoured with the "fourth network" route. Placing the shows locally, it has found that affils will bump network shows for the Shulton programs, that prime time can be secured, and that stations promote the shows locally via on-the-air plugs, ads, tie-ins, etc.

The five vidfilm half-hour Shulton specials are "The Wonderful World of Little Julius," starring Eddie Hodges; "Underwater Agent," starring Red Hadley; "Ring of Steel," Margaret O'Brien; and "Invasion by Three," Chuck Connors. Agency Wesley secured the pilots from various sources, included Desilu, Bernard Schubert, Inc., and Cy Howard.

Wesley's tv topper Amory spent

(Continued on page 48)

NEW HANNA-BARBERA ENTRY EYED BY ABC

Within the next month, ABC-TV will decide whether it'll have a second Hanna-Barbera animated entry in a prime time slotting next season. Web, "under certain circumstances," has rights of first refusal on H-B product, which is sold by Screen Gems.

H-B is now doing "The Flintstones," a situation comedy in animation, scheduled on ABC-TV. Apart from the cartoon half-hour for next season, Screen Gems is in the middle of dickers with ABC-TV to provide first a detailed treatment and then a pilot on a 60-minute film called "Riviera," which will bring together the same team that made the defunct half-hour CBS "Tightrope"—producers Russell Rouse and Clarence Greene and actor Mike Connors. (ITC, telefilm distribbery, meantime has already completed a half-hour pilot, "Mr. Riviera.")

General Toy 300G Holiday Splurge

General Toy is spending about $300,000 in the top 27 U.S. markets for a Thanksgiving and Christmas holiday splurge, buying three children's feature classics, as single sponsored General Toy specials.

Wherever possible, agency Webb Associates has endeavored to buy the three Paramount pix, "Tom Sawyer," "Huckleberry Finn," and "Alice in Wonderland" for its single sponsorship special deal. The three pix, distributed by MCA TV, were inked for telecasting in N.Y. by WCBS-TV, which bought the Par library.

Here and there, Webb Associates run into situations were substitutions were made, with such pix as "Hansel and Gretel," and Selznik's "Tom Sawyer," and others utilized. In most markets other than N.Y., the leading tv children's personality of the station will be used as emcee for the feature special.

Karp's Coast Post

Hollywood, Nov. 8.

Harvey L. Karp succeeds Robert L. Lippert as secretary of Electro-Vision Corp., Lippert previously handling office in addition to his present position as board chairman.

Prior to joining EVC Karp was secretary-treasurer of Houston-Fearless Corp., Hollywood and formerly was counsel for Chesapeake Industries Inc., N. Y.

Agencies Plotting How to Regain Program and Timeslot Control —On Other Madison Ave. Fronts

By BILL GREELEY

Advertiser and agency program plotters, who this year especially lost a lot of show and timeslot control to the networks, are coming up with new angles calculated to restore sayso and secure early prime time franchises for the '61-'62 season.

There's BBDO's do-it-yourself pilots, which worked in the instance of the Rexall-bankrolled "National Velvet" on NBC-TV this year and now sees General Mills financing a "Father of the Bride" pilot in hopes of landing an early web birth for next season.

Pilot financing calls for an investment of $70,000 or so. Even though it's relatively slight gamble against the odds of sewing up a $3,000,000 investment, there are sponsors who don't want to risk that kind of money without having a desirable web timeslot secured.

A newer and cheaper twist is the sponsor-bankrolled script. It requires an investment of only $5,000 and would firm up a network deal before any shooting at all. Both Lever Bros. and Bristol-Myers are said to be in the early stages of plotting the script approach with Screen Gems and MGM the packagers involved.

Idea is to get a pilot script that's satisfactory to both sponsor and packager, then pitch it to one or all of the networks in hopes of getting a time comitment for next year.

Advantage to the sponsor would be in show control, the early lockin with the web and a partial financial interest. The packager would retain at least 50% of a show that's insured network exposure. Network, of course, gets an early sponsor, would no doubt insist on and get a financial interest in the sh

Hats on to TV

Adam Hats, via Mogul Williams & Saylor, this week launched the first web tele campaign for a hat brand with a concentrated pre-Christmas drive on the NBC-TV Jack Paar show.

Blurbs are by announcer Hugh Downs and band leader Jose Melis and use the old Adam jingle, "I Go for a Man Who Wears an Adam Hat."

Blurbs on to Hollywood

Entry forms are going out this week to advertisers, agencies, commercial producers and broadcast stations for entries in the Hollywood Ad Club's International Broadcasting Awards, 25 citations in various categories for the radio and tv blurbs pudged best in the world during 1960.

Awards will be made during Ad Week, Feb. 5 to 11. Mailing of entry blanks was preceded by close to 11,000 brochures to advertisers, producers etc. inviting entry.

Madison Ave.'s Headshrinker

With Madison Ave.'s guilt feelings on the rise concurrent with the recent swell of criticism of the advertising industry, the American Assn. of Advertising Agencies last week called in a psychiatrist to ease ruffled psychies.

Among speakers at the 4A's Eastern Region conference in New York was Dr. Charles W. Socarides, who told the gathered it's no trick to be sick, but creativity takes a healthy mind—"creativity depends on inner freedom."

"Some of my best and most rewarding patients are creative people in advertising," said the doctor. "However, one striking thing they have in common is the mythology they share about the nature of their creative work and its bearing on questions of morality, culture and progress—both social and individual. But most important, this mythology interferes with their healthy functioning—and from the couch I hear talented, successful men denying both their talent and their success and sinking deeper into psychological and physical sickness in the process."

The doctor attacked the widespread myth that "so many unhappy ad writers and artists have that you've got to be sick to be creative . . it's no effort to be sick. It's simply a repetitive, stereotyped pattern very different from the creative act. When you create something, you're making choices—it's a free act, a healthy act. When you're acting neurotically, you have no choices, you're the helpless victim of inner processes over which you have no control."

He pointed out that advertising used to be considered a solid profession, that hardly anyone outside it, and hardly anybody in it, thought of it as a compromise choice of career. "Nowadays, though, the plumber will tell you confidently that 'You know—those advertising men prostitute their talents.' This dismal notion is based on a submyth, and that is the idea that the only decent or desirable goal for a writer is to produce immortal books, plays and poems, and for an artist to paint pictures for the Louvre."

Adsville: McCann-Erickson's Joseph Culligan will moderate a debate between Arthur Duram, Fuller & Smith & Ross tv topper, and Rod Erickson, former Y&R exec and now president of Filmways, on "Buying Audience Size or Program Environment in Network Television." It'll be a luncheon session of the Radio & Television Executives Society Nov. 22 . . . McCann-Erickson prexy Emerson Foote has been named chairman of the National Educational Committee of the Advertising Federation of America. AFA board chairman James S. Fish (General Mills veepee) says the Foote committee will work closely with the Federation's Ad Week committee in its "continuing campaign to promote a positive image of advertising" . . General Motors previewed its annual Motorama in New York for 19,000 dealers via TNT closed-circuit tv . . . Geyer, Morey, Madden & Ballard has acquired the Caples agency of Chicago . . . E. D. Gottlieb Co., flackery launched early this year by ex-Foote, Cone & Belding exec Ed Gottlieb, has new digs at 10 E. 49th St.

Up and down: Herbert H. Strauss, formerly with Ben Sackheim, Inc., joins New York office of North Advertising, Chicago, as radio-tv production manager.

Charles D. Dunkin, veepee in charge of client research at Ted Bates since '56, joins Colgate-Palmolive account group as veepee and account exec on Colgate Dental Cream.

Al Sarasohn, with the agency for 11 years, has been named creative group head at Kenyon & Eckhardt.

New Biz: Wrisley Co., Chicago, soaps and toiletries, subsid of Purex Corp., to Shaw agency, effective January 3, 1961. Account will be $500,000.

Norman Anthony
(bored with it all!) opines that
What This Country Needs Is a Good Five-Sec. Commercial!

one of the many bright Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Run For the Hills

Continued from page 23

age for its 12 new shows. The 13 new NBC shows average 15.7 in ratings and 27.8% in shares. ABC fares worst with its 14 new programs, averaging 14.8 with a 25.8% share. Individual rundown on the new programs, listing rating and share for the two weeks, follows:

Show	Rating	Share
ABC		
Expedition	7.0	15.2
Hong Kong	9.1	15.2
Guestward Ho	14.5	27.2
My 3 Sons	22.9	37.7
Flintstones	18.2	31.8
Islanders	16.3	27.4
Stagecoach West	17.2	27.2
Harrigan & Son	9.1	17.0
Law & Mr. Jones	15.9	35.3
Bugs Bunny	15.3	28.2
Naked City	15.6	31.1
Roaring '20s	6.2	13.6
CBS		
Aquanauts	14.2	23.7
Checkmate	23.9	38.2
Pete & Gladys	19.7	31.2
Tom Ewell	18.7	30.2
Witness	9.4	16.9
Candid Camera	22.7	40.0
Bring'g Up Bud'y	21.6	33.0
Andy Griffith	23.8	40.3
My Sister Eileen	16.2	25.8
Angel	11.7	19.2
Route 66	16.8	29.1
Mr. Garlund	10.5	18.4
NBC		
Tall Man	23.1	37.7
Thriller	19.6	31.5
Nat'l Velvet	19.1	30.0
Tab Hunter	18.0	27.8
Barbara Stanw'k	11.2	22.0
Dan Raven	11.0	21.3
Outlaws	19.8	35.7
Lone Westerner	15.6	29.2
Michael Shayne	14.0	29.0
Dante	12.7	21.5
Klondike	13.3	20.8
Peter Loves Mary	14.6	27.4
Jackpot Bowling	9.5	23.0

Mt. Kisco, N.Y.—Ed Robbi, program director and morning man at WVIP, Mt. Kisco, since the station went on the air three years ago, has been named network coordinator of the Herald Tribune Radio Network. He moves from the network's Mt. Kisco station to network headquarters at WFYI, Garden City, L.I.

With the Station Reps

Negotiations for sale of KGUN-TV, Tucson, to owners of WEHT-TV, Evansville, has resolved a "pitch" battle between two rep firms that's been underway for the last couple of months.

KGUN rep Headly-Reed was put on notice of cancellation last summer, and station management invited Adam Young Television Corp. down to make a pitch. Sametime, management invited Headly-Reed down to present arguments on why it should keep the business.

But the flip-flops flew to no avail. WEHT-TV is already repped by the Young org, so the Tucson station will go automatically to Young when the sale is approved by FCC. KGUN has been grossing an annual rep percentage of about $14,000.

Owners of the Tucson station are H. U. Garrett, Tom E. Foster and others. Edwin G. Richter Jr., Henry S. Hilberg and associates are owners of WEHT. Sale price is reportedly $1,400,000.

Petry Sesh

Petry has released the agenda for its fourth annual promotion roundtable to be held at the Broadcasting Promotion Assn. convention Nov. 13 at New Orleans.

Reppery queried its stations on what they'd like discussed at the meeting, which is attended by promotion managers and other execs of Petry-repped stations. According to station preference, first half of the session will be devoted to case histories of successful sales-through-promotion, audience promotion, national promotion and merchandising. Remainder will include discussions on research, trade paper advertising, cooperation with a station's rep and other topics.

Heading the meeting will be Petry veepee Bob Hutton and Bill Steese, firm's radio promotion manager.

Briefs: FM Broadcasting System, Chicago, chain of 61 stations, has surveyed affiliates and says that two out of three report between 31% and 50% of the families in their markets have FM receivers . . . Shulton Inc. (Old Spice) will launch a pre-holiday radio-tv spot campaign in 85 markets Nov. 20 . . . William Ziegler Jr., and Roland Lesser have joined Del Wood Assoc.' ad agency account exec and media-research manager, respectively, on Real-Kill Products. Ziegler was with J. Walter Thompson. Lesser was ad manager of Longines-Wittnauer watches and media-research jobs elsewhere.

TV-Radio Production Centres

IN NEW YORK CITY . .

Arthur Godfrey into Harkness Pavilion last night (Tues.) for minor surgery today or tomorrow for removal of a "fatty tumor" near his right shoulder, no connection with the lung cancer he underwent 20 months ago. His "Candid Camera" and radio shows all pretaped, so he doesn't miss any performances . . . **Jonathan Schiller** exited CBS Radio publicity to join WROW in Albany as director of music programming . . . WCBS-TV's "American Musical Theatre" lined up **Earl Wrightson, Lois Hunt, Joan Mann** and **William Skipper** for this Saturday's edition (12) on famous song and dance teams . . **Dan Field** named manager for CBS Radio's "Dimension" capsule service . . . **Art Hecht**, CBS Radio promotion-merchandising boss, back at work after a hospital siege from a back injury. Same web's v.p. **Jules Dundes** in Rome on a European tour, due back Monday (14) . . Westinghouse program veep **Dick Pack** to San Francisco and Portland for talks with WBC station execs . . **Helen Hayes** will appear on "Directions '61," the new ABC-TV religios stanza preeming Sunday (13) . . **Ed Bakey**, host of WABC-TV's "Tommy Seven Show," will appear soon in "The Rifle," a theatrical film made by Doric Productions . . **Trude Adams** returns to **Ed Sullivan's** CBS-TV stanza on Dec. 18—her fifth booking this past year . . **Jacqueline Susann**, who was inked in '56 to do only two weeks of commercials for the company, now starts her fourth full year as pitchwoman for Schiffli Blouses . . CBS chairman **William S. Paley**, WMMM chairman **Donald Flamm** and BMI prexy **Carl Haverlin** on the citizens committee for the Celebration of the Civil War Centennial . . . **Lee Grant** and **Kevin McCarthy** will co-host the Nov. 15 "Expedition: New York" on WABC-TV and show will be called "New York with Love" . . **Amram Novak**, assistant program manager at WABC-TV, ankling after a year with outlet . . . **Fred Robbins'** guests on the syndicated "Assignment Hollywood" this week are **Richard Widmark, Linda Crystal, John Wayne, Debbie Reynolds** and **Frankie Avalon** . . . **Joe Franklin**, in his eighth year on WABC-TV, is now syndicating the silent motion pictures he uses as part of "Memory Lane"; set up Golden Age Films to do it . . **Glenn Riggs**, radio alumnus of Pittsburgh's KDKA, was the third man in the election team at WPIX. Others were **John Tillman** and **Kevin Kennedy** . . . WNTA Radio will have a "Sunday Spectacular" (13), devoting nine hours to the music conducted by the late Dimitri Mitropoulos . . **Ronald Dawson** having just finished Col feature "Mad Dog Coll," into tonight's (Wed.) "Armstrong Theatre" on CBS-TV and opens next week in off-Broadway "Waters of the Moon" legiter . . . After a couple of cancellations, WOR's longtime radio essayist **Jean Shepherd** is scheduled to air his first tv show on WOR-TV, beginning Nov. 23, 9 to 9:30 p.m. . . Mutual Broadcasting launches 13th season of Oklahoma City Symphony broadcasts Nov. 13.

IN CHICAGO .

Red Skelton taped one of his upcoming CBS-TV stanzas at the Johnson's Wax plant in Racine, Wisc., on the occasion of the sponsor's 75th anni . . . WBBM-TV newscaster **Fahey Flynn** elected prez of Chicago Unlimited . . . "International Cafe," now in syndication, went back on WGN-TV last week with **Rudy Orisek** as host . . . WBBM is having labor (union) pains over the recent firing of news writer **Mel Bloom** . . **John Doremus**, the WMAQ deejay tapped to assist **Irv Kupcinet** as emcee of the Sun-Times Harvest Moon Festival Nov. 19 . . . WNBQ has launched a Sunday afternoon series, "Artists' Showcase," which will present youthful musical talent from this locale in the longhair fields . . **Margot Richter**, secretary for WGN-TV directors, back from her leave of absence in Europe, where she chaperoned **Brigid Bazlen** during the shooting of "King of Kings" . . **Gerry Popper** left WBBM sales promo for a post at N. W. Ayer ad agency . . **Norm Ross will** be toastmaster at the 115th annual Feast of the Haggis, Nov. 26 . . . WGN-TV staging a two-hour women's spec this Friday (11) for the RCA "Color Day" promo. **Virginia Gale** will be hostess . . . State Rep. Harry H. Semrow (Dem.-Chicago) granted license to operate WNMP, Evanston. He purchased the station recently from the Angus Pfaff estate . . . WGN-TV sold two-thirds of election night coverage to Florsheim Shoes and Allstate Lumber.

IN LONDON

Anthony Finigan, who went to Ulster Television from ABC-TV **as** program director for six months, accepts a permanent appointment . . . **Simone Signoret** is the face with **John Freeman** in BBC-TV's "Face To Face" Sunday (13) . . . Associated British Cinemas, which used ABC-TV for a summer come-to-the-cinema campaign, plans to repeat the drive over the Christmas and New Year period . . . **Christopher Serpell**, formerly BBC's correspondent in Washington and Rome, becomes foreign news editor of BBC Television News, while **A. C. Fletcher** handles home news . . . Ulster Television celebrated its first anni Oct. 31 . . . **John Mansfield** joins Tyne Tees TV as continuity scriptwriter, replacing **Ted Ryland** . . Associated TeleVision lines up a program on tourism for Dec. 28 airing . . . BBC-TV's **Denis Mitchell** now in Chicago shooting a documentary on the city in cahoots with American Broadcasting Co., for airing here early next year and also skedded for U. S. transmission . . . BBC has no plans to revive "Take It From Here," longest-running light radio show (12 years), while the "Goon Show" is likewise being dropped.

IN BOSTON . .

Jim Backus coming in for press party on "Hot Off The Wire," carried on WBZ-TV Thursdays at 7 p.m., with H. P. Hood, sponsoring program, and **Joe Ryan**, WBZ-TV press chief hosting tv writers Nov. 22 . . . **James E. Allen**, WBZ-TV general manager, speeching at PTA groups around the state . . . WBZ-TV stopped traffic on downtown Boston's busiest corner, Winter and Washington, with a "See Yourself on TV" display in Gilchrist's dept. store window for station client, Ironwear . . . **Richard Cannon** from UPI news operation in Minneapolis KSTP-TV, to WBZ-TV as a news editor . . . WNAC-TV putting on "Harvest Film Festival" promo in which **Phyl Doherty**, station pubad head, is sending autumn fruits, with a different item daily to press-advr.-promo-rep people. Station is running two features every Saturday p.m. from 1 to 5, two every Sunday from 12 to 2 p.m. and another double header on Wednesdays from 6:30 to 8:30 p.m. . . . First showing on any tv station in U. S. of an exclusive interview with Red China Premier Chou En-Lai will be shown on Channel 2, Sunday (13) and NET net. Immediately after the interview WGBH-TV is producing an hour long followup program for national distribution with the Chou interview . . . WGBH-TV introed "The Ragtime Era," Thursdays at 8:30 p.m., repeated Sundays at 5 p.m., with a novel promo of delivery of German boiled dinner to tv reviewers during pre-showing of program on monitors just for the Hub writers.

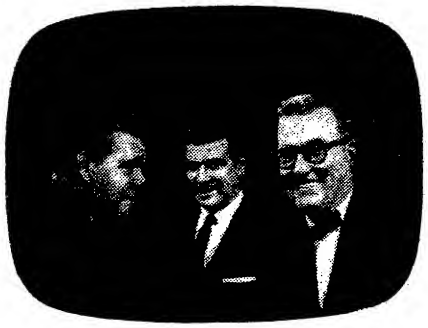
IN PHILADELPHIA . .

Vince Lee, of WFIL, will do the narration for the Philadelphia Orchestra's performance of Bela Bartok's one-act opera "Bluebeard's Castle" (18, 19) . . . **Drew Pearson** is the speaker at the TRAC luncheon, at the Barclay (9) . . . WIP deejay Dan Curtis named chairman of the 1960 UNICEF drive for New Jersey's Delaware County . . . A staff of 135 persons, news personnel and correspondents has been gathered under the supervision of WRCV news director **Ernie Leiss** to make up station's combined radio and tv election coverage. According to station

(Continued on page 48)

why 125 million people watch NBC every week

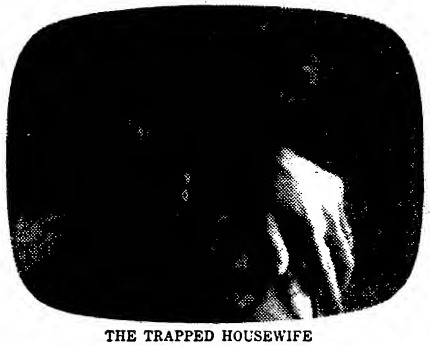
"The Great Debate" was carried identically on all three television networks. More people watched on NBC than on any other network . . . just as more people watched the conventions on NBC than on any other network . . . just as more people *regularly* watch the news on NBC than on any other network. But NBC TELEVISION is many things for the American people. Turn this page for 25 more reasons why NBC reaches 9 out of 10 television homes again and again each week.



THE DAVE GARROWAY TODAY SHOW

DAVE'S PLACE

PERRY COMO



THE TRAPPED HOUSEWIFE

MACBETH

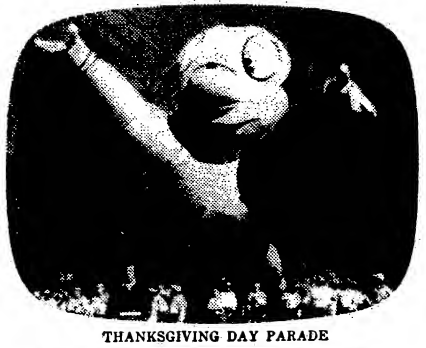
BORN A GIANT

OMNIBUS

THOSE RAGTIME YEARS

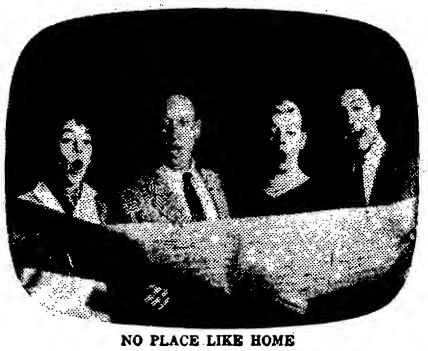
SOMETHING SPECIAL

THE RELUCTANT DRAGON

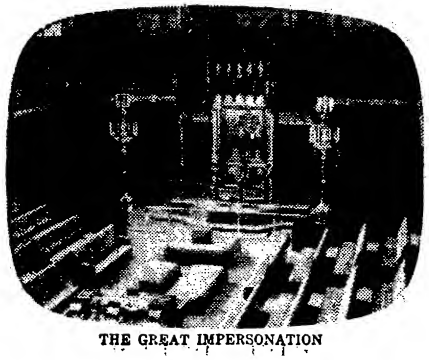


THANKSGIVING DAY PARADE

STORY OF A FAMILY



NO PLACE LIKE HOME



THE GREAT IMPERSONATION

THE MUSIC OF ROMANCE

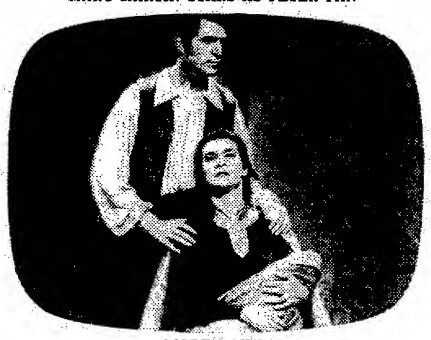
THE WORKING MOTHER

THE SAME VITALITY...

NBC TELEVISION provides substantially more hours of program service than any other network, from "The Dave Garroway Today Show" in the morning to "The Jack Paar Show" at night. And the same vitality which has won NBC its clear and decisive leadership in News and Public Affairs audiences characterizes this

MARY MARTIN STARS AS PETER PAN

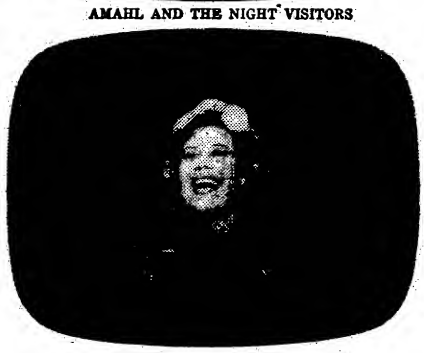
'TWAS THE NIGHT BEFORE CHRISTMAS



GOLDEN CHILD

AMAHL AND THE NIGHT VISITORS

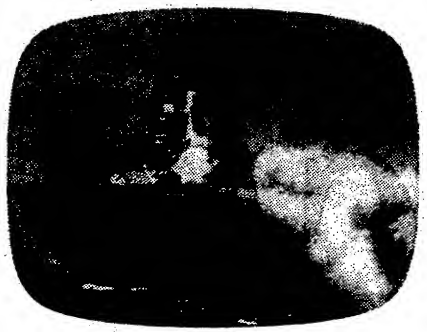
THE COMING OF CHRIST



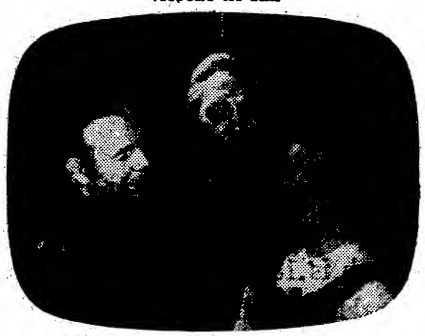
CHRISTMAS AROUND THE WORLD

season's wealth of NBC entertainment programming. Summarized on these pages are programs that set the standards of quality for all of television. Note them well. In combination with the rest of the NBC TELEVISION schedule, this wide-ranging variety of programs helps to show you why 125 million people watch NBC every week.

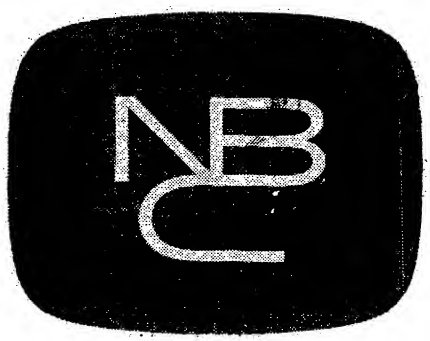
NBC TELEVISION NETWORK



VICTORY AT SEA



THE NBC OPERA COMPANY – DESERET



THE JACK PAAR SHOW

"THE DAVE GARROWAY TODAY SHOW"—the start of NBC's full service day. Monday-Friday, 7:00 to 9:00 A.M.

"THE TRAPPED HOUSEWIFE" A vital program for women, based on case histories and taped interviews. On the "Purex Special For Women." Thursday, Nov. 10, 4:00 to 5:00 P.M.

"OMNIBUS" "He Shall Have Power," a searching examination of the American Presidency. Alistair Cooke is host. Sunday, Nov. 13, 5:00 to 6:00 P.M.

"THE RELUCTANT DRAGON"—on the "Shirley Temple Show." Starring Shirley Temple and John Raitt. In Color. Sunday, Nov. 13, 7:00 to 8:00 P.M.

"STORY OF A FAMILY" The dramatic effects of war, depression and technological change upon three generations. Narrator: Jane Wyatt. Monday, Nov. 14, 7:30 to 8:30 P.M.

"THE GREAT IMPERSONATION" E. Phillips Oppenheim's classic thriller, on the "Dow Hour of Great Mysteries." Tuesday, Nov. 15, 10:00 to 11:00 P.M.

"DAVE'S PLACE" Dave Garroway roams at large over all of NBC—with Cliff Norton, Sid Gould, Bernie West, Al Kelly, introducing Alfred Greenbaum and guest star Julie London. Friday, Nov. 18, 9:00 to 10:00 P.M.

"MACBETH" Starring Maurice Evans and Judith Anderson. On the "Hallmark Hall of Fame." In Color. Sunday, Nov. 20, 6:00 to 8:00 P.M.

"THOSE RAGTIME YEARS" The rise of a uniquely American kind of music. A "Project 20" event starring Hoagy Carmichael. Tuesday, Nov. 22, 10:00 to 11:00 P.M.

"THANKSGIVING DAY PARADE" In Color. Thursday, Nov. 24, 11:00 A.M. to 12:00 Noon.

"NO PLACE LIKE HOME" Starring Jose Ferrer, Rosemary Clooney, Dick Van Dyke and Carol Burnett in a light-hearted musical revue. In Color. Thursday, Nov. 24, 5:30 to 6:30 P.M.

"THE MUSIC OF ROMANCE" Drama and music from the life of Tchaikovsky. Your hostess, Jane Powell. Starring Farley Granger, Johnny Desmond, Jacques D'Amboise, Grant Johannesen, Michael Rabin, Lupe Serrano, and special guest Helen Hayes. On the "Bell Telephone Hour." In Color. Friday, Nov. 25, 9:00 to 10:00 P.M.

PERRY COMO stars and Bob Hope and Anne Bancroft guest star on "Perry Como's Kraft Music Hall." In Color. Wednesday, Nov. 30, 9:00 to 10:00 P.M.

"BORN A GIANT" The early years of Andrew Jackson. Starring William Travers, Barbara Rush, special guests Farley Granger, Walter Matthau, also starring Robert Redford and John Colicos, on Equitable's "Our American Heritage." Friday, Dec. 2, 9:00 to 10:00 P.M.

"SOMETHING SPECIAL" —under the auspices of the American Child Guidance Foundation—starring Janet Blair, Carol Channing, Nat King Cole, Arlene Francis, Tennessee Ernie Ford, Dave Garroway, Sam Levenson, Art Linkletter, Garry Moore, Jane Wyatt, and Robert Young. Sunday, Dec. 4, 10:00 to 11:00 P.M.

"THE WORKING MOTHER" —covering a fundamental problem affecting many women today. On the "Purex Special For Women." Thursday, Dec. 8, 4:00 to 5:00 P.M.

MARY MARTIN STARS AS "PETER PAN" and Cyril Ritchard is Captain Hook in a new production of the immortal fantasy, originally staged, choreographed and adapted by Jerome Robbins. Entire production directed by Vincent J. Donehue. In Color. Thursday, Dec. 8, 7:30 to 9:30 P.M.

"GOLDEN CHILD" An original Christmas opera set in the American West. Starring Patricia Neway, Brenda Lewis, Stephen Douglass and guest star Jerome Hines on the "Hallmark Hall of Fame." In Color. Friday, Dec. 16, 8:30 to 10:00 P.M.

"THE COMING OF CHRIST" The life of Christ based on the world's great religious art. A "Project 20" event. In Color. Wednesday, Dec. 21, 8:30 to 9:00 P.M.

"'TWAS THE NIGHT BEFORE CHRISTMAS" on the "Bell Telephone Hour." Starring Risë Stevens, John Raitt, American Ballet Theatre, the Columbus Boychoir. Your hostess, Maureen O'Hara. In Color. Friday, Dec. 23, 9:00 to 10:00 P.M.

"AMAHL AND THE NIGHT VISITORS" Menotti's beloved Christmas opera, by the NBC Opera Company. Sunday, Dec. 25, 4:00 to 5:00 P.M.

"CHRISTMAS AROUND THE WORLD" with the inimitable Dinah. On "The Dinah Shore Chevy Show." In Color. Sunday, Dec. 25, 9:00 to 10:00 P.M.

"VICTORY AT SEA" Dramatic "Project 20" presentation—from the famous series. Thursday, Dec. 29, 9:30 to 11:00 P.M.

THE NBC OPERA COMPANY'S world premiere performance of Leonard Kastle's "Deseret," with Kenneth Smith, Judith Raskin, John Alexander and Rosemary Kuhlmann. In Color. Sunday, Jan. 1, 3:00 to 5:00 P.M.

"THE JACK PAAR SHOW" Today's most talked-about TV personality completes NBC's full service day. Monday through Friday, 11:15 P.M. to 1:00 A.M.

WMAQ IS FIRST IN CHICAGO!

...reaching more homes per average quarter-hour each weekday, 6:00 a.m.-6:00 p.m., than any other Chicago station! The WMAQ daytime reach is 13% greater than the second station's and 16% greater than the third station's. In Chicago, the "Sound Of The Sixties" is the favorite sound of adult listeners, delivering a bigger buying audience for more advertisers.

WMAQ•NBC Owned•670 in Chicago•Sold by NBC Spot Sales

SOURCE: CHI. NSI, AUG.-SEPT., 1960

THE TOUGH LUCK OF SUCCESS

Brit. Viewing Habits: BBC Vs. Com'l

London, Nov. 8.

Though the BBC, through its own audience research, reckons that more people viewed its programs than those of the commercial network, it concedes a 60-40 victory to the opposition webs.

According to a statistical breakdown for July to September, BBC's survey calculates that 24,000,000 people viewed its programs on an average day, and 20,000,000 caught the ITV shows. However, it's admitted that the duration of BBC viewing tends to be less than that of ITV, and that the audience for the average BBC program was 5,200,000, against the commercial average of 6,050,000.

Breaking the statistics down to viewers with a choice, the survey estimates that "on the typical day" half (19,500,000) viewed BBC and half the commercial outlet, while nearly 13,000,000 tuned to both channels. BBC claims about 80 minutes viewing time daily, while commercial programs collared two hours. That, in turn, is broken down to mean that viewers with a choice devoted 60% of all viewing time in favor of the commercial programs, and 40% to the BBC.

In the field of sound broadcasting, in which BBC still has a monopoly, the average daily audience rose from 23,400,000 in April to June, to 23,700,000 in the third quarter. Average amount of listening time now amounts to about one hour per day per head of the population, three-quarters of which takes place before 6 p.m.

Figures for the July-September period subsequently published by Television Audience Measurement Ltd. and covering commercial tv give 65% as the proportion of the time spent viewing commercial tv in homes equipped to receive same and BBC-TV transmissions. This compares with 67% during the immediately preceding quarter and with 72% for the July-September period in 1959, according to TAM.

Gulf Oil's Unique Deal for NBC's Hot-Off-the-Griddle News Specials

Gulf Oil is now on the threshold of signing that contract to buy news programs of moment from NBC-TV. A unique "open end" affair, the bankroller will be buying from NBC News any special journalistic reports that the web does in the remainder of the '60-'61 season, and Gulf has already given reason to expect that, if the concept proves satisfactory, it'll continue into next season.

Frank McGee will serve as host for the do-'em-when-they're-hot "NBC Special News Reports." At the time the network made its first recommendations to Gulf (two months ago) during a visit by Bob Kintner and a group of network salesmen and newsmen to Gulf's Pittsburgh headquarters), the oil company was asked to lay aside $1,200,000 as a maximum annual outlay.

The network will cover the events for Gulf as they arise. (Some may be hours, most are expected to be half-hours. They could fall within an hour or a day of each other or they could be weeks apart, and they may go before dark or in prime time. NBC will decide what steps to take as the news happens, and, on this basis, Gulf will have no say in what it buys or doesn't buy, because it is committing to buy what ever NBC figures is important enough to go on the air.

The $1,200,000 (not all of it will necessarily be consumed) goes to cover only the time charges for the "Specials." NBC will pay production costs, on the theory that it will still have to air news events whether they're sponsored or not. This way there's a guarantee of

Continued on 47)

McGee's Shell Shock

NBC commentator Frank McGee had to turn down the Sunday night news stanza on WNBC-TV, N.Y., because Shell Oil is the sponsor. He's just been appointed by the parent NBC network as host for a series of Gulf Oil news specials.

It's understood WNBC newsman Gabe Pressman will fill the local Sabbath slot, emptied with the departure of Ken Banghart, who first quit and then came up with a post at WCBS Radio, N.Y.

There's a Crack In CBS' 'Bells'

Although already in production on "Oh Those Bells," the Weire Bros. half-hour slapstick comedy series, CBS-TV is nonetheless yanking the show from the schedule. Series had been slated to kick off Sunday (13) in the 6-6:30 period, but failing to find a sponsor, CBS shelved the show and substituted "selected" reruns of "I Love Lucy."

"Bells" had already been kicked around somewhat; it was originally scheduled for Mondays at 7:30, but there were no takers, primarily because of the high price, somewhere in the vicinity of $55,000 per half-hour. Then CBS moved in to Sundays at 6, figuring on a 26 firstrun and 26 repeat pattern to lower the costs.

But as airtime approached and

Continued on page 47)

Thomas & White Form Merit Prod., Set 2 TV Series

Hollywood, Nov. 8.

Two experienced picture producers, Bill Thomas and Sam White, have formed Merit Productions for the packaging of television shows. Slated for early piloting are "Ski Patrol" and "Man From the Police Gazette." Two networks, ABC and NBC, have incepted negotiations for airing the two shows next season.

On the company's future schedule is also a 90-minute spec, "Barnum and Tom Thumb." They are hopeful of landing Jackie Gleason for the role of the great showman.

Files of the National Ski Patrol, a rescue unit operating in the snow countries, and the Police Gazette will be made available to the producers. Most of the action in the Gazette series will take place in Chicago based on actual incidents covered in graphic detail by the magazine. Locale of the ski series will be at Squaw Valley, scene of the winter Olympics. Because of the gay colored uniforms worn by the patrol it will be shot in color.

Thomas and his producing partner, the late Bill Pine ("the two Bills") made 74 feature pictures for Paramount and UA. White was long time producer at Columbia and other studios and in tv was associate producer of "Perry Mason" and created the still-due series, "Oh, Those Bells." Earlier he produced th "Flicka" series.

Selling agents for Merit will be GAC.

CONFLICTS POSING MAJOR PROBLEM

Growth of some Hollywood telefilm production houses into "major" status, along with the greater-than-ever ratio of telepix-to-live on the networks, has caused an unprecedented situation wherein some of the majors find themselves producing competing shows.

Time was when an ad agency, repping different clients, would incur some raised eyebrows when he happened to be represented with two different shows in the same timeslot. By now, that's commonplace. But this season is the first time this has happened on the production end, with the same company turning out competing programs for the same timeslot.

It's happened this year to four of the Hollywood outfits, Four Star, Revue, Screen Gems and Desilu, and the conflicts occur four nights of the week. Moreover, in two instances it's a dual-competitive situation, with one hour-long show in direct competition with two half-hours from the same shop.

That latter example is Four Star's situation on Friday night at 10-11. On NBC, it has "Michael Shayne" spanning the full hour. Directly opposite, on ABC, are two Four Star entries, Robert Taylor's "The Detectives" at 10 and "The Law and Mr. Jones" at 10:30. Another Four Star situation occurs Tuesdays at 9, when its Tom Ewell show on CBS meets head-on with "Stagecoach West" on ABC.

Revue has the other three-way situation, on Saturdays at 8:30-9:30, when its CBS-TV "Checkmate" competes directly with "The Tall Man" and "The Deputy" on NBC. Screen Gems is in the act Friday night, with "The Flintstones" on ABC running directly against the first half of the hour-long "Route 66" on CBS. Desilu gets the problem on Thursdays, when the Ann Sothern show (a 50-50 ownership split between Miss Sothern and Desilu) runs opposite the first half of "The Untouchables."

Unusual situation does not raise as many ethical problems as it does economic. In most instances, the shows involved are coproduction deals, with the production of each segment in separate hands under the same studio roof. In the case of Screen Gems, for example, "Flintstones" is a Hanna-Barbera show released via SG, while "66" is a Herbert B. Leonard production shot completely on location. Screen Gems exercises little creative control over either show.

Similarly, the "Untouchables" production setup is all staffed by Desilu, but Miss Sothern controls her own creative staff. In the case of Revue, "Checkmate" is wned primarily by Jack Benny's J&M Productions, with Revue coproducing and furnishing facilities. "Tall Man" is a Revue-Nat Holt partnership; "Deputy" is Revue-Henry Fonda. In the case of Four Star, "Shayne" is a house show, but the Taylor show is in partnership with Levy-Gardner-Laven and Taylor and "Mr. Jones" a partnership with Sy Gomberg and James Whitmore.

Problem is really that in today's competitive market, the same company's shows are liable to kill each other off. And Hollywood, with all its knack for solving problems, hasn't found an answer for that one yet.

Brit. Election Special

London, Nov. 8.

Commercial tv, same like BBC-TV, is opening up at 6:30 a.m. local time tomorrow (Wed.) for a "special" on the U.S. election. Program, mounted by Independent Television News, is skedded for two hours.

Plans include keeping open a direct line to New York for comment by Keith Kyle, making a phone call to Moscow for a report from CBS correspondent Marvin Kalb, and a similar sound transmission from Paris.

Nixon's Provocative TV Format In 4-Hour ABC Matinee Telethon

Sporting Gesture

Chicago, Nov. 8.

WBBM-TV performed an unusual public service for Windy City sports buffs last Sunday (8) by aiding the local pro football team in scouting the habits of two upcoming opponents. Station availed its main studio to the Chicago Bears for use as a classroom on a day when the team had no game scheduled and CBS-TV was carrying the Baltimore Colts-Green Bay Packers grid match.

The boys might have watched it anywhere else, but the local CBS studio was preferable because it could contain the entire team and because it's equipped with several large-screen monitors. Chief coach George Halas also wanted to be sure of optimum tv reception.

Gesture undoubtedly helped to make cozier WBBM-TV's new-found relationship with the Bears.

NBC Fri. Revamp Finalized; CBS To Get 'Westerner'?

NBC-TV has completed the revamp of its Friday night schedule. Nanette Fabray's situation comedy, which Westinghouse bought some time ago, moves into Friday night 8:30 half-hour on Jan. 6, replacing "The Westerner."

Four Star's "Westerner" is far from dead, though. CBS is reportedly negotiating with the producer to use it in the current "Mr. Garlund" slot, Fridays at 9:30 p.m.

Presence of the Fabray telefilm series in the NBC-TV Friday night lineup gives the network a solid 90-minute block of comedy shows, because on Jan. 13, a week after Miss Fabray kicks off for Westinghouse, NBC will install "Happy" at 7:30 p.m. and "One Happy Family" at 8 p.m. Latter two stanzas w picked last week to replace Screen Gems' "Dan Raven" hour-long action-adventure strip after a 13-week ride by latter.

At 9 p.m. Fridays on NBC-TV "Bell Telephone Hour" will continue in its alternate-week 60-minute slotting, and this week, after long negotiation, Mitch Miller's "Singalong" was chosen to go definitely into the matching hour.

"Michael Shayne" stays from 10 to 11 p.m.

BOB HOPE SET FOR LIFE MAG SPECIAL

Bob Hope will front "25 Years of Life," the $500,000 spectacular Life mag will underwrite early next year on NBC-TV. It's understood that the comedian wanted originally to do it from the Coast, and that delayed somewhat his signing.

Life, Young & Rubicam, however, wanted it from New York, where the magazine headquarters. It'll be a 90-minute stanza, beginning at 9:30, on March 2, a Thursday night.

Murrow Misses Elections

A mild case of pneumonia knocked Ed Murrow out of the CBS-TV election coverage last night (Tues.) first such major election the commentator has missed in many years. Murrow cancelled out of last Friday's (4) "Presidential Countdown" show, complaining of feeling poorly, and the pneumonia set in over the weekend.

The Dems and the GOP gave all three networks a bigger headache than usual the day before elections in their competitive rush to get in the last word. It created for ABC-TV, CBS-TV and in some measure for NBC-TV one technical problem after another.

On Saturday (5), the Republicans, certified check in hand, decided in mid-afternoon to stage on ABC-TV (where the time is least expensive during the daylight hours) a four-hour "Dial Dick Nixon Telethon" on Monday (7) between 2 and 6 p.m. It was a three-point origination, with vice-president Nixon in Detroit, Lodge in Boston and some stars for Nixon in N.Y.

It's estimated that the 11th hour tv splurge cost the two political candidates some $600,000, with the four-hour Nixon telethon accounting for about half that amount.

For the record, the Nixon matinee spread is significant, in terms of major candidate's embracing of the medium in the future, or it's generally agreed that it emerged as perhaps the most provocative format to date in terms of a candidate "finding himself" on tv. In contrast to his encounters with Kennedy via the debate technique, Nixon's naturalness unquestionably helped foster a viewer respect for his ability to handle himself.

On Monday (7) morning, after delaying a decision for several hours, the Democrats ordered a half-hour from 6 to 6:30 p.m. on Monday, directly after Nixon. Then they ordered 15 minutes, from 6:15 to 6:30 on CBS, and 15 minutes from 6:45 to 7 on NBC, latter to be taped.

Kennedy wanted to talk from Manchester, N.H., after Nixon spoke from Detroit, but lines from WMUR-TV couldn't clear lines through to Boston for a national feed. So Kennedy at 2 p.m. made plans reluctantly to cut short his New Hampshire swing and return to Boston.

Under these circumstances, Kennedy would have had to move into the Boston WHDH studio at 6 leaving Republican Lodge one-minute-30 seconds to vacate. Since CBS was to move in at 6:30, a jurisdictional problem was created

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WB Reruns For ABC Late Night

ABC-TV has decided to make use of reruns of the Warner Bros. telefilm series next season. After considering the idea for several months, the network will go ahead in '61-'62 and fill either the 11 to midnight or 11:15 p.m. to 12:15 a.m. Monday through Friday with reruns of its large supply of Warner product, all of which has appeared —or is appearing—on ABC-TV.

Exact shows to be used in the latenight slot, opposite the early portion of NBC-TV's Jack Paar, have not be chosen, but ABC-TV and Warners are said to have dickered rerun prices on all available product.

Network has also laid out feelers to its affiliates, and evidently has seen enough interest indicated to make plans to go ahead.

Roy Danish to TIO

Roy Danish, onetime exec Mutual Broadcasting in the days of the Tom O'Neill management and later a veepee for Marschalk & Pratt agency, has become assistant director of the Television Information Office. He is No. 2 to director Louis Hausman.

After leaving M&P, a McCann-Erickson subsid, Danish was a partner in Smith, Greenland agency.

where people can vote for all 3, they elect ABC

NETWORK	RATING*	1/2 HR. WINS*
ABC-TV	19.8	26
NET	17.3	4
NET Z	17.1	11

*Source: Nielsen 24 Market TV Report covering all commercially sponsored evening programs, week ending October 30, 1960. Sunday, 6:30-11 PM, Monday—Saturday, 7:30-11 PM.

Where the 3 networks have equal facilities, where the people have a 3-way choice, most homes watch ABC-TV most of the time. The chart on the left nails that proposition down beyond quibble. But it doesn't give you the whole story. For the time in question (week ending October 30) ABC had 26 firsts out of 51 half hour periods, more than the other two combined. Network Y had 14, Network Z, 11. In the nights-of-the-week department, ABC led with 4 out of 7. Network Y took 2, Network Z, 1. On a program basis ABC had the highest rated program and 3 out of the top 5. *It's smart to do business with* **ABC TELEVISION**

THE DEAN MARTIN SHOW
With Frank Sinatra, Dorothy Provine, Don Knotts, David Rose Orch, others
Producer: Jack Donohue
Writer: Herbert Baker
60 Mins., Tues. (1), 10 p.m.
SPEIDEL
NBC-TV, from H'wood (color)
(Norman, Craig & Kummel)

One of these days, both the "Dean Martin Show" with Frank Sinatra and the "Frank Sinatra Show" with Dean Martin are going to hit the point of diminishing returns. Although last Tuesday's (1) spec was smooth and easygoing, it was not dissimilar in format, and in the ping pong of personalities, to several others they have done in tandem. Martin kidded Sinatra about his "broads." Sinatra again needled Martin about his drinking, and both found it necessary to publish the news once more that they're Italian. Their running gags are standing still, and, with all respect to each one's superior salesmanship in song, it's difficult not to resent their conduct as a couple of overweened playboys.

Unlike the classic Jack Benny-Fred Astaire and Bob Hope-Bing Crosby show biz buddyships—both of which based in the personality differences and had enduring entertainment values—the Martin-Sinatra relationship is founded on what they have in common and, for entertainment purposes, is inflexible and limited. In fact, it's beginning to pall.

As a show, the outing last week might have been better off had Sinatra not appeared until the last 10 minutes, to do the sock song medley with Martin that served as the finale. His arrival at the half-hour shut off an excellent piece of business, in which he was being impersonated by the frail comic, Don Knotts, who can look alarmingly like Sinatra when he wants to. Knotts made a very funny routine of drinking himself drunk to the song, "One More for the Road."

Sinatra's arrival, which should have been the high point, turned out to be a letdown, and the program didn't pick up again until the aforementioned finale. Some 10 or 15 minutes were wasted with Martin giving his pal the "This Is Your Life" treatment, a predictable bit which didn't at all come off. The guess-who offstage voices were creaky and old, but of course, they all belonged to gorgeous dames. Included in the segment were some gag clips from old Sinatra pix and a fat plug for the new one he's shooting in Hawaii with Spencer Tracy. He offered one solo number, "Old MacDonald Had a Farm," updated.

Dorothy Provine, abetted by a spirited chorus line, provided a delicious change of pace with a production medley from the Flapper Era, per her current video stint in the "Roaring Twenties," a show which got a big plug, although it's on a competing network. Miss Provine is an attractive, gifted and inspired performer, and her turn was one of the brighter elements in the show.

As for Martin himself, except for that irritating business vis-a-vis Sinatra, he was a goodly host who confined most of his singing to duets with his guests. *Les.*

SPEAK UP
With Mariciarose Shestock
30 Mins.; Sun., 1 p.m.
WRCV-TV, Philadelphia

Tea-time setup, with Marciarose Shestock sitting beside the cups and saucers, gives a spurious flavor to this half-hour interview session. Adlai Stevenson, a coup for the producer, maintained his customary cerebral level but proved an uncomfortable guest and made his hostess over animated. Lensing helped mix the hoped-for cozy effect, by focusing separately on each participant.

While questions were pertinent and gave the feeling of preparation, the former Dem standard-bearer, while probably ad-libbing, kept looking to his left and seemed to be using idiot cards. Here to beat the drums for Sen. Kennedy, Stevenson said a continuation of the New Deal was needed—and in a groping, hesitant but thoughtful manner declared our leadership was not as emphatic as need be.

Even in context his mention of "When I was drafted in 1952" seemed to grate. He didn't consider himself an expert on Russian objectives and suggested we sit down with the Russians instead of "standing up" to Krushchev.

Program would benefit by clearing the table and getting rid of the crockery and providing better direction. *Gagh.*

CUBA: THE BATTLE OF AMERICA
With Dr. Albert Burke, narrator; others
Producer: Ted Yates
Assoc. Producer. Alex Rourke
Director: Arnie Knox
Writer: Dr. Burke
60 Mins.; Tues. (1), 8:30 p.m.
PARTICIPATING
WNEW-TV (tape & film)

N.Y. indie WNEW-TV, in its pubaffairs kick, has found a strong assist in Dr. Albert Burke, a former Yale prof with some broadcasting experience.

The hour essay-documen a on Cuba Tuesday night laid bare an emotion-ladened problem on the doorsteps of the U.S. The show was mainly a lecture, carried by the force, knowledge and articulateness of Dr. Burke. He pulled no punches examining Castro, Communism, poverty, and the role assumed by the U.S. in Cuban eyes, even before Castro's reign.

The outing didn't add up to a nice story. Who needs a Communist Party flourishing in an alliance with Cuban radical reform nationalism? Narrator Burke didn't supply any ready answ. But it appeared that he touched on the real pulse of the Cuban situation and if knowledge is a prerequisite of fruitful action, he did a yeoman's job. What Dr. Burke's point seemed to be wa that the U.S. must identify with and help th impoverished, thereby defeating Communism, not only in Cuba but in other poverty-stricken, rumbling Latin American countries.

Dr. Burke talk was interspersed with me film clips of anti-Castro units training in Florida, an execution in Cuba of former Batista leader, interviews, and a few other items. The film clips didn't match the ardor and clarity of the lecturer.

The Cuban special for the Metropolitan Broadcasting station was the first in a planned series, featuring the former Yale prof. His next one, a half-hour, on Sunday (13) will be on brain warfare.

Dr. Burke, in 1957, when he left Yale became an educational tv consultant for NBC, while he was associate producer for the web's "Survival" series. He received his doctor of philosophy in international relations at U. of Pennsylvania and was director of graduate studies in conservation and resources at Yale from 1951 to 1957. *Horo.*

EXPEDITION SCIENCE
With Norman Ross, others
Producer-writer: David McElroy
Director: Cliff Braun
30 Mins.; Tues., 6 p.m.
RALSTON-PURINA
WBKB, Chicago (tape & film)
(Guild, Bascom & Bonfigli)

With the Norm Ross-David McElroy combo on the assignment, WBKB ought to do all right by the

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OEDIPUS
With Boston U. Stage 5 Players, Elliot Norton host
Producer - Director (WHDH - TV): Matt Connolly Jr.
Executive Producer (Boston U.): Samuel Hirsch
Director (Boston U.): Edward D. Thommen
30 Mins., 6 p.m. Monday
WHDH-TV, Boston (color)

At th arly evening hour when too man unch up the "roll-cartoon" butto and turn the s over to the moppets, Boston's WHDH mbarked on an ambitious eight pla to il Changing role Hero in Drama." This is being d ope tion with the Boston U. Division of Theatre Arts, part of WHDH-TV's Monday-Frida "Dateline Boston" pu educational programs.

First of eight dramas to be presented monthly on "Dateline Boston" consisted of excerpts from Sophocle "Oedi us Re and "Oedipus at Colonus." Though first performed some 2,400 years ago, dramatic scenes still proved deeply moving nd meaningful in the hands of undergrad thesps of Boston U. Ian Brown w s stirring as "Oedipus" in two scenes from the Dudley Fitts-Robert Fitzgerald translation of "Oedipus Rex." James Straley, as Oedipus 20 years later, was effective in the less bombastic death scene from "Oedipus at Colo us." Myrna Casas was llent as Jocaste.

Producer-director Matt Connolly Jr. transferred the staging of the college thesps to the video tube with crisp and sensitive surene. But Connolly and his crew of WHDH-TV pros gave the kudos to the Boston U. youngster, who handled everything from script adaptation through scenic and costume design to staging, make-up and final on-air erformance. Elliot Norton, drama critic of the Boston Daily Record, introd the program ticing the segments together and relating them to continuing theme of overall project in distinguished manner. Norton, who also serves a lecturer in dramatic literature at Boston U., lent authoritativeness and pro critique-narration to the program. The division is a pro theatre school with pro staff and large pool of stude talent. Mating of the Stage group with "Dateline Boston" proved a natural since it was begun last season, when a series of seven original half-hour plays by New England writers were presented.

Switch to the ew theme of changing role of hero in drama for th season's Boston U. series will extend from the early Greek of first presentation to contemporary drama. Next episode, Nov. 28, will be condensed version of medieval play, "Every *Gu*

Foreign TV Reviews

THE STRANGE WORLD OF GURNEY SLADE
With Anthony Newley, Hugh Paddick, Edwin Richfield, Annika Wills, Joy Stewart
Writers: Sid Green, Dick Hills
Producer: Alan Tarrant
30 Mins., Sat. 8:35
Associated TeleVisi from London

Discovered on a vas disused airplane r nway the figure of Gurney Slade nthony Newley, the camera pinpoints him in the distance, slowly racks up on him. Slade ns round to face it and scowls: "Took a long time getti here, didn't you?"

That set the mood of this comedy skein, certainly the m st original effort of its kind on local tv screens since the commercial web experimented with the Goons in its early days. Slade, played by Newley as an endearingly timid character, was always wondering about the difficulties of social behavior. For instance, spied a pretty gal on the ru mused to himself how he would introduce himself without seeming fresh, and the episode ended with them dancing in the o naking banal talk.

Then Slade dered about marriage. Most wed the girl who was handy their ideal. So he persuaded a sband to desert his wife, and go hunting th perfect wife. Which landed him in the arms of the police.

Scripters Sid Green and Dick Hills kept the whole thing from topping into whimsy. But it owed a great deal to the quiet, slightly sombre, appeal of the star. Newley, with a hefty disk following, didn't sing a note in this. But he proved himself a fine clown, pathos jostling with terior high spirits to make a potent mixture.

Producer Alan Tarrant directed wittily, and so long as it can maintain its delicate balance, Gurney Slade might haunt the screen for quite a while. *Otta.*

CHINA AND THE WORLD
With Chou En-Lai, Felix Greene, Richard Haarris, C. Venkatachar, Roderick MacFarquhar, Joseph C. Harsch
Producer: Derek Holyroyde
60 Mins., Thurs., 10:15 p.m.
BBC-TV, from London

Chief reason for this discussion rogram was the acquisition by C-TV of an interviewing scoop. Writer Felix Greene was granted a session with Chinese Premier Chou En-Lai in Peki. Questions were submitted in advance, and the answers read by Chou from prepared typescript. A condition for showing the film, which is controlled by the Peking Government, was that it should be run without alteration cuts. Chou's responses were simultaneously translated on th sound-track, and the film ran for close to 30 minutes.

In general, nothing novel

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Tele Follow-Up Comment

Dinah Shore Show

Color-filmed in Spain and Portugal a few months ago, last Su day's (6) Dinah Shor NBC-TV li som standout Liberian performers and the striking backgrounds of various Spanish and Portugal cities. It was an excellent p lay of music, dance and log with Miss Shore main ai the continuity via her pleasing vocals, keyed to the rious locales, d her explanatory commen

Spanish segment of was highlighted by superb fla co dance exhibitions by he veteran Vincente Escudero in Madrid and by young Pacho De Rondo and his troupe in Granada. Also featured was one operatic solo by local tenor, Alfonso de la Morena who belted an aria from "Aida." The switch to Portugal for the second half-hour was equally interesting with its closeup of a fishing village and some colorful local dancing. In Lisbon, Deolinda Rodriguez was excellent in her delivery of a "fado" torch song.

This hour, which was in similar groove to the show's recent us of South Sea island film cli was another imaginative change-of-pace conception, which revents this series from becoming just other musical offering. *Herm.*

Ed Sullivan Show

Ed Sullivan's second "America" remote-taped segment, an entertainment's-eye view of Chic go, played at times like an obit of what the Windy City once was as a show biz centre. It wasn't completely intentional—Sullivan is stressing the historical angle in all his remotes—but his nostalgic bit in front of the Blackhawk served to remind vividly that Chi ain't the town it once was.

Nonetheless, there were sufficient Chi alumni of old and recent vintage to make this Sullivan outing a whale of a variety show. It wasn't altogether isfactory as a sightseeing tour of Chi—Sullivan missed Michigan Ave., Lake Shore Drive, the illuminated Wrigley Bldg., etc. But it was a show jam packed with good entertainment.

There w Benny Goodman and the quintet at peak form in union show at Hull Hous a later Benny with the Chicago Fine Arts Quartet at the Art Institute for the highbrow stuff. There w the turn-of-the-century street inside the Museum of Science & Industry as a backdrop for Dolores Gray. There were a couple of campus remotes: Charlton Heston from alma mater Northwestern, citing Carl Sandburg's "Chicag and Bob Newhart at Loyol giving out with his school for bus drivers bit. At a finale, there was ex-Chicagoan Edgar Bergen, als working out of Hull House. And in between, Mahalia Jacks sang pel in a church on the South Side, and Sullivan's cameras vent int the Empire Room of the Palmer House for a pickup of a Danish vocal trio working the room.

Sullivan got a pile of entertainment value into the our, bit more of the feel of the ci itself would hav been in order. *Chan.*

Close-Up

"Bell & Howell's Close-Up" performed a definite service last Thursday (3) on ABC-TV, but except for the last five or six minutes it was a lacklustre service. Topic of the 10:30-11 pubaffairs stanza was voter apathy to local and state referendum issue. In Bangor, Me., a small voter turnout defeated an important school proposition; in Dearborn Township, Mich., voters twice rejected a minute tax increase to support an idle $3,000,000 school; in the State of Kentucky, all but one voter interviewed were ignorant of a proposition to alter the state constitution, which the governor considered gent and unmalleable.

But the point was made in the firts three minutes and worked to a farethewell in the next 20. ABC-TV had a good case, yet didn't seem to know what to do with it. The ature of the interviewing on this ABC-TV series has been rather poor right from the first show on bigotry a few weeks ago. The grass-roots machinations of the Kentucky Governor, captured on ABC film, were stagey, a fault perhaps of an ABC crew too anxious to show a politician in action. Even talking to a handful of people, with a lavalier mike around his neck, and his arms around them, Gov. Bert Combs sounded like an orat

After what seemed an unending supply of dull talks with students, newspaper editors, te officials (ABC used them senselessly), producer-interv im Seco dari, who didn't seem to be present in the previous inte showed up on a Kentucky street to ques passersbys about the propo to change the state consti He got a lot of interesting and compelling mileage out of his few minutes. It's shame, that as producer, he didn't mileage out of the

John Daly's whereas rest of filmed was ordinary.

American Musical Theatre

A nostalgic half-hour that undoubtedly revived pleasant memories for older was the Gershwin program ired Sat. (5) WCBS-TV's "American Musical Theatre." Vocalist Susan Johnson sang a number of th composer's standard and producer Vinton Freedley contributed som delightful nce.

Interviewed by host Jim Morske, Freedley explained the function of roducer in preparing a musical for Broadway. He also touched on his early experience in playing th banjo, ong other instruments, which found a rapt studio audience in a group of New York City high school students who attend these weekly telecasts.

In keeping with the sentimental format was the presentation of a birthday cake to Freedley by a girl student. The roducer, who presented a number of Gershwin musicals in bygone years, also recalled the pit band of "Girl Crazy" had such musicians as Benny Goodman, Gene Krupa, Red Nichols and Jack Teagarden. "Wouldn't it be nice if we could afford them now?" he commented.

On th whole this was one of the better "American Musical Theatre" ssions. Musical arranger Irwin Kostal batoned the CBS orchestra with finesse while Neal Finn's brisk direction of the layout was a decided asset. Show, incidentally, is presented by the WCBS-TV Public Affairs Dept. in cooperation with the New York C Board of Educati *Gilb.*

The Twentieth Century

"The Twentieth Centu CBS-TV's Sunday-at-6:30 show (6), went back in time for a recap of the White House and the Presidents who have holed up there. It was lively, although sketchy, histor lesson that brought the importance of the job and the majesty of the digs into full perspective. The timing of the show s especially good since the selection of a new tenant was to be held two days later.

With the clever manipulation of prints, paintings and photographs, the White House story came across with pictorial savvy. In the narrator's slot, Walter Cronkite was supplied with a brisk and bright script that worked its way speedily to th Eisenhow move-in.

One of the program's most important assets was the original music score penned by Tom Glazer. He captured the spirit of the times with melodies that excellently complemented the narration and matching pictorial showcase. It was an Americana medley that brought added eaning to the chronicle. Alfredo Antonini's orch interpretation of the score was tops. *Gros.*

Play Of The Week

Being Saroyanesque can be a b re—certainly dramatically and, depending on how a viewer inclined to view life, perhaps even philosophically. WNTA-TV, N.Y., this week is presenting on "Play of the Week" two works by William Saroyan, "Once Around the Block" and "My Heart's in the Highlands." When compared to other tv programs and this is true of the entire "Play of the Week" series the Saroya plays had something to but in have said it less well,

(Continued on page 45)

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. SURVEY DATES. AUGUST 4-10, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	KENS	34.7
2.	**77 Sunset Strip** (Fri. 8:00-9:00)	KONO	33.5
3.	**Esther Williams** (Mon. 9:00-10:00)	WOAI	32.5
4.	**Untouchables** (Thurs. 8:30-9:30)	KONO	29.5
5.	**Hawaiian Eye** (Wed. 9:00-10:00)	KONO	26.8
6.	**Detectives** (Fri. 9:00-9:30)	KONO	26.7
6.	**Alcoa Presents** (Tues. 9:00-9:30)	KONO	26.7
7.	**Real McCoys** (Thurs. 7:30-8:00)	KONO	26.4
8.	**Have Gun, Will Travel** (Sat. 8:30-9)	KENS	25.7
8.	**Rifleman** (Tues. 8:00-8:30)	KONO	25.7

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Johnny Midnight** (Tues. 9:30)	KONO	MCA	21.7	53.3
2.	**Death Valley Days** (Sat. 9:30)	KENS	U.S. Borax	21.3	49.2
3.	**Huckleberry Hound** (Thurs. 6:00)	KONO	Screen Gems	21.0	52.1
4.	**Manhunt** (Thurs. 9:30)	WOAI	Screen Gems	19.3	43.6
5.	**Popeye** (Mon.-Fri. 5:00)	KENS	UAA	18.6	57.8
6.	**Quick Draw McGraw** (Mon. 6:00)	KONO	Screen Gems	16.0	47.1
6.	**Whirlybirds** (Sat. 6:00)	WOAI	CBS	16.0	66.7
7.	**U.S. Marshal** (Thurs. 9:30)	KONO	NTA	15.3	34.5
8.	**Science Fiction** (Fri. 6:30)	KONO	Ziv-UA	14.0	42.8
9.	**Border Patrol** (Fri. 7:00)	KONO	CBS	13.7	46.8

PROGRAM	STA.	AV. RTG.
Decoy	WOAI	10.0
Wrestling	KONO	13.3
World At Large	WOAI	16.7
Comment; Newsreel	WOAI	9.3
U.S. Marshal	KONO	15.3
Family Movietime	WOAI	7.5
World At Large	WOAI	14.0
Comment; Newsreel	WOAI	10.7
Amateur Hour	KONO	7.3
Manhunt	WOAI	19.3
Rawhide	KENS	12.0
Rawhide	KENS	10.4

PORTLAND—MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTW. SURVEY DATES. AUGUST 4-10, 1960.

1.	**Wagon Train** (Wed. 7:30-8:30)	WCSH	41.5
2.	**Esther Williams** (Mon. 10:00-11:00)	WCSH	40.3
3.	**Price Is Right** (Wed. 8:30-9:00)	WCSH	38.4
4.	**Gunsmoke** (Sat. 10:00-10:30)	WGAN	35.4
5.	**Perry Mason** (Sat. 7:30-8:30)	WGAN	31.5
6.	**I've Got A Secret** (Wed. 9:30-10:00)	WGAN	30.7
7.	**Have Gun, Will Travel** (Sat. 9:30-10)	WGAN	30.4
8.	**Peter Gunn** (Mon. 9:00-9:30)	WCSH	28.0
9.	**Alcoa Theatre** (Mon. 9:30-10:00)	WCSH	25.7
10.	**Millionaire** (Wed. 9:00-9:30)	WGAN	24.7

1.	**San Francisco Beat** (Fri. 9:00)	WCSH	CBS	21.3	41.5
2.	**U.S. Marshal** (Sat. 10:30)	WGAN	NTA	19.3	64.3
3.	**Brave Stallion** (Wed. 7:00)	WCSH	ITC	18.7	46.4
4.	**Huckleberry Hound** (Fri. 6:00)	WCSH	Screen Gems	17.4	66.7
5.	**Highway Patrol** (Tues. 8:30)	WCSH	CBS	17.3	36.8
6.	**Mike Hammer** (Thurs. 10:30)	WCSH	MCA	16.7	38.0
7.	**Whirlybirds** (Sun. 6:30)	WCSH	CBS	16.4	64.8
8.	**Cannonball** (Wed. 7:00)	WGAN	ITC	14.4	35.7
9.	**Four Just Men** (Sun. 6:00)	WCSH	ITC	14.0	74.9
10.	**Sea Hunt** (Thurs. 7:00)	WGAN	Ziv-UA	13.7	47.6

All Star Rodeo	WGAN	18.0
Man From Interpol	WCSH	7.3
Cannonball	WGAN	14.4
Early Show	WMTW	4.7
Dobie Gillis	WGAN	22.4
To Tell The Truth	WGAN	19.7
20th Century	WGAN	5.7
Brave Stallion	WCSH	18.7
Bozo & Pals	WMTW	4.0
This Man Dawson	WCSH	10.7

JACKSON, MISS.

STATIONS: WLBT, WJTV. SURVEY DATES. AUGUST 4-10, 1960.

1.	**I've Got A Secret** (Wed. 8:30-9:00)	WJTV	41.3
2.	**Price Is Right** (Wed. 7:30-8:00)	WLBT	38.0
3.	**Wranglers** (Thurs. 8:30-9:00)	WLBT	37.3
4.	**Wagon Train** (Wed. 6:30-7:30)	WLBT	35.3
4.	**Real McCoys** (Thurs. 7:30-8:00)	WLBT	35.3
5.	**Gunsmoke** (Sat. 9:00-9:30)	WJTV	34.0
5.	**You Bet Your Life** (Thurs. 9:00-9:30)	WLBT	34.0
6.	**Peter Gunn** (Mon. 8:00-8:30)	WLBT	31.0
7.	**Millionaire** (Wed. 8:00-8:30)	WJTV	30.7
8.	**Diagnosis Unknow** (Tues. 9:00-10:00)	WJTV	30.0

1.	**Whirlybirds** (Thurs. 8:00)	WLBT	CBS	33.3	65.0
2.	**Tombstone Territory** (Thurs. 7:00)	WLBT	Ziv-UA	24.7	65.5
3.	**Highway Patrol** (Wed. 9:00)	WLBT	CBS	21.7	46.2
4.	**Four Just Men** (Mon. 8:30)	WLBT	ITC	18.7	41.2
4.	**This Man Dawson** (Wed. 9:30)	WLBT	Ziv-UA	18.7	43.8
4.	**Not For Hire** (Sun. 8:30)	WJTV	CNP	18.7	41.2
5.	**Lock-Up** (Sun. 7:30)	WLBT	Ziv-UA	17.7	37.1
6.	**Huckleberry Hound** (Thurs. 5:30)	WJTV	Screen Gems	15.0	80.2
7.	**Shotgun Slade** (Tues. 9:30)	WLBT	MCA	12.0	29.1
8.	**Quick Draw McGraw** (Wed. 5:30)	WJTV	Screen Gems	11.7	68.8

Rescue 8	WJTV	18.0
Playhouse of Stars	WJTV	13.0
U.S. Steel Hour	WJTV	25.3
Spike Jones	WJTV	26.7
U.S. Steel Hour	WJTV	24.0
Chevy Mystery	WLBT	26.7
Ed Sullivan	WJTV	30.0
Rocky & His Friends	WLBT	3.7
Diagnosis Unknown	WJTV	29.3
My Friend Flicka	WLBT	5.3

ORLANDO-DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. SURVEY DATES. AUGUST 4-10, 1960.

1.	**Gunsmoke** (Sat. 10:00-10:30)	WDBO	52.0
2.	**Wanted, Dead or Alive** (Sat. 8:30-9)	WDBO	44.7
3.	**Perry Mason** (Sat. 7:30-8:30)	WDBO	40.8
4.	**Esther Williams** (Mon. 10:00-11:00)	WESH	38.8
5.	**Wagon Trai** (Wed. 7:30-8:30)	WESH	37.8
6.	**Have Gun, Will Travel** (Sat. 9:30-10)	WDBO	37.3
7.	**I've Got A Secret** (Wed. 9:30-10:00)	WDBO	37.0
8.	**All Star Rodeo** (Fri. 8:30-9:00)	WDBO	29.3
9.	**Price Is Right** (Wed. 8:30-9:00)	WESH	29.0
10.	**Cheyenne** (Mon. 7:30-8:30)	WLOF	28.7

1.	**Shotgun Slade** (Sat. 10:30)	WDBO	MCA	25.3	70.3
2.	**Sea Hunt** (Thurs. 9:00)	WDBO	Ziv-UA	20.7	38.1
3.	**U.S. Marshal** (Wed. 8:30)	WDBO	NTA	16.7	28.3
4.	**Lock-Up** (Thurs. 7:30)	WDBO	Ziv-UA	15.7	38.3
5.	**Pony Express** (Sat. 7:00)	WESH	CNP	14.7	36.7
6.	**Coronado 9** (Thurs. 7:30)	WESH	MCA	14.0	34.2
6.	**Rescue 8** (Wed. 7:00)	WESH	Screen Gems	14.0	50.0
6.	**Tombstone Territory** (Mon. 9:30)	WESH	Ziv-UA	14.0	24.0
7.	**Bugs Bunny** (Sun. 5:30)	WLOF	UAA	13.7	45.2
8.	**Huckleberry Hound** (Thurs. 5:30)	WDBO	Screen Gems	13.0	42.4

Inside Argonne	WLOF	5.7
Bachelor Father	WESH	20.0
Price Is Right	WESH	29.0
Coronado 9	WESH	14.0
Florida Showcase	WDBO	18.4
Lock-Up	WDBO	15.7
5 Owls	WDBO	16.0
Spike Jones	WDBO	22.7
Face The Nation	WDBO	12.3
Five O'Clock Movie	WESH	11.3

SYRACUSE, N. Y.

STATIONS: WSYR, WHEN. SURVEY DATES: AUGUST 4-10, 1960.

1.	**Esther Williams** (Mon. 10:00-11:00)	WSYR	41.2
1.	**Untouchables** (Tues. 9:30-10:30)	WSYR	41.2
2.	**Alcoa Theatre** (Mon. 9:30-10:00)	WSYR	38.0
3.	**I've Got A Secret** (Wed. 9:30-10:00)	WHEN	37.0
4.	**Loretta Young** (Sun. 10:00-10:30)	WSYR	34.0
4.	**Price Is Right** (Wed. 8:30-9:00)	WSYR	34.0
4.	**Tightrope** (Tues. 9:00-9:30)	WHEN	34.0
5.	**Peter Gunn** (Mon. 9:00-9:30)	WSYR	33.7
5.	**Wagon Train** (Wed. 7:30-8:30)	WSYR	33.7
6.	**Gunsmoke** (Sat. 10:00-10:30)	WHEN	31.3

1.	**Rescue 8** (Fri. 9:30)	WSYR	Screen Gems	29.7	63.6
2.	**Death Valley Days** (Sat. 10:30)	WHEN	U.S. Borax	28.0	65.6
3.	**Manhunt** (Thurs. 10:30)	WSYR	Screen Gems	22.4	72.0
4.	**Sea Hunt** (Wed. 7:00)	WSYR	Ziv-UA	19.7	63.6
5.	**U.S. Marshal** (Fri. 7:00)	WSYR	NTA	17.7	86.8
6.	**Lock-Up** (Thurs. 7:00)	WSYR	Ziv-UA	15.7	72.4
7.	**Huckleberry Hound** (Thurs. 5:00)	WSYR	Screen Gems	14.4	62.3
8.	**Johnny Midnight** (Sat. 10:30)	WSYR	MCA	14.0	32.8
8.	**Shotgun Slade** (Wed. 10:30)	WSYR	MCA	14.0	35.6
9.	**Woody Woodpecker** (Wed. 5:00)	WSYR	Kellogg	12.4	49.4

December Bride	WHEN	17.0
Johnny Midnight	WSYR	14.0
To Tell The Truth	WHEN	8.7
Maverick	WHEN	11.3
Campy's Corner	WHEN	2.7
Life of Riley	WHEN	6.0
Early Show	WHEN	8.7
Death Valley Days	WHEN	26.0
U.S. Steel Hour	WHEN	25.3
Early Show	WHEN	12.7

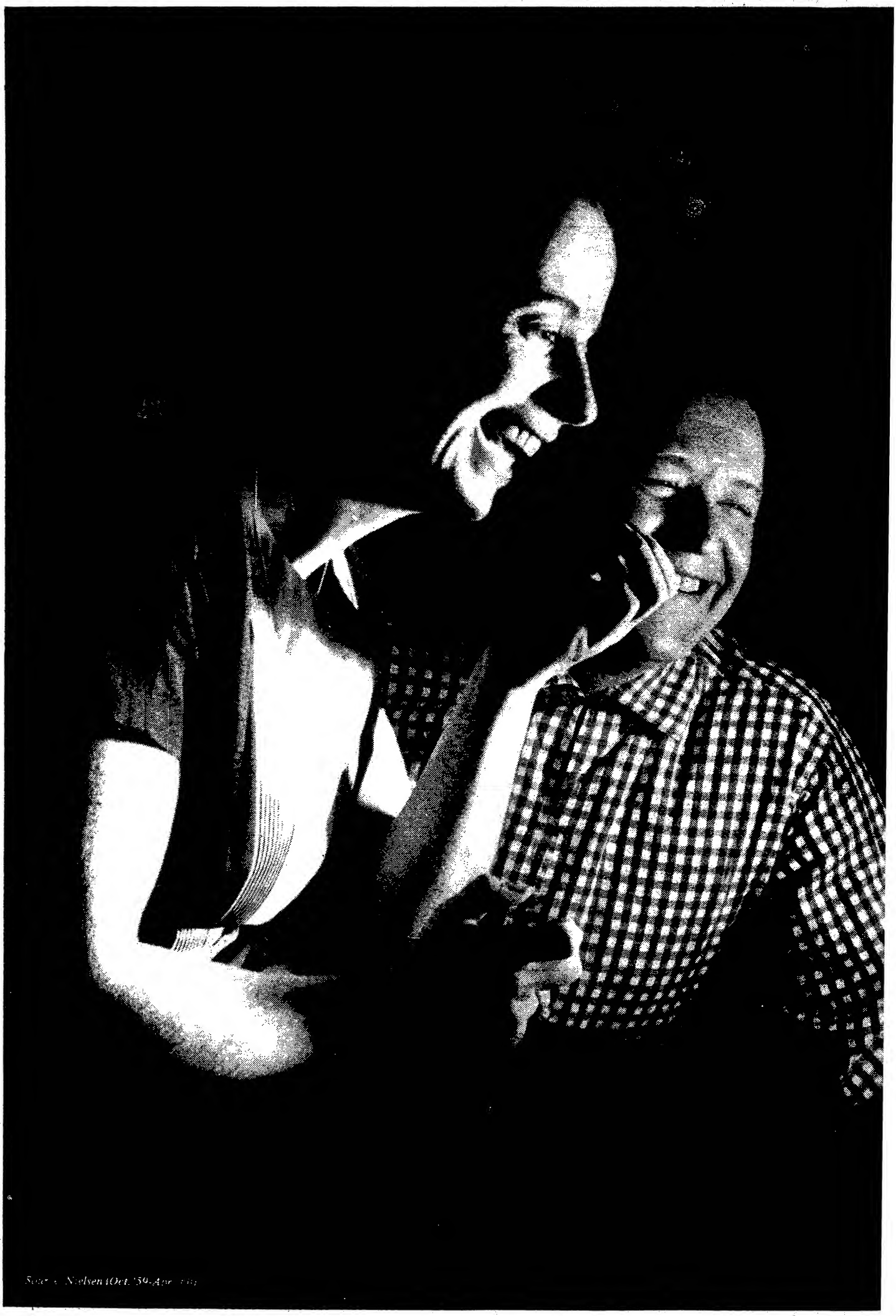
WILKES-BARRE—SCRANTON

STATIONS: WNEP, WDAU, WBRE. SURVEY DATES: AUGUST 4-10, 1960.

1.	**Untouchables** (Thurs. 9:30-10:30)	WNEP	35.3
2.	**Esther Williams** (Mon. 10:00-11:00)	WBRE	34.7
3.	**77 Sunset Strip** (Fri. 9:00-10:00)	WNEP	34.6
4.	**Gunsmoke** (Sat. 10:00-10:30)	WDAU	33.5
5.	**Wagon Train** (Wed. 7:30-8:30)	WBRE	31.3
6.	**Rebel** (Sun. 9:00-9:30)	WNEP	28.1
7.	**Hawaiian Eye** (Wed. 9:00-10:00)	WNEP	27.0
8.	**Lawrence Welk** (Sat. 9:00-10:00)	WNEP	26.7
9.	**Real McCoys** (Thurs. 8:30-9:00)	WNEP	25.9
10.	**Bachelor Father** (Thurs. 9:00-9:30)	WBRE	24.5

1.	**Not For Hire** (Sat. 10:30)	WDAU	CNP	23.0	51.7
2.	**International Detective** (Thurs. 10:30)	WBRE	Official	16.5	45.1
3.	**Phil Silvers** (Sun. 10:30)	WBRE	CBS	16.5	33.2
3.	**Abbott & Costello** (Tues., Fri. 5:00)	WNEP	Fremantle	15.9	64.1
4.	**Sea Hunt** (Thurs. 7:00)	WBRE	Ziv-UA	14.4	56.3
5.	**Manhunt** (Thurs. 10:30)	WNEP	Screen Gems	12.9	35.2
6.	**U.S. Marshal** (Wed. 7:00)	WBRE	NTA	10.8	44.8
7.	**Three Stooges** (Sat. 9:00)	WNEP	Screen Gems	10.6	67.9
8.	**Huckleberry Hound** (Thurs. 6:30)	WNEP	Screen Gems	10.1	38.8
9.	**Pony Express** (Tues. 7:00)	WBRE	CNP	9.8	41.9

Big Movie	WNEP	8.6
Man From Interpol	WBRE	8.6
Manhunt	WNEP	12.7
What's My Line	WDAU	17.3
Early Show	WDAU	5.9
News; Sports; Weather	WDAU	6.5
News; Cronkite	WDAU	7.2
International Detective	WBRE	16.5
News; Weather	WDAU	2.6
News; Cronkite	WDAU	5.8
Roy Rogers	WDAU	2.6
Jr. Auction	WDAU	2.9
Regional News	WBRE	7.9
News-Huntley-Brinkley	WBRE	9.4
News-John Daly	WNEP	5.8
Anthraute-News	WNEP	5.0



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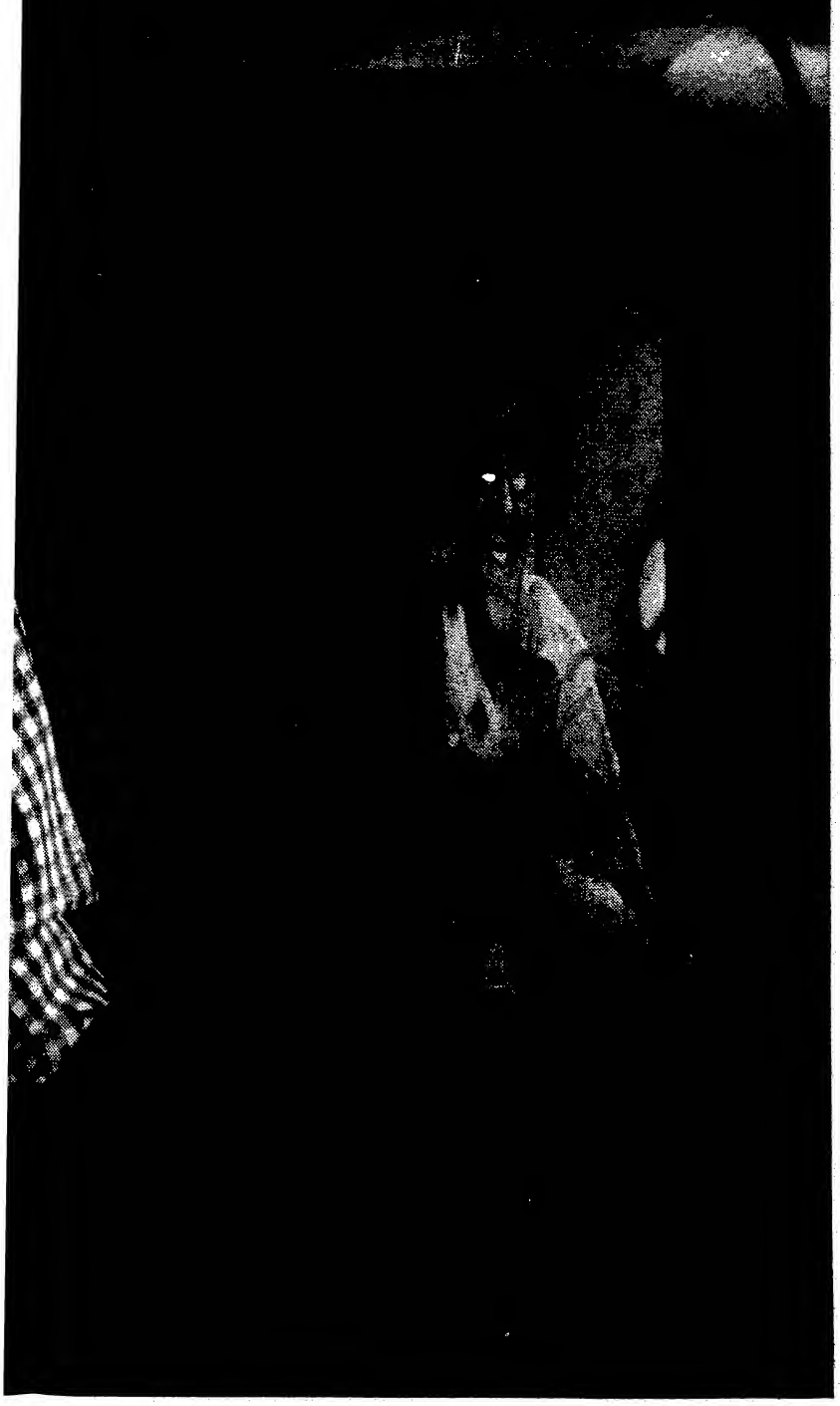

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Erie, 44.6	Burlington, 36.1
South Bend, 29.9	Lexington, 24.0
New York, 16.2	Philadelphia, 17.7
Boise, 41.5	Louisville, 21.8
San Diego, 18.2	Montgomery, 25.8
Evansville, 18.5	Cincinnati, 17.4

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VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	AVERAGE HIGH	AVERAGE LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "SGT. YORK"— Gary Cooper, Ward Bond, Walter Brennan; Warner Bros.; 1941; UAA	Repeat	Nite Movie Wed. June 1 11:15-1:15 a.m. WJW-TV	10.8	15.9	6.0	48.7	Jack Paar Show	WEWS	8.8
2. "THE BIG SLEEP"— Lauren Bacall, Humphrey Bogart; Warner Bros.; 1946, UAA	Repeat	Nite Movie Tues. June 7 11:15-1:00 a.m. WJW-TV	8.7	12.6	6.6	37.2	Late Show— "Back to Bataan" (Repeat)	KYW	8.5
3. "THE RED HOUSE"— Edward G. Robinson, Rory Calhoun; United Artists; 1947, Bann	1st Ru	Late Show Thurs. June 2 11:15-1:00 a.m. KYW-TV	8.5	9.3	7.9	33.9	Nite Movie— "Task Force" (Repeat)	WJW	8.8
3. "TASK FORCE"— Gary Cooper, Jane Wyatt; Warner Bros.; 1949; UAA	Repeat	Nite Movie Thurs. June 2 11:15-1:15 a.m. WJW-TV	8.5	15.2	6.0	36.2	Late Show— "The Red House" (1st Run)	KYW	8.5
3. "GODZILLA"— Raymond Burr; Embassy; 1956; Show Corp of Amer.	Repeat	Feature Film Sat. June 4 11:15-1:30 a.m. WEWS-TV	8.5	11.3	2.6	38.0	Nite Movie— "African Queen" (Repeat)	WJW	7.9
4. "AFRICAN QUEEN"— Humphrey Bogart, Katherine Hepburn; United Artists, 1952, UAA	Repeat	Nite Movie Sat. June 4 11:15-1:30 a.m. WJW-TV	7.9	12.6	2.6	35.3	Feature Film— "Godzilla" (Repeat)	WEWS	8.5
5. "SON OF KONG"— Robert Armstrong; RKO; 1933	Repeat	Early Show Fri. June 3 5:15-6:30 p.m. KYW-TV	7.8	8.6	7.3	45.1	American Bandstand Three Stooges	WEWS WEWS	5.3 7.1
6. "MASSACRE OF SAND CREEK"— John Derek, E. Sloane; Screen Gems; 1956	Repeat	Early Show Wed. June 1 5:15-6:45 p.m. KYW-TV	7.7	8.6	6.6	45.8	American Bandstand Three Stooges News Highlights	WEWS WEWS WEWS	6.0 6.3 8.6
7. "SHIELD FOR MURDER"— Edmund O'Brien; United Artists; 1954; UAA	Repeat	Nite Movie Mon. June 6 11:15-1:00 a.m. WJW-TV	7.6	13.2	4.6	21.6	Jack Paar Show	WEWS	10.6
8. "JOURNEY INTO FEAR"— Joseph Cotten, Agnes Moorehead, Hans Conreid; RKO; 1942	1st Run	Late Show Fri. June 3 11:15-2:00 a.m. KYW-TV	7.5	14.6	1.3	41.0	Jack Paar Show Late Nite Show— "Tear Gas Squad" (Repeat)	WEWS WJW	10.0 2.0

Tribulations of Big 3

Continued from page 25

the mainstream of creative operations, through receiving cooperation on the physical production, backlot operational end.

Choice of Bob Weitman to succeed Maibaum as v.p. in charge of production was also a questionable choice. Weitman's not inconsiderable abilities lie primarily in talent relations; a tv production head, on the other hand, must be strong on the creative end—in an ability to come up with and choose program ideas, in a strong script sense, in abilities in casting and editing. These have never been Weitman's strong points. Consequently, announcement this week that Weitman's duties will be broadened makes sense in that Metro will take advantage of his experience in areas other than straight production.

At 20th-Fox, the start was made with the old "20th-Century-Fox Hour," and the effort was made with "B" picturemakers and so-so talent in charge. Then came a hiatus until two years ago, when the studio tapped Martin Manulis to head tv production. On the face of it, Manulis seemed a good choice—but he wasn't. For one thing, his heart wasn't in it—he wanted to produce features and admittedly viewed the post as a stepping-stone. For another, his talents [illegible] the direction of quality not commercial series. So [illegible] was shortlived and his record inconspicuous.

[illegible] of Huggins by 20th tv to [illegible] so Levathes claims itself a [illegible] choice for the top post, with plenty tv experience and a direct line to top company brass via hispre-Young & Rubicam role as assistant to prexy Spyros Skouras marks the first step in the right direction by the company. Huggins is a tv pro and a creator of the first order. At Warners, he produced the studio's first successful series in "Cheyenne" and thereafter created its two most successful shows, "Maverick" and "77 Sunset Strip." The WB operation hasn't been the same since he left, and 20th must benefit by his presence.

The Par Story

Paramount is the saddest story of all. In hiring Gruskin, they got a top salesman. But they neglected the studio end completely, assuming that in making coproduction deals, they could leave all production responsibilities to the indie producer. Moreover, they assigned overall responsibility to a v.p. in New York totally familiar with television, and left the major programming and policy decisions to him. That the entire effort didn't work isn't surprising; what is the fact that Gruskin actually succeeded in selling one show, though of course it's now earmarked for early cancellation.

Right now, the Par situation is a complete vacuum and will probably remain such until prexy Barney Balaban decides to hire an experienced all-round administrator to run the entire tv show, then sets able and responsible execs both at the sales and studio end with enough authority to make the decisions and deal with networks and sponsors on their own.

Warners and Columbia remain the only major companies successful in television, Warners partially because of the fortuitousness of getting the abilities of a Bill Orr, a Hugh Benson and a Huggins, but also because the company has realized that tv is a tough, fulltime business, and has acted accordingly. Disney can't be counted a tv failure—the reason he hasn't expanded as his abilities and facilities warrant is his tendency toward perfectionism, a trait which however laudable has resulted in costs far out of line with tv's ability to absorb.

Columbia got in on the ground fl[illegible] gave Screen Gems virtual complete autonomy under the banner of the able Ralph Cohn, and saw the company build and prosper. Screen Gems since has built its top personnel, and when it has gone outside, hasn't stinted in finding the best available. There's a lesson to be learned here, too.

Rod Erickson

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station rep outfit in the U.S. to rep the new Canadian stations, and even, where "the price is right," acquisition by the company of tv stations.

Erickson claims to have already sold one daytime strip on a network basis for a January start, and this would be brought into Filmways as a house production. Company has already sold one vidfilm package for January, "Mr. Ed," half-hour comedy series which Studebaker-Lark has bought for spotting in 140 markets. In addition, Simon has four other pilot projects in work on the Coast.

In Canada, Erickson is partnered with Bill Byles in CanTel Productions, which will produce live-tape stanzas for the new privately owned Canadian stations which start operations the first of the year. His share of the company goes into the Filmways pot, as do his other diversified interests. Naturally, he's getting a substantial stock interest in Filmways in return for his assets.

Erickson, longtime Young & Rubicam veep, has most recently been repping Sam Goldwyn in the sale of his pix to tv; Goldwyn has cooled off in his desire to sell, however, and while Erickson's agreement has no cutoff date, to all intents and purposes he's free of that deal. If Goldwyn should decide to sell, however, Erickson's take would also go into the Filmways pot.

Schiff

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value of General Toy commercials, he said. He also felt it is morally wrong to hammer so many commercials at kids in such short spaces of time, ignoring the need to entertain as well as pitch. "That's unfair advantage. We would rather spend more money then get away with contest gimmicks and what have you," he added.

"Unfortunately there's not enough interest in what the child is watching. Parents should be more aware of the programs and commercials," he went on.

Schiff said he plans to write another protesting letter to the revamped FCC. About a year ago, he said he complained to the FCC regarding overcommercialization of kiddie programs. In a responding letter, according to Schiff, the FCC said in effect that it wasn't in its province to look into the number-of-commercials issue.

Schenectady—Henry E. Cronin, who formerly served as broadcast "troubleshooter" for General Electric in Syracuse, as assistant chief engineer for WHEN-TV in that city, and as chief engineer for WTVT-TV, Durham, N. C., has joined the staff of the Mohawk-Hudson Council on Educational Television, as engineering consultant.

CNP's 180 Days

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tv network selling season. A pilot that CNP will probably pull off the shelf, where it was deliberately placed a few months ago, is the fully animated half-hour Bob & Ray situati produced by Goulding, Elliot & Graham. CNP should have the complete rundown of pilots (some of which will undoubtedly and up in syndication) within a fortnight.

"Angels" was sold off the bat to Conoco in 68 tv markets on alternate-week arrangement. Then Carling Brewery, which like Conoco had defected from CBS Films, bought Backus in 51 markets. CNP could have lost on such an rangement, despite the size of the regional sponsorships, if it weren't also for the fact that both series are fully sponsored on skip-weeks by local and other regional buyers. And, all told, each is sold in better than 100 cities. "RCMP" isn't quite that well off, but then it doesn't have to be, since CNP didn't undertake the original production nut.

CNP's success story in a sea of syndicated misery is all the more interesting when the firm's new state of eminence is compared with its having been, just a couple of years ago, kind of a weak sister in the NBC empire.

Incidentally, Stern said a couple of weeks ago that he'd probably continue as acting president for another several months (six or eight or maybe more). For the time, put the CNP camp in the forefront of his varied NBC activities, which ranges from merchandising to NBC International.

OREN'S OMINOUS 'OPRY' TUNE

P&G: 'Let's Hold the Line'

Procter & Gamble, a major television advertiser, is said to have notified its many advertising agencies to hold the line against AFTRA-SAG demands for in eased fees actors and performers who appear in tv commercials.

This word may have been leaked deliberately by Madison Ave., it is thought, because now is the bi-annual period when both the unions and management start mounting their propaganda guns. AFTRA and SAG, for the first time joined in a contract negotiati , are present negotiating with the networks and agency "observers" on a new TV Code contract, which includes commercial rates. The contract ends Nov. 15.

P&G is supposed to have threatened its agencies with a withdrawal from spot television, if higher rates are won by AFTRA and SAG. This, naturally, would lower agency billing figures. P&G agencies are Compton and Benton & Bowles, but there are many others.

At present, according to the word, P&G annually puts aside about $750.000 to pay the cost of actor residuals for blurbs. It was estimated by one ad source that if AFTRA gets its way in the present negotiations P&G would have to lay aside in excess of $2.000.000 to cover the blurb re-use factor. The network negotiators are apparently still working out, on the basis of the complex AFTRA blurb demands, how much it would cost if the union got all it wanted, thus making the P&G estimate merely an estimate.

Actually, the reserve could conceivably need to be $3.000,000 or $4.000.000 per annum.

French Radio, TV Threatened With Budget Axing Unless 'Anarchy' Ends

Paris, Nov. 8.

Because radio and television are ationalized, under the governmental Radiodiffusion-Television Francaise, they showed high on a recent report by a special committee, under the Ministry of Finance, which lambasted the mixed anarchy that reigns there and proposed a cutting off of the budget if things were not straightened out befor the end of '60.

Radio and tv get their income via licenses paid by set owners, and the committee opined that this would hit $98.600.000 in '61. Committee head, M. Nungesser, reported that in studying last year's budget the then head of the RTF, F. Chavanon, was asked how many employees he had and answered that it was almost impossible to answer this but guessed at 7.000 while the committee finally found it was nearer 9.297. Nungesser underscored that this showed how badly organized the whole RTF was.

In Feb. '59 the RTF was given a status of a nationalized industry rather than a civil service affair to try to ameliorate things and lead to better organization and the hiring of important talents to clear this up as well as give better shows. But Nungesser stated that this was only partially done and disorder still was the keynote of the RTF.

Nungesser also rapped the extreme partitioning between different services and the lack of cooperation this brought on. Under this system many key people were under technical and administrative departments making it hard for the creative elements to get needed people. This led to delays in locating cameramen equipment for immediate news items while jurisdictions were mapped out. It was stated that in many instances news heads got beats by laying out needed carfares, etc., from their own pockets and then finding it hard to make it up and necessitating many reports while further work was stymied at times.

Nungesser also said that fiscal reforms were necessary with each department head having full responsibility for all his needs instead of the unclear status of most workers today. Finance approved this and is now waiting for Information Minister Louis Terenoire's rebuttal, for the RTF is under his jurisdiction. Then this will be put before the National Assembly which could cut off RTF funds if positive indications of needed changes and more cohesion in the RTF were not forthcoming.

LANDAY'S D. C. POST

Washington, Nov. 8.

Jerry M. Landay became national news editor for the Westinghouse Broadcasting Co. this week. Washington Bureau chief James L. Snyder is his new boss.

Landay shifts to the key Washington post from WBC's Boston radio station, WBZ-A.

KHOW Fetches 625G

Denver, Nov. 8.

The second Denver radio station to change hands in the last fortnight, KHOW, ABC affiliate, was sold this week to the Townsend Corp., for a reported $625,000.

The new owners also own three other radio stations, WKDA, Nashville, KNOK, Ft. Worth and KITE, San Antonio, according to General Th mas B. Wilson, chairman of the board of Townsend Corp. which also owns 83⅓ interest in Resort Airlines, Inc., through which KHOW was purchased.

ATV in Bid for Moscow TV Pickup of British And Soviet Trade Fairs

London, Nov. 8.

Associated Television has started negotiations with the appropriate Soviet organizations with a view to televising the British Trade Fair in Moscow next year and the Russian State Fair which will follow at Earls Court, London. The British exhibition will be housed at Sokolniki Park, which was the venue of the American exhibition in Moscow last year.

It is also announced that the Pye Group which, incidentally, is partnered in ATV, will be displaying electronic equipment at the Moscow Fair. The company's display will include transmission equipment, a radio controlled tv camera, tv receivers which will be adapted to receive Russian transmissions, and a full range of communications equipment including radio-telephones for ground-to-air, land and marine use.

ZENITH SALES UP BUT NET IS DOWN

Chicago, Nov. 8.

Despite its having set a new consolidated sales record for the first nine months this year, Zenith Radio Corp. reports a decrease in net consolidated earnings from th same period in 1959. Sales went up 4.5% over the first nine months of last year. Net income for the period was $8,577,752, or $2.88 a share, compared with $9,888.982, or $3.15 a share, for the first three-quarters of 1959.

Decrease in profits is attributed, by Zenith, to "a continuation of unrealistic pricing and liquidations" by several principal competitors, placing pressure on Zenith's wn prices. Also, it's pointed out to stockholders, the strike last August which shut down the company's main plants had an effect on sales and profits in the third quarter.

B'CASTERS GET A 1961 ALERT

Washington, Nov. 8.

Rep. Oren Harris (D.Ark.) went to the 35th anniversary celebration for "Grand Ole Opry" and struck up the overture of what could be a sour tune for broadcasters when the next Congress gets down to business.

Harris' speech, made at the Nashville ceremonies, was released by his Washington office.

Here is the pertinent part:

"The general standard of the public interest is the foundation of the American system of broadcasting, and as early as 1927, Congress placed the basic responsibility for all matter broadcast . . in the hands of the station licensee . . . Today, we are faced with the fact that when it comes to television, network programming rather than local programming is the order of the day . . . (Quoting from a Federal communications Commission report:) ' . . . In reality, the tv station licensee has little part in the creation, production, selection and control of network program offerings.'

"Further," Harris continued, "we m st face the fact that many radio and tv stations have become speculative properties in the market place, and capital gains rather than public service to the community has become the watchword for some speculators who are broadcasters in name only.

"Under these circumstances, Congress will have to reexamine some of the premises on which our American system of broadcasting is based. Congress must ask and answer such questions as: What happens to the opportunity for local self-expression on radio and tv stations? What happens to the need for developing and using local talent in radio and tv programming? What happens to programs designed to serve minority groups and special tastes?

"Congress will have to determine whether the networks shall be held accountable as co-trustees together with individual broadcast licensees in serving the public interest. Congress will further have to decide what limitations should be placed on the transferability of broadcast station licenses.

"Certainly, we in the Congress do not want to hand control over radio and tv programming to the FCC or some other federal department or agency. And, I certainly do not believe that the American people would want us to give such a mandate to any group of Government officials no matter how admirable their background and how benevolent their intentions might be.

"On the other hand, the airwaves belong to the American people, and they are not licensed to individuals and corporations to be used exclusively for their own personal financial gain, but they are licensed so that the American people may receive the benefit of an important public service

Tucson KGUN-TV's $2,000,000 Sale

Cincinnati, Nov. 8.

A Cincy syndicate, owner of WEHT, Inc., radio and tv stations in Evansville, Ind., has purchased KGUN-TV station in Tucson for $2.000.000. Group is headed by Henry S. Hilberg, wholesale meat dealer, and the R. L. Bus mily, whisky brokers.

The Tucson station was purchased three years ago by Texas business and oil men for $533,000 its second year of operation.

Howard Duncan, formerly of Taft Broadcasting Co., here, moves up from sales manager to president of WEHT, Inc. He succeeds Edwin G. Richter, also an ex-Taft stations exec, wh becomes president and general manager of the Tucson station.

Industry Beset By Two New Strike Threats as SAG & AFTRA Contracts Expire; Call Emergency Meets

Hollywood, Nov. 8.

Two new strikes in the television industry, one involving the Screen Actors Guild and the other the American Federation of Television and Radio Artists, are a step nearer realization as the two guilds reveal they have reached an impasse in current negotiations with networks, advertising agencies and producers.

SAG's contract talks cover television commercials only and are being held jointly with AFTRA. Talks between AFTRA and management, however, cover areas of television, radio, transcriptions and staff announcers, as well as commercials.

SAG is now polling its 14.000 members, asking for strike authorization. AFTRA has stated three separate membership meetings in its key cities of Los Angeles, New York and Chicago and, at the sessions, will seek strike authorization. All contracts in question expire Nov. 15.

In television, SAG's jurisdiction covers film work, with AFTRA covering live tv (and, of course, radio). Tape is handled by both unions, all network taping covered by AFTRA.

SAG national exec secretary John L. Dales, assistant Chester L. Migden and general counsel William Berger returned here over the weekend from the two-week-old New York negotiations and brought the Guild's board of directors up to date. Board thereafter voted the strike authorization ballot, though it was anticipated no vote would be necessary until membership meeting here Nov. 21. Strike authorization, given "in the event such action becomes necessary to obtain an adequate contract," requires a 75% majority approval.

According to SAG, employers "have refused to make any offer which we could in good conscience recommend to the membership. They have agreed to make pension and welfare payments, their only offer of substance, but they refuse to correct rank injustices which exist in the Guild's present commercial contract and, in fact, their wage offers are substantially below the existing rates for taped commercials."

It was reported here that AFTRA has reached an impasse in all four areas of its negotiations. Union, for instance, made some 50 proposals in the television network code alone," and it's understood agreement has yet to be reached on any of the 50. In general, working conditions appear to be the most significant areas of concern in tv, with the question of salary minimums playing a major role in the radio, transcription and staff announcers field.

AFTRA's Los Angeles meeting will be held Nov. 13, with New York and Chicago sessions set for Nov. 11. Claude L. McCue, director of AFTRA's western region, here for local negotiations, returns to New York for the national negotiations which got underway Oct. 11 on behalf of AFTRA's 15,000 members.

B-M Yanks 'Father' Coin

"Father Knows Best" apparently isn't as strong a rerun attraction —or maybe because it's a Tuesday night attraction— as it was a first-runner on Monday nights at CBS-TV. As a result, the show is losing one-third of its sponsorship, with Bristol-Myers pulling out after 13 weeks, on Dec. 27.

Drug company had two alternate-week minutes in the show, or one-third of total sponsorship. So far, Scott Paper and Kellogg are holding onto their thirds.

War-Ace Phil Cochran, 'Terry & the Pirates' Inspiration, to KDKA

Pittsburgh, Nov. 8.

Phil Cochran, whose wartime exploits as an Air Force Colonel was the inspiration for the Flip Cochran character in "Terry and the Pirates," will soon become a regular on KDKA-TV here. While no date has been set for his air debut, he has been making tapes regularly for his already set sponsor.

Cochran is an Erie, Pa., trucking executive and a simple series of events starting with a Jack Paar clowning attempt to link him with Betty White led to his signing for the show. His brother, Tom, is a talent coordinator for Paar and had him on the late show twice last summer when Paar tried to make a match between him and Miss White. He came to Pittsburgh when the singer was appearing in "The King and I" for the Civic Light Opera and she introduced him to Tad Reeves, general manager of KDKA-TV who conceived the new show Cochran is going to do.

$3,750,000 'VERDICT' SUIT IS TOSSED OUT

Los Angeles, Nov. 8.

Damage suit for $3,750,000 brought against CBS in Superior Court by writers Homer Canfield, Ludwig Gerber and John E. Miller over CBS' "The Verdict Is Yours" teleseries has been found in favor of the network. Decision was handed down by jury after viewing a segment of series.

Writers, who also charged breach of contract, claimed series was based on material they had submitted for another show.

Wagner Exits Bartell, Sets Up His Own Org

San Francisco, Nov. 8.

Morton J. Wagner, exec veepee and director of Bartell Broadcasting Corp., has resigned to head a newly-formed broadcasting group, which plans to buy at least two radio stations by year's end.

A 20-year broadcast veteran, the 35-year-old Wagner has been Bartell director for the last eight years. For the group, he opened and operated WMTV, Madison, Wis.; WAKE, Atlanta; WYDE, Birmingham; and KYA, San Francisco.

Lee Bartell, managing director of the Bartell group, will take over management of KYA in addition to his supervision of KCBQ, San Diego.

Westheimer Quirs Texas

Houston, Nov. 8.

David Westheimer, novelist and longtime tv-radio editor for The Houston Post, has quit to take an editorial post with the Literary Projects Co. in Beverly Hills.

Miss Edith Honholt, who has been assistant tv-radio editor, will step up to editorship.

WGN's Chi Symph Sales

Chicago, Nov. 8.

WGN-TV's syndication sales arm notched seven more markets for "Great Music From Chicago," bringing the current total of takers to 12. Skein for sale is the one aired last year on WGN-TV, the one that copped a Peabody Award.

Latest purchasers of the hour-long taped show, featuring the Chicago Symphony Orch and guest artists and conductors, are WNTA, New York; WSM-TV, Nashville; WFMY, Greensboro, N. C.; KTVU, Oakland; KGW, Portland, Ore.; WAVY, Norfolk, Va.; and KING, Seattle.

CAN IT SE

Highest with Women:

More women were reached more often by The Play of the Week than any top-rated network program in the New York area, according to survey data by the A. C. Nielsen Company for a typical height-of-the-season eight-week period, ending February 7, 1960. It topped all network programs, bar none, with a total of 36,012,173 women viewer home impressions – fully 12,306,101 more than were attracted by the second-ranking Wagon Train. Can The Play of the Week sell soap, cosmetics, household goods, or anything else aimed at the feminine contingent? Put that down as the most academic question of the year.

CAN IT SELL CIGARETTES?

Highest with Adults:

When you examine the figures for adults – the ones with the real purchasing power, not possessed by the juvenile set – you have the real clincher. The audience for The Play of the Week is 98% adult. Its delivered audience of adult viewer home impressions totaled 59,439,469 – the highest of any top-rated network program in the New York area, for the eight-week period studied. Reach the people with the dollars to spend... for higher sales and profits on the most economical basis... through The Play of the Week.

CAN IT SELL EVERYTHING?

No. 2 in reaching more different homes in the New York area:

Television's foremost dramatic series, The Play of the Week, attracted more different homes than any other top-rated network program in New York except Gunsmoke, according to the Nielsen data for the period studied. It attracted more different homes (2,780,860) than these highest rated television programs in the New York area: The Untouchables, Maverick, 77 Sunset Strip, Father Knows Best, U.S. Steel-Circle Theatre, What's My Line? Have Gun, Will Travel and Ed Sullivan show.

(Based on a study of the A.C. Nielsen Company for a cumulative eight-week broadcast period ending Feb. 7, 1960...on WNTA/TV Channel 13, New York.)

CAN IT SELL YOU? *If not, you can't be listening!*

IF YOUR MARKET IS NOT LISTED,
CALL, WRITE OR WIRE

NTA

NEW YORK: 10 Columbus Circle • JUdson 2 7300
LOS ANGELES: 8530 Wilshire Blvd. • OLympic 5-7701
CHICAGO: 612 N. Michigan Avenue • MIchigan 2-5561

WINNER OF: *George Foster Peabody Award ☆ Academy of Television Arts and Sciences "Emmy" Award ☆ Alfred I. duPont Award ☆*

LL SOAP?

THE PLAY of the WEEK

It is later than you think, Mr Station Manager and people (in 1960) are brighter than you think. A new wave is sweeping the land. A wave expressing the hunger and clamor for finer television entertainment that will stimulate people's minds, nourish their souls, prevent them from being reduced to pablum.

Dreamers, are we? Hopeless idealists and utopianists, too? Well, Mr. Station Manager, perhaps you're the one that's in that Ivory Tower—out of touch with the mainstream and pulsebeat of the nation. Want figures? We've got them! Read them (at left) and rejoice, not weep. Read them—and you'll discover that if you want the vehicle to sell soap or cosmetics to women... cigarettes or cars to adults, or anything—from soup to nuts—you can do it via The Play of the Week.

It's the vehicle that delivers for you class-in-the-mass on the most economical basis possible. And it will deliver, too, a vast audience with a plus no other television program can claim—a loyalty and responsiveness from Play of the Week viewers that translate themselves into extra sales and extra profits. Take a good look at the 56 stations which are presently alive... and kicking up their heels for joy... for being associated with television's most spectacular dramatic series, The Play of the Week!

The 56 STATION HONOR ROLL. (listed order of population)

MARKET	STATION	MARKET	STATION	MARKET	STATION	MARKET	STATION
NEW YORK-NEWARK	WNTA	HOUSTON, TEXAS	KPRC	SAN ANTONIO, TEXAS	KONO	LITTLE ROCK, ARK.	KTHV
LOS ANGELES	KCOP	CINCINNATI, OHIO	WKRC	FORT WORTH, TEXAS	WKFJ	ELKHART-SOUTH BEND, IND.	WEJV
CHICAGO	WGN	KANSAS CITY, MO.	WDAF	NORFOLK, VA.	WTAR	SCRANTON, PA.	WDAU
PHILADELPHIA	WRCV	SAN DIEGO, CALIF.	KFSD	PHOENIX, ARIZONA	KPHO	CORPUS CHRISTIE, TEXAS	KZTV
DETROIT	WXYZ	ATLANTA, GA.	WSB	SYRACUSE, N. Y.	WHEN	BATON ROUGE, LA.	WAFB
SAN FRANCISCO-OAKLAND	KTVU	MIAMI, FLA.	WPST	ROCHESTER, N. Y.	WROC	GREENSBORO, N. C.	WFMY
BOSTON	WBZ	DENVER, COLO.	KOA	HARTFORD, CONN.	WTIC	EVANSVILLE, IND.	WEHT
PITTSBURGH	WIIC	NEW ORLEANS, LA.	WDSU	TOLEDO, OHIO	WTOL	AMARILLO, TEXAS	McCORMACK ADVERTISING
WASHINGTON, D. C.	WTOP	PORTLAND, ORE.	KGW	SACRAMENTO, CALIF.	KCRA	QUINCY, ILL.	KHQA
ST. LOUIS, MO.	KPLR	LOUISVILLE	WHAS	NASHVILLE, TENN.	WSM	BILLINGS, MONTANA	KGHL
CLEVELAND, OHIO	WJW	DAYTON, OHIO	WHIO	SALT LAKE CITY, UTAH	KUTV	BOISE, IDAHO	KBOI
BALTIMORE, MD.	WBAL	ALBANY-SCHENECTADY-TROY	WRGB	LANSING, MICH.	WJIM	AMES, IOWA	WOI
MINNEAPOLIS-ST. PAUL	KMSP	COLUMBUS, OHIO	WBNS	ORLANDO, FLA.	WLOF	REDDING, CALIF.	KVIP
BUFFALO, N. Y.	WBEN	INDIANAPOLIS-BLOOMINGTON, IND.	WTTV	SPOKANE, WASH.	KREM	BELLINGHAM, WASH.	KVOS

Sylvania TV Award ☆ Newspaper Guild of New York Page One Award ☆ The Sidney Hillman Foundation Award ☆ Show Business Award

Daytime: Looking and Listening

By THYRA SAMTER WINSLOW

With critics expressing disappointment over nighttime television, it would be redundant and ridiculous for me to criticize new daytime tv entertainment. Outside of a once-a-month program, important new shows are non-existent. So daytime listeners and watchers will have to be satisfied with mildly pleasant live and nearly-live fun and quiz shows, soap operas, serials and re-reruns, with some good radio and an occasional bright tv spot.

Certainly, one of the better daytime television programs is that of Dr. Joyce Brothers. She is on at one—and it doesn't matter which one— for she's on both a.m. and p.m., at one o'clock, on WNBC-TV. Dr. Brothers has a Doctorate in Psychology and she got her start in television by winning a lot of money answering sports questions on a quiz show. As she's never been up publicly for questioning, she undoubtedly answered the questions honestly and without rigging. Which brings up what seems like an interesting angle. Some of the less fortunate boys and girls are again up for perjury. With tears in their eyes and voices, the poor dears, who got the answers before they got the questions, and gladly grabbed the loot, are so sorry about the whole regrettable affair. Expose meant losing all those good jobs they'd never have landed without the publicity of the quiz programs, to say nothing of sudden wealth. But not one of them has repaid or offered to repay any of the moneys they couldn't have made any other way. They paid part to the government. And undoubtedly spent part on unaccustomed luxuries. But surely they must have saved something! Shouldn't they hand it back to the companies, who could give it to charity? Which, luckily for her, has little to do with Dr. Brothers.

Dr. Brothers offers enough variations of psychology to make her programs decidedly interesting and rewarding. She reads two letters each day, presumably from readers, and covers everything from adulterers to zealots, including most angles of modern living, the frigid woman—quite as well as the first of that once-a-month-program, juvenile delinquency, youngmarrieds, old age. Her advice, though neither drastic nor startling, is sane, sensible and understanding. Her programs are so full of ideas that writers of soap operas and serials could stretch the answers to any one of the letters into half a dozen installments—and probably do. It is impossible to determine how helpful her program is to the emotionally distressed, but as most afternoon listeners love to pry into the lives of other people, these glimpses, seemingly into true life problems must delight the Peeping Peggys. Incidently, either the makeup man on NBC or the extra money Dr. Brothers is making or her consciousness of her audiences has changed Dr. Brothers' appearance for the better. She is chic, smart and poised.

At one o'clock, at the same time Dr. Brothers is on her daytime program, there's a simple little quiz show that certainly is neither rigged nor fraught with payola, and that has neither social nor psychological signifiance. This is "About Faces," with the genial Ben Alexander, no longer a member of the police force, but a pleasant master of ceremonies. This is on WABC-TV. One of the features of the show is a large jigsaw puzzle, showing an incomplete puzzle—part of a face. Three people from the audience try to guess, in turn, to whom the face belongs, a piece of the puzzle being added before the second and third guesses. The face usually belongs to a feminine movie star, and every at-home watcher probably guesses the identity before the first guess, gets a nice feeling of superiority—and wishes she were there to cop off the unimportant prizes. Then one person—usually someone of fair importance, is confronted with someone from the past. One man, one day, was asked to guess when and where he'd met the pretty girl who stood near him. It turned out he'd been her baby sitter, when she was a year old. Peter Graves, back from Australia, where he'd filmed "Whiplash," which, by some strange coincidence, will be shown on ABC-TV, tried to guess the identity of another pretty girl. She turned out to be a distant cousin he hadn't seen since, years before, they were at the wedding of another relative. One day, a boy with an incurable kidney illness was brought in, given simple questions and won toys and—you guessed it, the ubiquitous camera. There aren't too many heart-touching cases, not nearly so many as on some of the other daytime programs—nor are the rewards too generous. Ben Alexander's warm personality helps make this time-killer a pleasant though not remarkable half hour.

"Daywatch" is back on WNTA-TV, Channel 13, an independent station. This rather puzzling program runs from 10 in the morning until 4:30 p.m., has canned music, some of it rather pleasing, typewritten news and temperature — new, bits of hints—household and beauty, taped, by Richard Willis, drawing contests and games for children, a miscellany of facts, fiction and commercials. This program is used, it is said, in grocery stores, though I've never known anyone who has encountered it. I can't imagine watching "Daywatch" for any length of time—but it may prove an interesting time killer as well as a source of information.

Brasselle's Package

Keefe Brasselle, under contract as a performer to CBS-TV, has turned packager as well and has pitched an hourlong private eye series, "Joey Trouble," at the network. He doesn't plan to appear in the series.

Project is currently in the outline stage, with possibility that CBS will okay a script, and if collaborating with Brasselle on the package and is handing the scripting. If the show jells into pilot stage, it would be a Brasselle package in association with CBS-TV.

TV Reviews

Continued from page 34

Doerfer plan. Local ABC outlet is answering its every-third-Tuesday obligation to the web's "Expedition" series with a science-oriented entry created by the team that did "Inside Argonne," a distinguished local documentary, earlier this year. Ross and McElroy apparently have the flair for science shows, and they've got a lot to work with in Chi, where research is widely conducted by government agencies, universities, medical institutions and private industry.

Episode caught was on research into dreams, specifically that being done by Drs. Allan Rechtschaffen and William Offenkrantz of the U. of Chicago's Dept. of Psychiatry. Cameras exerpted a nightlong experiment with two subjects, each of whom was wakened whenever his brainwaves (recorded on a graph) showed he was dreaming. The scientists termed it "dream watching." They were lucid in their explanations and fascinating with their information.

It came out, for instance, that in the first stages of deep sleep people still think they're awake, and that talking is done from deep sleep rather than from dreams. The dreams in the early part of the night tend to relate to the ordinary concerns of waking life, while those dreamed later tend to involve the wishes and fears of the unconscious. Their method of dream watching, the doctors said, gave them a total picture of their patients' dream life, which clearly is more useful than a haphazard sampling.

They eschewed Freud as much as possible and ventured only slightly into dream interpretation, but they did speak quite frankly of sex dreams, making the subject acceptable for the 6 p.m. juve audience by couching it in scientific terms. Program did not set out to explore thoroughly the subject of dreams but merely to show some of the experiments being done. On that score it was most interesting.

Norm Ross, who did the reporting, was never at a loss for a pertinent question. *Les.*

315 Immunity On Ike's Frisco Talk

Washington, Nov. 8.

Federal Communications Commission has held that the equal time requirement of Section 315 does not apply to a speech made by President Eisenhower in San Francisco last month. It upheld the refusal of five S. F. radio and tv stations which aired the speech to bow to the equal time demands of the California Democratic State Central Committee.

However, FCC called attention to the Section 315 proviso (part of the 1959 Section 315 Amendment) which obliges broadcasters to "afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

The President's speech before San Francisco's Commonwealth Club Oct. 20 was dubbed non-political by the White House, but the Californi Democratic committee disputed this classification and complained to FCC when the stations denied its equal time request. In a wire to the committee, FCC said:

"It is the Commission's views that a speech alleged to be political should be considered in the light of whether it involves a discussion of controversial issues of public importance. If it does, then the station has an obligation to afford reasonable opportunity for the presentation of opposing views."

FCC pointed out that the obligation to air opposing points of view is largely left up to the discretion of the broadcaster, and as a matter of policy, the Commission doesn't order a station to discuss specific issues or provide air time for specific groups or individuals.

As for the equal time issue, FCC simply said that since the President is not a candidate, it does not apply.

The stations which carried the speech were KRON-TV, KPIX-TV, KGO and KGO-TV and KCBS.

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3 More Witnesses Appeal FCC Right To Subpoena Them in Coast Probe

Washington, Nov. 8.

Three more witnesses who balked during the recent network programming inquiry in L. A. have lodged appeals with Federal Communications Commission.

Dick Fishell, Mary Rothschild and Betty Langley of the p.r. firm of Dick Fishell & Associates asked FCC to quash subpoenas ordering them to appear and produce information at the proceeding. FCC Chief Hearing Examiner James D. Cunningham, the inquiry's presiding officer, refused their request Oct 25, and they declined to answer questions at the probe.

Their petition, filed by attorney Oliver B. Schwab of Beverly Hills, came on the heels of a similar move by MCA v.p. Taft Schreiber who sought relief from the Commission after walking out of the programming inquiry in defiance of Cunningham.

Schwab cited four reasons in asking Commission to overrule Cunningham and quash the subpoenas

—The ground rules as laid down by Cunningham and FCC attorney Ashbrook Bryant, who's conducting the inquiry, don't give witnesses proper access to legal counsel in violation of the Administrative Procedures Act. Contrary to Cunningham's stance, an attorney representing a witness has the right to raise objections and otherwise speak out when he believes his client is being abused, petiti . claimed.

—Nothing in the Commission's orders authorizing the programming inquiry furnish any basis for going into the p.r. field, which Schwab contended was wholly outside its scope.

—If his clients were forced to testify, they would be required to divulge confidential business information without any guarantee of non-disclosure. The names of companies with which Fishell does business as well as detailed financial arrangements would be brought out contrary to the firm's best interests.

The subpoenas are "oppressive" and should be quashed because they are vague about the information sought. To be valid, Schwab argued, subpoenas must spell out specifically the material to be offered.

Batjac Restraint Bid Vs. WB Is Refused

Batjac Productions bid to enjoin Seven Arts Associated from licensing seven Warner Bros. pix to tv was denied by N. Y. Supreme Court Justice Owen McGivern.

Judge McGivern said in his decision that Warners and Seven Arts were "acting within their rights in licensing the pictures." However, he went on to say that "the facts disclose the need for an early trial."

Batjac challenged the right of WB to make a tv licensing deal involving its pix, five of which star John Wayne. They are "Big Jim McLain," "Island in the Sky," "Hondo," "The High and the Mighty," and "Blood Alley." The others are "Plunder of the Sun," starring Glenn Ford, and "Track of the Cat," starring Robert Mitchum and Tab Hunter.

Brit. Vidpix Quota To Get An Airing

London, Nov. 8.

The proposal, mooted a couple of months back, that there should be a quota regulation covering vidpix, analogous to the quota act relating to the showing of British films in cinemas, will figure in the memoranda to be submitted to the Pilkington Committee by the Federation of British Film Makers and the British Film Producers Association. Committee is the one appointed by the Government to consider the whole future of sound radio and tv in Britain.

General shape of the vidpix quota scheme, as at present envisaged, is that of all tv fictional films shown not less than a given percentage should be of British origin, this percentage to be subject to review each year. The British pix would have to be made specially for video and of recent origin, this stipulation being made to exclude vaulties, and the quota would be so calculated to vary in peak and offpeak viewing hours.

New Selmur Execs

Peter G. Robinson has become vicepresident in charge of programs and Leon I. Mirell vicepresident in charge of administration and business affairs for Selmur Productions, ABC's wholly-owned film-tape production subsidiary. They were upped by Selmur prexy Selig J. Seligman.

Before the push upwards, Robinson was program director for Selmur and supervisor of "Day In Court" and "Morning Court," the company's two ABC-TV daytime entries. Mirell, from MGM-TV, joined Selmur when it was formed two months ago.

Monte Carlo TV Fest Off Till Jan.

Paris, Nov. 8.

The committee of the first International Television Festival, to be held in Monte Carlo under the patronage of Prince Rai ier, has put it off from late this month to January '61 due to the troubles of various participants in readying their vidfilm entries on time. The fest will now be held from Jan. 16 to 21.

The affair was originally skedded to begin Mon. (14). Invited worldwide press, and the local and visiting public, will be allowed to see the showings as well as a special jury. There will be six awards for the video film, taped and kinescoped programs plus three special prizes. These will be made up by Cartier.

Titles and publicity materials must be sent in by Dec. 1 and the films themselves by Dec. 15. All programs will be shown via Tele Monte Carlo arranging large screen beaming at a local film house, the Gaumont, plus many to be shown on tv itself. Prizes will be handed out Jan. 28 at a special gala at the Monte Carlo Opera House. Awards will be known officially Jan. 23. Several Yank tv networks have supposedly made bids for rights to televise the prize ceremonies.

Cranton's NTA Slot

Harold Cranton has been named director of advertising and promotion for NTA o&o stations and spot sales, effective immediately. NTA's sole stations now are WNTA-TV, AM and FM, Newark-N. Y.

Cranton came over from Metropolitan Broadcasting, where he had been director of advertising and promotion.

SERIES ON ESKIMOS AS CANADA ENTRY

Toronto, Nov. 8.

Contract has been inked between the Canadian Broadcasting Corp. here and Robert Anderson Associates, a Canadian film company, whereby latter will produce a series of six 30-minute documentaries dealing with the last of Canada's primitive Eskimos.

Camera crews will travel immediately to the Arctic Circle to record the customs and culture of the Eskimos—who have not been influenced in their way of life by the white man. Tentatively called "The Last Hunters," series will be presented on the CBC tv web.

Director is Douglas Wilkinson, who has lived with the Eskimos and one of the few white men who has been adopted by the tribe.

WGA-West Sets New TV Execs

Hollywood, Nov. 8.

Fenton Earnshaw, board member, replaces Kay Lenard as prexy of television branch of Writers Guild of America-West, and Hy Freedman steps up from secretary-treasurer to succeed Joel Kane as vp. Pair were named to posts last week by board of directors, who also selected Mary McCall Jr., Barry Trivers and Christopher Knopf to fill three of the six vacancies left by recent recall movement voted by membership. Both Miss Lenard and Kane were swept out in recall ballot.

Eight writers now comprise the board, also constituting a quorum. Next step will be nomination of a slate of writers to fill the remaining three gaps on board, with nominating committee, headed by board member David Harmon, already set: Albert Aley, William Cowley, Doris Gilbert, Jerry Gottler, John Hawkins, Al Martin, Sloan Wibley and Henry Sharp.

Election for the three remaining board posts cannot take place until a 30-day period has followed announcement of nominating slate. During the 30-day period a two-week period will be allowed for nomination by membership petition. If all goes as anticipated, election should be held during first week of December.

WGA constitution provides up to three board spots may be filled by appointment, with remaining to be filled by election. Five board members—Earnshaw, Harmon, Nate Monaster, Freedman and Phil Leslie—were left after the recall which ousted six board members and officers. Leslie takes over the secretary-treasurer post vacated by Freedman.

In accepting post of prexy, Earnshaw made a statement to Guild members, calling for unity and listing ways the tv branch must now move forward. Two of the specifics he mentioned were protecting Writers' new contract and dealing with strike-breaking writers.

New UAA Deals

United Artists Associated has made deals in 18 markets for its pix and cartoons.

Station sales of UAA features include WKRC, Cincinnati; WBIR, Knoxville; WEAU, Eau Claire, Wisc.; KCTV, San Angelo, Tex.; and KTVO, Ottumwa, Ia.

"Popeye" and Warner Bros. cartoons were sold to WNEW-TV, N.Y., WTTG, Washington; WMT, Cedar Rapids; WSBA, York, Pa.; and WHP, Harrisburg, Pa.

Syndication Review

ADVENTURES OF WILLIAM TELL
With Conrad Phillips, Jennifer Jayne, Richard Rogers, Willoughby Goddard, Edwin Richfield, Alfred Burke
Producer-Writer: Ralph Smart
Director: Terry Bishop
Distributor: National Telefilm Associates
30 Mins.; Sun., 6 p.m.
KABC-TV (film)

Ask any kid, or adult for that matter, who William Tell was and you'll be told right off that he was the guy who shot the apple off his son's head. This makes him a big hero with all ages and despite the early Sunday evening slotting of this syndie on KABC-TV, it could hit a good core of audience.

As with these imports from abroad (this from England) in the category of action-adventure, they are given more sweep than the domestic brand (shot on back lots). The actors may be some Joe you don't know but act they can in the British tradition. Sunday night's overture to William Tell drummed up enough action to send it on its 39-week way with a good splurge of derring-do. The suspense element is built-in, the home sitters awaiting the night when Tell will draw taut his cross bow and split the apple dead-center.

For openers, Tell was marked for death by a pair of hired killers as the price of liberty for doing in the Austrian butcher prince. They gain Tell's confidence but their perfidy is discovered in the nick of time when huge boulders are flung at him. There are 38 more episodes to go so Tell turns the tables and the assassins are rocked out of their black deed. Young Tell, one whose head will rest the apple, had a bead on the conspirator just in case the stone missed its mark.

Conrad Phillips as Tell, Jennifer Jayne, his wife, and Richard Rogers as young Tell, perform capably. KABC-TV was guilty of twice slotting spot commercials back-to-back. *Helm.*

CBS' Virgin Is. Sales

VITV, new tv station on the Virgin Islands, has made a deal with CBS Films for 10 series. Deal was negotiated between Charles Michelson, representing the station, and Ralph Baruch, CBS Films foreign topper.

Series include "Annie Oakley," Phil Silvers, "Perry Mason," "Trackdown," "Border Patrol," "Whirlybirds," "San Francisco Beat," "Honeymooners" and "I Love Lucy."

Des Moines—Charles W. Stone, Wilmington, Del., has been named general manager of radio station KIOA, Des Moines, and replaces J. C. Dowell, who has been appointed v.p. in charge of national sales for Public Radio Corp.—KIOA's parent firm.

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ADVENTURE EXCITEMENT ROMANCE
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"Miami Undercover"

Stories of the man hired to
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ACTION! DRAMA!
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Inside Stuff—Radio-TV

Minnesota Mining & Mfg. has cut the price of raw video tape by 10%, the fourth price reduction in the past two years. Standard roll of hourlong tape, when purchased in lots of 48 or more, now costs $205.57, compared with the previous level of $228.41.

In all, the four price cuts have reduced the cost of the tape by some 33%; an hour reel originally sold in 1956 for $306.77 in the volume lots. 3M's ascribes the cut to improved production methods. Same hourlong reel purchased in lots of one to five runs $233.60.

Television Bureau of Advertising has finally started its long-sought "commercial library." Outfit, which moved from the Newsweek building on Madison Ave. to Time-Life's old Rockfeller Center building, has gotten the space and in the three months since the move has laid in 2,000 tv commercials on tape and film.

Idea of TvB's topper Pete Cash is to build a commercial library thousands of times its present size and arrange the spots by category, so that advertisers can borrow freely from each others old ideas. He's letting all advertisers use the library whenever they want to and, to make things comfortable for them, he's built a screening room in the offices.

Jewish Theological Seminary, a longtime NBC associate, last Sunday (6) honored the network as JTS' and NBC's collaborative effort, "The Eternal Light," entered its 10th tv year. NBC chairman Robert W. Sarnoff accepted a citation for the network, which JTS said had "enriched Judaism as a faith, and American democracy as a citadel of cultural and religious freedom."

Citation was signed by Herbert Lehman, who is chairman of the JTS board of governors, Louis Finkelstein, chancellor of JTS, and Alan Stroock, chairman of the board of directors.

"Top Ten Dance Party," th "live" tv series slanted for teenagers, started its sixth year in syndication.

The show, produced by Alan Sands and packaged by Victor & Richards, is sponsored in the main by local soft drink bottlers, plus several department stores. Some of the sponsors have been with the show three or four years, and in one case—the Coca-Cola Co. of Memphis—for over five years.

Recently, the Jiffy Pop-Pop Corn Co. bought segments in many of the "Top Ten" markets.

Telehumor!

Sam Levenson

has written an amusing treatise on the medium's uplifted moral values

The Defense Rests

another Editorial Feature in the upcoming

55th Anniversary Number of VARIETY

Nixon Telethon

Continued from page 31

between technical unions, but that was cleared up by 4 p.m.

But AT&T finally came through with the lines at 4:30 p.m., enabling Kennedy to finish his Manchester tour and to appear via WMUR on ABC-TV at 6 p.m. And because the Dem didn't feel up to three consecutive telecasts (he had decided not to tape the 6:45 NBC stanza), the NBC show was rescheduled from 6:30 to 6:45 (via simultaneous feed with CBS). He then rescheduled again for the last time, taking quarter hours on CBS at 6:30 and at 7 and on NBC at 7.

When it was thought at 2:10 p.m. Kennedy was going to emanate from Boston, ABC-TV dispatched to Boston two executives in case the Dems had any major problems. According to all available information, the ABC men were still in Boston when Kennedy spoke from Manchester. (There wasn't a plane from Boston to Manchester in time to get the web officials to Kennedy in time for the telecasting).

Wilmington, Del.—In a series of new appointments, Pat Patterson, formerly of KSTT, Davenport, joins WAMS, Rollins group outlet here, as program director. He'll also deejay the 3 to 6 p.m. slot.

TV Followup

Continued from page 34

in the main, than "Peter Gunn" says nothing.

"Block," the shorter of the two, was presented as the opener with Walter Matthau, Orson Bean, Larry Hagman and Nina Wilcox working over an eccentric trifle that started no place, went around the block, and ended no place. But the cast was good and the "Block" was short enough to be durable.

As a utty Hollywood scribe, Matthau was fine, but that was during "Block." His strong personality didn't seem to be as well suited to the role of the poet in "My Heart's in the Highlands." As the bugle playing old man (his music was a series of dirges, meant to pass for sweetness), Myron McCormick, dressed up in a Santa Claus beard, was grating. Eddie Hodges, as the son of the literally starving poet, was warm and winning, which was all the more reason for wanting to punch his individualistic father right in the nose for preferring poetry to worldly things. Saroyan believes "people want poetry, but they don't know it." This may be true, but Saroyan didn't convince at least one viewer; his strange world of individualism was unreal, not whimsical; annoying, not provocative.

Art.

Radio Reviews

SONGS OF OUR POLITICS
With John Harrington, Northwestern U. Glee Club, WBBM Orch
Producer-Director: Allen Burns
Writer: Marty Marcus
Music Director: Frank Smith
60 Mins., Sun. (6), 7 p.m. (CST)
CBS, from Chicago (WBBM)

As a mood piece for the political season, "Songs of Our Politics" was a worthy CBS entry, tracing the evolution of Presidential campaign ditties from the homage to George Washington, per Handel, to "I Like Ike," per Irving Berlin. Show was created by the pubaffairs department of WBBM, the CBS o&o in Chi, and like the earlier "Ballad of the North and South," it earned an airing on the network because the subject matter is national and the quality of the show professional.

It proved a unique and entertaining way to rummage through U. S. history, and Frank Smith's musical arrangements managed to capture, whether accurrately or not, the distinct flavor of each political era. Of particular interest was the evolvement of the songs from stately tributes to electioneering razzamatazz, with their use as derisive propaganda beginning as early as 1840 (when Van Buren was given the politician's needle to the tune of "Auld Lang Syne"). Not all the songs were tuneful or interesting of themselves, but the selections were fairly brief, and in tapestry they made for a fascinating excursion into political Americana.

Sole point of cavil is that the lyrics were seldom clear enough to be understood, a fault which falls either on the Northwestern U. Glee Club or on the sound engineers. Whichever, the haziness of the words cost the show a vital dimension.

In all other respects, however, it was expertly done. The Northwestern singers, with male and female soloists, gave out stout-heartedly; and under Smith's baton the WBBM orch gave the score a spirited reading. John Harrington was a proper narrator, mature-voiced and not overly dramatic, for Marty Marcus' intelligent script.

Les.

VICE—DADE COUNTY
Producer: Brad Sherman
Technical Director: Lee Manson
30 Mins., Oct. 5, 6:30 p.m.
WCKR, Miami

Under supervision of news director Brad Sherman, WCKR newsmen Dave Crane and Bill Paine worked undercover and via interviews with Miami officials to compile a bold report on the city's B-girl and prostie rackets

As clearly indicated by this well-documented and expertly put together half hour, Miami's vice setup is American traditional for "open cities." From officials, the newsmen gathered a fascinating conglomeration of straight talk and double talk. Interspersed were undercover tapes featuring B-girls and call girls, talks with tourists who had been subjected to the gouge and commentary on facts and figures concerning the rackets.

Angry director of the Greater Miami Crime Commission Dan Sullivan put the finger of blame on the cops. He said the B-girl joints clearly operated outside the law and there had to be a payoff or they wouldn't flourish. Miami's police chief countered with "we're doing all we can." He said about 90 cases had been instituted, but "legal loopholes" made prosecution tough. He pointed out that Miami had closed up its red light district in 1954.

The chief's remarks were followed by a Grand Jury report that the city's prostitution was a $50,000,000 a year racket, and a recording of a phone call to a call-girl's answering service and the follow-up negotiations, including bickering over price ($50 a night, which "I can make right at my doorstep").

Other graphic bits included an interview with a Ft. Lauderdale business man who bandied a credit

(Continued on page 48)

RE-ELECTED!!

MONTY HALL, MAYOR OF

VIDEO VILLAGE

(CBS-TV NETWORK, MON.-FRI., 10:30 A.M., EST)

According to the Polls (5-Day, Multi-City Arbitron, Nov. 4) SHARE OF AUDIENCE 38.4

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Foreign TV Reviews

Continued from page 34

said. Chou reiterated that Formosa was part of China and there could be no bargaining about it. He blamed the U.S. for world tension, and dwelt on his own desire for peaceful co-existence. In fact, his tone was firm, but not belligerent. He scoffed at the suggestion of differences with the Soviet Union, emphasizing that an attack against any member of the Socialist bloc would involve China.

Chou blamed American domination of U.N. for his exclusion, and was drawn out on China's population problem. There's a two percent population increase in China each year, but, Chou claimed, this could not lead to aggressive policies outside his territory. Both agriculture and industry are expanding at the rate of around 10 percent annually under the Red regime.

Main conclusion from all this for the outside world was that Chou was not a man to tangle with, if only because his position was firm and he wouldn't budge from it. The rest of the program's scheduled hour was made up of comment from experts. America's Joseph C. Harsch (NBC) took the orthodox Government view that the first move must come from China. India's C. S. Venkatatachar opined that China should be met with understanding. And local authority Roderick MacFarquhar took a middle view.

But the program was made by the Chou disclosures—even though they weren't as fever-raising as they might have been. *Otta.*

THE TWO FACES OF JAPAN
With Tom Harrison, Shigeko Yamasaki, Seichi Kubota, Uzuki Shoji, Shizu Yamaoka, Inijiro Asanuma
Director: Peter Morley
Writer: Cyril Bennett
60 Mins., Wed., 9:35 p.m.
Associated-Rediffusion, from London

No more revealing picture of presentday Japan has been offered the British public than this expertly produced 60-minuter, with its visual and verbal emphasis throughout on the curious fusion of East and West that forms the country's social pattern. Whether or not it made ratings, bucking peaktime fare is neither here nor there. The job was eminently worth doing, and was eminently well done with a technical perfection—in camerawork, sound, and especially editing—that calls for a round of applause.

If anything was lacking, it was a recurrent restatement of the theme: that the Japanese, whatever occidental ways they may be absorbing, still return to their time-honored customs at home, still exhibit a singleminded dedication to some inner feudal force, still cling to their own code of morality. True enough, the camera illustrated these facts constantly, but nonetheless the emphasis on the people's bedrock immutability did not come through clearly enough to give the payoff comment—that Japan may change again to a "way of life much older and much uglier"—the proper inevitability.

The script was beautifully conceived, picking out four individuals and illustrating their activities and reactions. Kimona-clad housewife shopped in a supermarket, fashion model doffed her shoes on entering her paper-walled home, and so on. Impact moments included the assassination of opposition leader Asanuma who, in an interview shortly before his death, gave his reasons for opposing close links with the U. S. Incidentally said reasons, which seemed to make some sense, were not afterwards explored by the program, which seemed a grave omission even though it's realized that an hour's show doesn't give unlimited scope for exhaustive investigation.

Tom Harrison did some competent interlinking, but the most eloquent storyteller throughout was the camera. *Erni.*

FRIEDHOEFE
(Cemeteries)
With Rene Deltgen, Bum Krueger, Heinz Reincke, Josef Sieber, Wolfgang Stumpf, Ursula Lyn, Hans-Helmut Dickow, others
Producer: Hessischer Rundfunk
Director: Rolf Haedrich
Writers: Marek Hlasko, Helmut Krapp, Rolf Haedrich
110 Mins.; Thurs.; 8:25 p.m.
W-German TV, from Frankfurt

Despite directorial and other flaws, "Cemeteries" emerged as one of the most interesting and important programs of the season for which the acting and, in particular, the literary original can be made responsible. "Cemeteries" was written by Marek Hlasko who, some years back, was hailed as the star of Poland's young writer generation until he fell into disgrace with the Commie regime there. Hlasko left his country and never returned. "Cemeteries" was published in the Parisian emigration paper, "Kultura." The Commie authorities in Poland certainly didn't like his frank (on Communism) piece and called him a "traitor."

"Cemeteries" is a heavy attack against the Stalinistic system that ruled Poland until Gomulka. In the form it was presented via the W-German video, one may describe it as heavy anti-Commie stuff. But, basically, Hlasko leaves no doubt about his (at least when he wrote this) feelings: One should save Communism from the Commies. Also, his big love for his mother country, Poland, becomes very much evident in this.

Central figure here is Kowalski, a faithful adherent of Communist ideologies, with whom, at least in parts, can be identified as the author himself. Piece shows how even a convinced Commie can get, quite innocently, into the treadmill of a totalitarian system. For a silly reason, Kowalski is thrown out of the party. His own son turns away from him, his daughter is even driven to suicide because she too had to feel the consequences of her father's "betrayal." Kowalski, who also loses his job, is finished. And what's so ironical about his fate: he, in fact, never betrayed the Party.

The unusual title ("Cemeteries") tries to make this plausible: The inhuman system as it is executed in Communist countries doesn't need idealists but just blind followers. He who starts thinking might get, at least some day, different opinion about the Red party's ideologies. It's shown here how those people land, symbolically, in cemeteries.

Hlasko, who's still remarkably young (27), has given his work a fascinating, nearly documentary sharpness. His characters (Kowalski's pals are all former partisans who fought against the Germans) come very much alive.

There's however, no denying that both the adaptation for the tv screen as well as the direction tended to exaggerate the various details depicted in the original. Offering had often a false satirical and parodistical touch; also, at least occasionally, gave the impression of distortion. It speaks for Hlasko's work that even those flaws couldn't kill its message and literary depth. Also in this form, "Cemeteries" is gripping, never dull and, of course, very depressing. *Hans.*

Foreign TV Followups

Armchair Theatre

"My Representative," aired Sunday (30) by ABC-TV in this weekly drama series, was a first play for tv by Kenneth Jupp, and it shouldn't be the last. Which comment is intended as an encouragement, not as an accolade, because "My Rep" was in fact a dire failure, but showed considerable writing merits along the way before disintegrating into cliche and near-bathos.

The plot had a young, ambitious salesman, Ronnie Page (Paul Massie) eager to find a line of goods that would, in the peddling, give him something "useful" to do in life and promote him materially too. When the proprietor of his small firm, Herbert Pratt (Laurence Hardy) got a lien on a smash fashion item from the Orient, Ronnie made use of the new contacts then managed to grab a top job with a major house. Said house eventually got the fashion item for itself, Ronnie heard a few home truths about loyalty versus self-seeking from an ex-colleague, and w full of bitterness when the ruined Pratt shot himself.

Maybe the big fault was in over-condensation and over-simplification in the third act, where everything tumbled into a neatly conventional pattern in almost absurd style. Till then, though, there was much to arrest in the interplay of character, sly shafts of humor and often sparkling dialog. Performances were as good as the best of the material, with Paul Massie showing charm and assurance as Ronnie, Helen Cherry scoring with delightful feminine authority as the gal in the big outfit who lured him away from the small one, Sylvia Kay sympathetically essaying the role of a loyal girl friend who finally says goodbye, and Glyn Owen offering some standout stuff as the ex-colleague who tells the erring one what's what. Direction showed insight, and the settings were lush. *Erni.*

There's No End To Beaumont TV Case

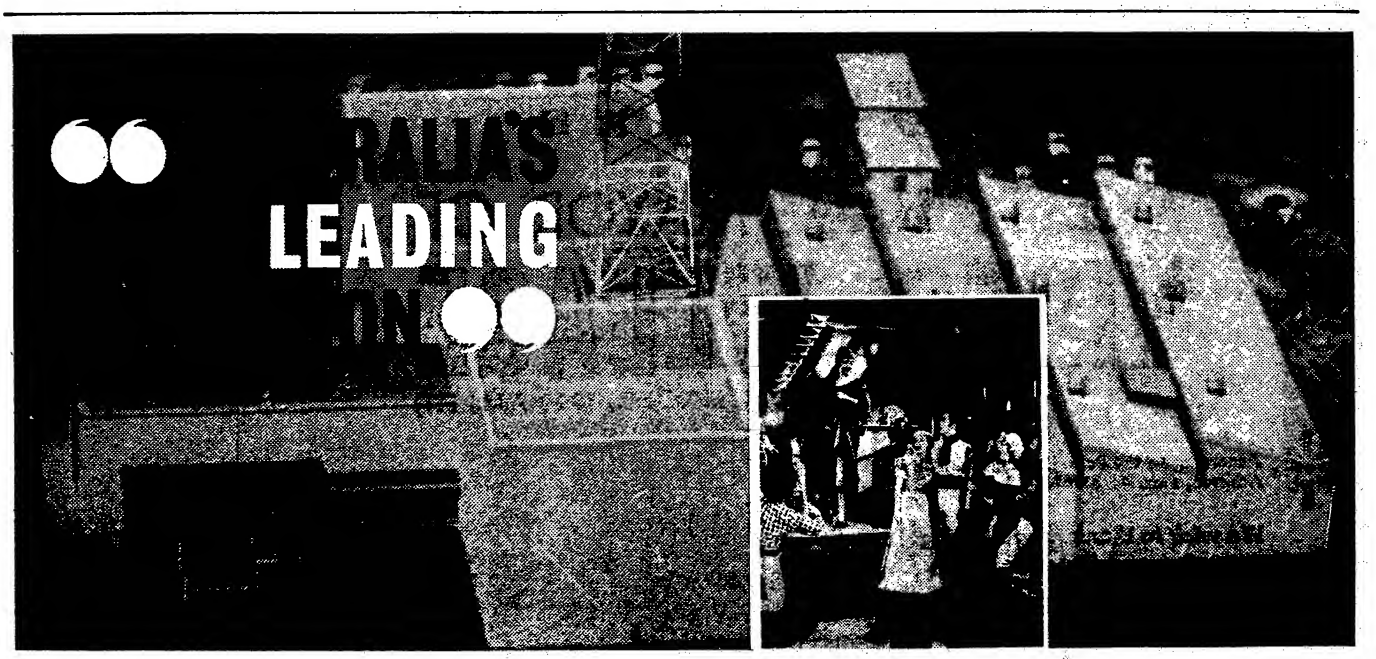
Washington, Nov. 8.

For the fourth time, the Federal Communications Commission reached the decision that Beaumont Broadcasting Corp., shall have the Beaumont, Tex., television channel 6 grant—and the stormy case seems headed back into federal court agai

It is the oldest tv license grant still in controversy.

Leonard Marks, Washington attorney for the Enterprise Co., wn- of Beaumont's two daily newspapers and the competing applicant for channel 6, said he will appeal the latest FCC decision to court.

The Court of Appeals has twice remanded the case to FCC for further consideration. But before it ever got into court, FCC handed down two decisions on it. All four decisions favored Beaumont Broadcasting.



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WORK BEGINS ON EIRE TV STUDIOS

Dublin, Nov. 8.

Building starts this month on first stages for Radio Eireann's tv studios at Montrose, four miles from city centre. Two studios are the first block which is to be ready for service by November, 1961. Designer is Michael Scott, architect of new Abbey Theatre on which site clearance work also started this month.

Transmitter construction is in progress with completion of main transmitter the Dublin Mountains due in April. Four satellite transmitters are also to be built to provide countrywide coverage.

Part of area to be served by Radio Eireann's tv service also gets fringe reception from BBC and Ulster Television transmitters and it's estimated that by the time RE's commercial service gets going next year there'll be around 100,000 sets in the Republic.

McCollough

Continued from page 23

start its coverage an hour earlier than CBS, at 7:30, and (2) thereupon notified NBC that it would carry its feed and would cancel CBS.

By the time it got to CBS to cancel, that web informed WGAL-TV that it too, was moving its coverage up to start even with NBC at 7:30. Thereupon WGAL-TV told CBS it had made a commitment to NBC, but would nevertheless review the situation and get back to CBS with a final answer.

That answer arrived Monday (7), and WGAL-TV told CBS that in view of its promise to NBC, and also in view of the fact that as a dual affiliate it had carried CBS' convention coverage and therefore it would only be equitable to give NBC a crack at the elections, it was going through with the switch after all.

Nobody was saying just how much of a factor Huntley-Brinkley was in the moveover.

CBS' Sat. Nite

Continued from page 23

20.9, according to the Nielsen Oct. 3-16 scorecard.

On paper, the CBS showing beats anything in the old days, even when Jackie Gleason was riding high. Its four shows are "Gunsmoke," No. 1 on the Nielsen lists with a 37.0; "Have Gun, Will Travel," No. 3 with 32.5; the new "Checkmate," No. 10 (only new show so far to hit Top 10 status this report), with a 23.9; and "Perry Mason," No. 13 with 23.5.

But NBC's "Bonanza" is right behind the competing "Mason" in the same 7:30-8:30 period, up in the 14th slot with a 23.2. Right behind "Bonanza" is the new "Tall Man," in 15th position on the Nielsen rankings, with 23.1. That's a mere eight-tenths of a Nielsen point behind the hourlong average for its "Checkmate" competition. And at 9, "Deputy" ranks in 34th position with a 20.9, only three Nielsen points behind "Checkmate," which straddles both "Tall Man" and "Deputy."

ABC thus far is out of the running, to all intents and purposes. Its "Roaring '20s" showed up with a mere 9.5 on the Nielsen books, and ABC was pinning its hopes on the WB entry to get it off and running Saturday nights.

CBS' 'Bells'

Continued from page 31

still no sponsorship, web felt it was still too expensive to sustain. But producer Ben Brady had already completed seven segments by this time, so CBS ordesed him to continue n production on a full cycle. Brady will probably produce 13 and option the cast. Network is hoping either for a replacement sale or another stab at a sale for next season in order to get off the nut.

the nut. Another factor in the "Bells" decision was poor station clearance, which was to be expected for a sustainer at 6 p.m. Sunday. Had CBS found sponsorship, station picture might have improved.

Gulf Oil Deal

Continued from page 31

reasonable reimbursement for the effort.

NBC News will have the staff correspondent most expert in the situation or closest to its occurrence (or both, when possible) backstop McGee. In other words, NBC is laying open its entire press corps to Gulf.

If by any chance, the $1,200,000 is eaten up in the course of the season, the network (at least when the proposal was made) promised to give Gulf right of first refusal on any additional "Specials" that arise.

Price for the time on each show will differ for reasons other than length. A lot will depend on the hour of the day and also on how many NBC affils can clear on short notice.

Young & Rubicam, the Gulf agency, has been involved in the negotiations almost from the start.

Quality Radio Group Names McLean Prexy

Chicago, Nov. 8.

Scott McLean, general sales manager of WLW, Cincinnati, has been named prexy of the Quality Radio Group, succeeding Ward L. Quaal (WGN, Chi), who has held the post for six years.

Stanton P. Kettler, exec veep of Storer Broadcasting, was named viceprez of QRG; and Dan Calibraro, asst. to Quaal and manager of public relations for WGN, was elected secretary-treasurer. Kettler and McLean were also elected directors of the organization, along with William O. Wiseman, station manager of WOW, Omaha; Charles Gates, general sales manager, WGN; John L. Vath, manager of WWL, New Orleans; Donald McGannon, prexy of Westinghouse Broadcasting Co.; Robert Cooper, station manager, WSM, Nashville; and Robert S. Smith, program manager, WOR, New York.

24-City Nielsen

Continued from page 22

gers inherent in projecting the 24-city reports into anything like a national pattern. Trouble is that tastes vary from urban areas such as the 24-city lineup to the greater urban-rural mix in a national report; also, the 24-city covers cases of complete competition rather tha than the scatter involved in program competition nationally.

Most of all, the comparisons between the 24-city and National reports hit ABC hard because of the new national base used by Nielsen in the national report. Instead of measuring ratings for program only in those areas where a program is shown (and thus compensating for short station lineups), National Nielsen now measures on the basis of total U. S. tv homes, meaning that the larger a program's lineup, the better its chance for a higher rating. ABC, though its clearance problems are improving, is still on the short end of the three-network race for station spreads.

Mexico's National Chamber May Toss Out All TV-AM Rating Services

Mexico City, Nov. 8.

Audience ratings statistics and audience checks may get the bum's rush in Mexico. At least this is what the National Chamber of the Radio Broadcasting and Television Industry plans to recommend to authorities. At present the organization is busy gathering supporting evidence to prove that the ratings system is "incompetent and completely false."

This information was the highlight of meetings of industry executives during round table discussions as part of the celebration of Radio and TV Week on a continental basis the first week of this month.

While other discussions concentrated on purely local problems and the need to standardize radi and tv procedures in Latin America, the attack on ratings services is a matter that apparently will be pushed vigorously. Radio and tv execs here unanimously agreed that all organizations, groups of persons or individuals making audience checks or ratings, including "famous institutes and organizations," operate on "a completely false basis outside of all reality."

The ratings, according to the Chamber, are not "working legally nor are they true and carefully collected statistics." Instead, there is considerable falsification and misconstruing of data gathered, the Chamber added, with this working to the detriment of radio and television stations at one time or another.

As a remedy, the Chamber plans to urge for the suppression of the ratings services and the institution of a new division in the Department of National Economy's Bureau of Statistics. This new agency would handle audience checks with its statisitcs more in conformity with reality as well as having "a firm legal value."

In messages by the four chief executives of Mexico, the U.S., Argentina and Uruguay, stress was on the need to expand guarantees of freedom of expression throughout the continent. As President Adolfo Lopez Mateos of Mexico said, "radio and television are valuable, potent arms which must be placed at the service of truth and right." He added that the mediums have contributed enormously to harmonious relations and coexistence based on cooperation between nations offering a solid front for peace and justice. This has been achieved by "shrinking ideas."

distances and interchange of

Courtney

Continued from page 23

ney will operate in MCA TV's national sales division, devoting full time to network deals. Move is effective Nov. 22.

Courtney left NBC on his own. Just this year he was given control of both daytime and nighttime program administration, to leave program chief David Levy free to work on production. Levy has not picked a successor to fill Courtney's shoes as vicepresident, administration.

Having come up to NBC programming via the network's sales department, Courtney maintained constant touch with the agencies, besides doing the daily admi - trative chores.

Cincinnati — Lila Lambert, WKRC promotion and merchandising manager, added the newly-created post of publicity manager to her exec chores. Donald Hardin, newly appointed advertising manager of Taft-affiliated WKRC-TV, was mid-central regional promotion manager here for TV Guide since 1958.

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TV-Radio Production Centres

Continued from page 26

this is the largest broadcasting news staff in local broadcasting history . . Newscaster **John Facenda** and WCAU-TV news dirctor **Charles Shaw** will be seen for five minutes out of every half-hour with coverage of local election contests on Election nights . . WPEN planned round-the-clock election news. Broadcast operations were directed by program director **Jerry White**, with news director **Jules Rind** as "anchor man" . . The WFIL Show Wagon with **Robert E. Klose, Bill Webber, Paul Norton** and **J. J. Moran** featured at the Automobile Show in Convention Hal. 5-12

IN SAN FRANCISCO

Westinghouse's KPIX is improving its Frisco studios and offices to the tune of $65,000, according to building permit . . **Jim Winterrowd**, ex-KRON, joined KGO-TV as production and ad artist and **Howard Harden** was named a KGO-TV staff director . . KQED, Frisco, and KVIE, Sacramento, inaugurated their ETV microwave link Monday (7) with talk by Gov. Edmund G. (Pat) Brown . . **Robert J. Somerville**, ex-salesman for KNTV, San Jose, joined Young Television Corp. as salesman . . KRON opened doors to 85 teachers on Business-Education Day . . students from San Francisco State College deejaying via Garden We t's KSFO on special, hour-long Sunday night program every week . . KGO-AM radio salesman **Al McKay** engaged to **Karen Webster** of KGO-TV sales service". **Al (Jazzbo) Collins** joined KSFO.

IN PITTSBURGH

KDKA observed its 40th year in broadcasting on Nov. . . . This is the date it first took the air in 1920 with the Harding-Cox election returns . . Ami broadcast was from 8 to 10 but the buildup for the show was spread out over a two-week period with all types of celebrities sending in taped congratulations. President Eisenhower sent his in the form of a letter to WBC president **Donald H. McGannon**. Recording artists of all levels congratulated the station and the station usually replied by playing one of the artist's records . . . "The Fifth Dimension," an intensive six-part series exploring such subjects as alcoholism and college students will bow on WIIC on Nov. 26. The station's **Fritz Kleibacker** will produce in cooperation with U of Pittsburgh. NBC news commentator **Martin Agronsky** will narrate.

IN DETROIT

Pianist **Roger Williams** is the second artist to be honored by CKLW which recently had a Percy Faith Day, playing his music from 7 a.m. to midnight. Same deal for Williams and station says it plans more because of enthusiastic support of listeners . . . In a "Win A Disk Jockey" contest in which listeners told what they would do if they could borrow a spinner for a day, CKLW disk jockeys did these chores—**Toby David** visited hospitals with his letter writer; **Joe Van** did the housework and baby sat for the woman who borrowed him for a day; **Bob Staton** escorted a WAC to dinner and **Bud Davies** took the wife of another disk jockey in Fort Wayne to dinner because her husband was spinning records at the time . . **Thomas W. Bookmyer** has joined the sales staff at WJBK-TV . . . CKLW radio and tv recently staged a blood donation plea which resulted in 1,820 pints of blodo being added to the Canadian Red Cross' blood bank.

IN CLEVELAND

Bill Fields is a new announcer at KYW Radio, and he is the second Negro announcer to be hired by the Westinghouse station. He worked at radio stations in Cincinnati and Nashville and had freelanced in Chicago for five years before coming here . . WDOK will go to a 24-hour-a-day good music operation later this month . . WJW-TV set up cameras on Public Square to carry Ike's speech live for 45 minutes. WERE Radio did the same thing . . . WJMO Radio has moved from its suburban Cleveland Heights station to quarters on Euclid Ave., closer to the area it wants to reach with its broadcasts.

IN MILWAUKEE

Chuck Faber, WTMJ-TV, announcer, has been doing the Hathaway shirt black eye patch bit while recovering from the eye surgeon's knife . . **Barbara Orteig** is the new hostess on WISN-TV's "Open House" at noon cross-the-board . . . WFMR's elaborate program guide has expanded to 80 pages. Incidentally **Ray Boyle**, managing director of the Fred Miller Theatre, has a bylined piece "Directing For an Arena Theatre," in better music station WMFR's November program guide . . . WMVS-TV, Milwaukee Vocational School and Adult station, currently offers a telecourse in "Technical Mathematics," presented by Milwaukee Institute of Technology, with Paul T. Witzke, instructor in Math and Electronics conducting the course, Mondays and Wednesdays at 9:30 a.m. . . . WTMJ-TV purchased 62 post 1948 films for telecasting . . . WMVS-TV increases transmitting power in mid-November, with equipment now being installed.

WALES TV POST FOR JOHN BAXTER

London, Nov. 8.

Indie film producer John Baxter has been named executive controller of TWW, the commercial tv company operating in Wales and the West of England. The appointment, which will rank second to that of managing director Alfred Francis, is effective as of this week.

One of Baxter's best known films is "Love on the Dole," and in more recent year she was guiding light behind Group Three, the company set up under the aegis of the National Film Finance Corp., to encourage new creative talent in the industry.

25 Years Ago This Week

(From VARIETY *Nov. 6, 1933)*

Mutual Broadcasting Co. became the third major radio network with inking of a 10-city lineup cludi g KNX Los Angeles, WGN, Chicago, WOR, Newark, and WLW, Cincin among the keys. Finalization of the Coast outlet was the holdup; start of operations was w set for Jan. 1, 1936.

The Nazis banned all "Negro jazz music" from their and the director of Berlin radio warned it would not be "permitted to creep into broadcasts in disguise."

The informal "house party" format came along in the form of a 26-week deal for a "Mary Pickford House Party" to originate from her Pickfair home in Beyhills NBC. Ice Manufacturers of America was the sponsor. Donahue & Co

Al Zugsmith was fired as band manager of the CBS Artists Bureau in a spat with Ralph Wonder.

Billy Rose originated his radio series version of "Jumbo" from the Hippodrome in New York. In appraising the idea, VARIETY's *Odee* found the sh good, and noted that "Jimmy Durante is brought into his own for the first time" as an air performer; *Land*, however, reporting from the Hippodrome itself, said that the on-the-spot broadcast didn't help th show any.

Legit managers were mplaining of a shortage of youthful actors; they had either gone to Hollywood or were radio-minded. Some projects were being held up because key roles couldn't be cast.

Space-time swaps — newspaper ad space for radio commercials for the dailies — were swamping Philadelphia, but the staid Bulletin nixed such deals.

A front page VARIETY editorial indicted the growing booking of strippers as "the killer of vaudeville." It advised theatres booking the strip shows to think twice about what it w uld do to their theatres.

Rehearsal pay was blamed for the high number of quick legit folds this season on Broadway.

Radio Reviews

Continued from page 45

card in a strip joint and got taken for $1,700 in two days ("can't help getting the idea these girls and bartenders are working together," he surmised in a moment of dazzling truth); a secretly taped chat with a couple of prosties waxing critical about B-girls (" give 'em something for their money") and interviews with the Mayor and a Councilman who is trying to institute new legislation to more effectively deal with the rackets.

Musical director Rick Shaw backed the production with an unobtrusive score out of the disk files for solid dramatic effect. *Bill.*

PRESS TABLE
With Hardy Burt, Eugene Lyons, Leon Dennen
Producer: Burt
25 Mins., Sat. (5) 7:05 p.m.
WOR, N. Y.

"Press Table," featuring Hardy Burt as moderator in a discussion of th Presidential campaign's ress coverage with Reader's Digest European editor Eugene Lyons and NEA syndie's Leon Dennen, was a one-shot experiment by WOR, New York indi which features a lot of talk sh ws through the day but few on the loft subjects.

In the 25-minute format, the gentlemen of the press hardly had a chance to really warm up, but the experiment showed promise when the participants were urged by Burt into a criticism of their wn professi

After bandying the religious issue in the Presidential campaign to little effect, the roundtable discussed th and s of newspaper bias election coverage. While the newsmen at first hedged, at windup they were getting around to specifics of the coverage on the New York scene, particularly regarding the Times and Herald Tribune.

Burt handled the brief se. in okay fashion, but had a tendency to toss around meaningless labels ("Kennedy's a liberal candidate—of course, Nixon is liberal, too . . He (Walter Lippmann) is an influence on the intelligentsia").

As a regular entry, show could nceivably gain a distinctive iche by sticking to press criticism by professionals. *Bill.*

Shulton

Continued from page 25

a month on the road, visiting 42 cities, making the holiday deals. Amory has some solid experience in the syndie side of the biz, too, no small assist in the project. He had been prexy and chairman of the board of UM&M, the outfit acquired by National Telefilm Associates.

In the key markets of N.Y., Los Angeles and Chicago, indies WPIX, KTTV and WGN-TV, respectively, have been lined up. "The Race for Space," Shulton's initial national spot plunge, was telecast on 104 stations last spring. Toiletries outfit; pleased with the local admo job done by stations and the prime time secured, plans to stick to the "fourth network" policy. Probably aiding Shulton in securing prime time is the spot money spent by the toiletry outfit throughout the year.

Cowles' WNEW-TV Slot

Symon B. Cowles has been named director of advertising and promotion for WNEW-TV, Metropolitan Broadcasting Co.'s N. Y. indie. Cowles is shifting over from the same slot at WTTG, Met's Washington outlet.

Prior to his D. C. post, Cowles was ad-promotion director of WCKT-TV, Miami.

WKAT NEW AFFILIATE FOR CBS-AM IN MIAMI

WKAT, the Miami Indie operated by Mrs. A. Frank Katzentine, will affiliate with CBS Radio effectiv Nov. 28. It succeeds WGBS, the Storer flagship, as the CBS affiliate, with the Storer station in turn going indie.

Affiliation takes effect the same time the web's new Program Consolidation Plan modifications, eliminating the soaps and upbeating news coverage, goes into effect. WKAT, which cooperates with a strong accent on pubaffairs programming, affiliated with CBS because of the expended news; ironically, WGBS dropped CBS because of the news expansion, since it interferred with its own extensive local coverage.

Secret Ingredient

Continued from page 23

Godfrey, Art Linkletter or a Garry Moore into such ming pattern.

There are any of clients riding Garrow Linkletter and Godfrey on their res ing shows, ith Paar in the late-late segment, who would crave that extra excitement and shot in th arm through a prime time identification with their favorite star. This particularly applies to sponsors eager for a special merchandising job preceding major holidays such as Easter, Mother's Day, Father's Day, Thanksgiving, Graduation Day, Christmas, etc To a late-nite Paar client or an early morning Garroway client, it's more than worth the additional tariff to ride with them in prime time posure and retaining the star-product identification.

While it's readily conceded (and even established on the charts that the participation formula on hour programming leaves much to be desired in terms of sponsor identification, with a lot of advertisers walking away from it, the idea of having your own star plug your product in prime time, or even doing the lead-i , has a fascination that can't be minimized. There's hardly a client up and dow Madison Ave. who doesn't relish it.

Idea for the participating Garroway special was the joint brainchild of Jerry Danzig and Bill Storke, NBC execs attached to the Participating Programs Unit (Garroway & Paar). Once they got the go-ahead they had the show sold clean even before the talent or format were known.

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MANY HAPPY RETURNS! As "The Jack Sterling Show" celebrates its 12th year on the air, it's many happy returns for Eastern Air Lines and Franklin Savings Bank who have been sponsors since the birth of the show—and for Pall Mall and Breyer's Ice Cream who have been members of the family for over 5 years. This happy, profitable long-term relationship between show and sponsor is another reason why, in New York, the one to grow on is WCBS Radio.

WCBS
A CBS OWNED RADIO STATION
REPRESENTED BY CBS RADIO SPOT SALES

TOP ASCAP PUBS EYE BMI COS.

RIAA Fighting N.Y. Withholding Tax With Appeal to Gov. Rockefeller

The Record Industry Assn. of America is trying to block the possibility of an exodus of recording activities from New York State. The possibility of diskers scramming N.Y. stems from a recently-enacted regulation requiring withholding taxes to be deducted from royalties of non-resident artists who record in N.Y.

In its first move to prevent the exodus, the RIAA, in a petition through its legal counsel Ernest S. Meyers, has asked Governor Nelson A. Rockefeller to have the regulation repealed or modified and pointed out that hundreds of local musicians and technicians are faced with loss of employment if record companies transfer their recording sessions to other parts of the country.

The petition also pointed out that many artists who do not live in N.Y. have already indicated their willingness to be saddled with another tax and are pressuring to have the recording sessions held elsewhere.

It also made the point that the basis of the tax on a non-resident artist's royalties , in itself, unrealistic because only a small portion of his activities are represented in a recording session. "In the case of a non-resident artist," the RIAA said, "the overwhelming proportion of the activity is performed outside of the State. It is beyond the borders of N.Y. that such an artist rehearses the repertoire to be recorded and the taped recorded performances are customarily sent to other states where the actual phonograph records are then manufactured and sold throughout the U. S."

The RIAA called the regulation wholly inconsistent with the public interest and without legal basis and requested the Governor's aid in repealing or changing the law.

37 L.A. Tooters On AFM Carpet

Hollywood, Nov. 8.

The American Federation of Musicians has intensified its crackdown on musicians violating union's "antitracking regulation by bringing charges against 37 Los Angeles musicians that worked a Jerry Lewis recording date Oct. 19.

Union is charging that batoneer Lou Brown, music contractor Al Lapin and 35 Local 47 musicians violated the AFM's existing labor contracts by first recording five vocals with Lewis and then later recording the same five arrangements minus Lewis' singing. The violation took place at Pattie Ent. Inc., a company which operates under an AFM recording license issued to Lewis. The union did not disclose what disciplinary action, if any, it would take against the comic.

This marks the second crackdown in less than two weeks in a drive headed by AFM prexy Herman Kenin to put a halt to "tracking," a device by which instrumental accompaniment is recorded separately for subsequent dubbing in of vocals.

"Tracking is an unartistic shortcut that further reduces the work hours of musicians already distressed by widespread unemployment," Kenin declared. He added that the Federation will proceed in every instance where proof may be obtained against its own members and the AFM-licensed recording companies that practice "tracking."

Phyllis Akers Joins Rank

Phyllis Akers has joined Rank Records as production manager.

Before joining Rank, Miss Akers had been production chief for ABC-Paramount for four years and with Gotham Recording for five years as production control manager.

Harry Ruby's Autobiog

Harry Ruby's autobiog for Simon & Schuster will have a titular salute from the songsmith to his w.k. penchant for baseball He plans to call it "Drop The Other Shoe." An alternate title is "Nothing Is Forever."

Some of Ruby's byliners in the VARIETY Anniversary Number will be included in his S&S memoir. He has been working on the book for some years and it may be ready for 1961-62 publication. He powwowed with the pub last week while east for an ASCAP meeting.

L.A. Grand Jury Indicts Septet For Disk Forgery

Los Angeles, Nov. 8.

The grand jury of Los Angeles county moved last week to indict seven persons who were previously arrested for alleged disk counterfeiting. Named in the indictment were Brad Atwood, Pete Korelich, Leonard T. Warren, Eugene Allison, Robert E. Allison, Charles L. Richards and William Thompson.

The men were arrested in raids made on Oct. 2 by the L.A. district attorney's office and 35 detectives. Approximately 3,000 bogus disks were seized at that time. At the Korelich Manufacturing Co. plant, the detectives discovered Verve labels hidden behind a secret panel and masters hidden in a false barrel bottom.

The defendants were indicted on the following four counts: (1) conspiracy to commit grand theft and violate the California trade mark statute; (2) grand theft against Command and ABC-Paramount

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WANT CRACK AT ALL PIC WRITERS

An "agonizing reappraisal" of the longstanding policy of 100% loyalty to the American Society of Composers, Authors & Publishers on the part of the top publishers is now taking place in light of a new situation brought about by internal Society stresses and stepped-up competition by Broadcast Music Inc. It's known that some of the top publishers, exclusively ASCAP, are now seriously thinking about opening BMI affiliates purely as a matter of self-preservation.

One major publishing exec pointed to the Hollywood situation where a flock of top film score writers have indicated their intention to defect from ASCAP to join BMI at the start of 1961. "If we can't get the Government to equalize the competition for talent between BMI and ASCAP, in which the former can offer substantial guarantees in longterm deals, then how are ASCAP companies going to get film music without opening BMI firms?"

He said: "No publisher can or wants to dictate to any film producer what composer he should use. The producer is interested in the best talent for the assignment and if it's a BMI writer, then there's no reason why he shouldn't be hired. But where does that leave the 100% ASCAP publishers in an important area of the publishing business?"

Performing rights societies have their idealistic aspects, the publisher said, but they're basically business enterprises. "If publishers can operate more efficiently with ASCAP and BMI affiliates, then that's the way to conduct business," he said. "As far as having BMI-affiliated publishers on the ASCAP board, that's only a bugaboo with some ASCAP loyalists, but now they are going to have to live with the fact that Edwin H. (Buddy) Morris, who has a major BMI firm in Meridian Music, has already been elected to the ASCAP

(Continued on page 54)

Col Expanding South-of-the-Border; De Rougemont V.P. for Latin Am.

With South America steadily developing as a potent market for Columbia Records, diskery is prepping a step-up in activity there and has set Peter de Rougemont as veepee for Latin and South American operations. It marks the first time that Col has had a veep on the international level.

De Rougemont, who has been associated with Col's S.A. operations since 1953, will have full responsibility for the company's subsids in Argentina, Brazil and Mexico as well as licensing arrangements in Chile, Columbia, Ecuador, Peru, Uruguay and Venezuela. Col has recording studios in Rio de Janeiro, Buenos Aires and Mexico City and has manufacturing facilites in many of the Latin and S.A. countries.

According to de Rougemont, Col has now captured about 30% of the S.A. market with Argentina and Brazil leading the way with a $2,000,000 and $1,200,000 take, respectively. This is a development that started eight years ago when Col only had the Mexican outlet.

There'll now be an increase of the release schedule there and some of the S.A.-made platters will also be keyed for U.S. distribution. Nat Shapiro, head of Col's international artists & repertoire, will screen the S.A.-produced platters for their sales possibilities in this country. There are now about 100 artists under contract to Col in the various S.A. countries.

It's also expected that there'll be a bigger flow of U.S.-made disks into S.A. and on this level de Rougemont suggests that the American publishers should prepare Spanish lyric versions of their songs along with the English. He points out that there should be no difficulty in getting a close Spanish translation since the teenagers there are quite similar to their Yankee counterparts in habits and ideas.

De Rougemont joined Columbia Argentina as manager when it was founded in 1953. In November, 1959, he was named director of S.A. operations.

Kaye's 3-Way Spread

Sammy Kaye now has a three-way percentery parlay for his band bookings. He's spreading out his commission for the concert, tv and one-nighter fields.

Handling Kaye for concerts is the William Morri Agency, for tv is General Artists Corp., and for one-niters is Joe Glaser's Associated Booking Corp.

High Court KOs Rose's Claim To 'Gang' Renewal

Billy Rose's application for rehearing of his ... against Bourne Music on the renewed assignment on "That Old Gang Of Mine" has been denied by the U. S. Supreme Court. Ros had appealed the decision of the U. S. Court of Appeals. Supreme Court decision winds up any further legalistics on the "Gang" hassle.

Case was a key significance for the music biz since it challenged a type of renewal assignment used in contracts covering hundreds of top standards written during the 1920s and right up to 1932 when the Songwriters Protective Assn. (now the American Guild of Authors & Composers) was formed. Under the old pacts, songwriters generally handed over the renewal assignment to the publishers at the time of the original contract.

Rose, joined in the case by "Gang" co-writers Ray Henderson and the late Mort Dixon, said this renewal was invalid because there was no "consideration" given to the songwriters. The lower courts, however, stated that the contract was legal.

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BMI Laughing Up Its Roster

Latching onto the new vogue of comedy LP disks, Broadcast Music Inc. has moved to sign up a flock of comedy performers who write their own material. Already signed with BMI are Bob Newhart, Shelley Berman, Andy Griffith and Mort Sahl. Dave Gardner, another comic on disks, is now dickering with BMI for a deal.

Interest of BMI in the comics stems from the big potential of broadcast plays of their LPs. As copyrighted material, these disks can earn performance coin just like songs do.

BMI has also inked novelist Max Shulman, as a songwriter. Shulman wrote "The Ballad of Dobie Gillis," with Lionel Newman for the tv series which Shulman created.

Three More Disk Firms In FTC Payola Parade

Washington, Nov. 8.

Federal Trade Commission has okayed consent orders barring three disk firms from shelling out payola to get their product broadcast.

Involved were: Scepter Music Inc., New York; Old Town Record Corp., N.Y.; and James Higgings and Robert West, doing business as B&H Distributing Co., Detroit. The consent decrees were worked out jointly by FTC staffers and the companies and don't carry any admission of guilt.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Don Meehan (Joy): "AN OPEN LETTER TO MR. KHRUSHCHEV" (Joy) is an effective propaganda side with a religio-o anti-Communist lyric strongly delivered by Don Meehan with a brief intro by Victor Ivanimets, the Soviet sailor who recently jumped ship to remain in the U. S. "BEAUTIFUL LADY IN WHITE" (Joy) is a good religioso vocal side.

The Innocents (Indigo): "PLEASE MR. SUN" (Weiss & BARRY) a bit of a few years ago, returns in the peculiarly cool style of this rocking team. "GEE WHIZ" (Records) is a teen-angled side also due for wide play.

Mickey & Sylvia (RCA VICTOR): "WHAT WOULD I DO" (Aladdin-Ben Ghazi) a good rocking item, is given a stylish slice by this combo, now on the comeback trial. Frederick†) is a solid rhythm side.

The Harptons (Coed): "ANSWER ME, MY LOVE" (Bourne*) is a strong rocking ballad projected with potent commercial impact by this combo. "RAIN DOWN KISSES" (Winneton†) is another neat rhythm slice.

June Valli (Mercury): "WEEP FOR ME LOVER" (Regent†) is a potent rocking torch song sharply belted by this fine songstress. "BORROWED KISSES" (Prentice*) is an okay ballad in a similar groove.

Champ Butler (Five-Ten): "ROCK HUDSON ROCK" (Mamaleen†), a cute jumping tune, gets a slick ride by this singer. "LET'S YOU AND ME" (Mamaleen†) is a smooth ballad in a swinging format.

Lori Phillips (PRI): "FALLING

Best Bets

ELVIS PRESLEY (RCA Victor) — **ARE YOU LONESOME TONIGHT** / **I Gotta Know**

Elvis Presley's "Are You Lonesome Tonight" (Bourne-Cromwell) clicks up another smash hit in this restrained workover of the oldie. "I Gotta Know" (Alamo) is a bright rhythm tune also due for lotsa spins.*

MARV JOHNSON (United Artists) — **HAPPY DAYS** / **Baby, Baby**

Marv Johnson's "Happy Days" (Jobete†) is a solid rocking ballad projected with solid commercial impact by this young singer. "Baby, Baby" (Jobete†) is in a familiar rhythm groove.

RAY CHARLES (ABC-Paramount) — **RUBY** / **Hard-Hearted Hannah**

Ray Charles' "Ruby" (Miller†) is a standout workover of this film type hit of a few years ago and should repeat the click pattern. "Hard Hearted Hannah" (Advanced) is a colorful slice of a potent oldie which should share the plays.*

GUY MITCHELL (Columbia) — **SUNSHINE GUITAR** / **Ridin' Around In The Rai**

Guy Mitchell's "Sunshine Guitar" (Jack-Do†) is nifty, shuffling rhythm ballad delivered in infectious style for a big payoff. "Ridin' Around in the Rain" (Jay) is another highly pleasing slice.*

WANDA JACKSON (Capitol) — **... MEAN, MEAN, MEAN** / **Happy, Happy Birthday**

Wanda Jackson's "Mean, Mean, Mean" (Central†) is a hard-driving rhythm number belted to the hilt in a lowdown groove aimed for the juke set. "Happy, Happy Birthday" (Arc-Donna†) is a good reprise of this rocking standard.

DEBBIE REYNOLDS (Dot) — **SATISFIED—PART 2** / **Rain In Cherry Blossom Time**

Debbie Reynolds' "Satisfied—Part 2" (Jenera†) is another rollicking rhythm number projected in an allout style due to mop up with the teenagers. "It Looks Like Rain in Cherry Blossom Lane" (E. H. Morris) is a neat, straight slice of the oldie.*

* *

DORSEY BURNETTE (Era) — **THE RIVER & THE MOUNTAIN** / **This Hotel**

Dorsey Burnette's "The Mountain and the River" (Sherman-DeVorzon) is an excellent ballad in a big vocal and instrumental setting that'll nab spins. "This Hotel" (Bamboo) is an interesting jail-house piece of material.*

"THIS IS MY STORY" (Aladdin†) is a less effective slow ballad.

June Christy-Jonah Jones (Capitol): "SOMETIMES I'M HAPPY" (Harms*) turns up in a swinging vocal with some nifty trumpet work in the background. Solid for all programming situations. "TOMMY, TOMMY" (Sunbeam†) from the "Tenderloin" score, also gets a slick workover.

Kitty Kallen (Columbia): "THE THING, YOU LEFT IN MY HEART" (Lewis*) is a big ballad which this songstress projects with forceful impact. "I BELIEVE IN YOU" (Skidmore*) is another okay ballad side.

Carl Dobkins Jr. (Decca): "LOVELIGHT" (Sequence*) is a bright rocking ballad belted in a pleasing countrified groove by this singer. "TAKE TIME OUT" (Kavelin Maverick†) is another rhythm ballad with chances.

Mark Dinning (MGM): "SHE CRIED ON MY SHOULDERS" (Sigma*) is a good teen-angled weeping ballad handled in suitably sentimental style. "THE WORLD IS GETTING SMALLER" (Milene*) has an interesting lyric idea which could stir some noise.

Lonnie Donegan (Atlantic): "LORELEI" (Tiger†), a clever, racing saga-type of folksong, gets a colorful workover by this British skiffle artist. "JUNCO PARTNER" IN LOVE WALTZ" (Marlen*), a lilting number, showcases his songstress' big voice and style with good warm effect. "ALL ALONE" (Berlin*) is a fine reprise of the oldie.

The Challengers (Triodex): "LAZY TWIST" (December†) is a pounding instrumental in a highly commercial groove. "GOOFUS" (Feist*) is a more frantic-sounding slice.

Ray Sharpe (Trey): "THE STREET WHERE YOU LIVE" (Chappell*) the showtune hit, turns up in a pleasing rocking version that should earn a new round of spins. "JUSTINE" (Gregmark) is routine.

Hollywood Argles (Lute): "SO FINE" (Eldorado†) is a solid straight rocking ballad in a manner which this combo has clicked with previously. "HULLY GULLY" (Arvee†) is a good workover of a basic rocking number done before by The Olympics.

The Originals (Brunswick): "A KISS FROM YOUR LIPS" (ARC†) smacks of familiar rocking ballad stylings and will appeal to those who like a repetition of that beat. "LET ME BE YOUR GIRL" (Merrimac†) has all the rocking touches but they don't add up to much.

CHRISTMAS SONGS

Columbia Records has come up with the first novelty entry of the

LAWRENCE WELK

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Dot No. 16145

Christmas season in the **Nutty Squirrels'** "Please Don't Take Our Tree For Christmas" (Jason†), a lilting number with an occasional zany squirrel sound. Flip is "Nutty Noel" (C-Hear-Dougal†) is another cute-sounding side. On the same label, **Mitch Miller & His Gang** have a standout moppet-angled tune in "Must Be Santa" (Hollis†), a cumulative song done with full chorus. Backing is another excellent holiday entry. **"Christmas Spirit"** (Korwin*) done in the same manner. Another pleasing straightforward Xmas item is **Ruth Lyon's** "All Because of Christmas" (Candee*), also on Columbia.

On the Kapp label, the **Pete King Chorale** has come up with a tasteful holiday entry: **"The Little Shepherd Boy"** (Garland*) while Verve has **Ella Fitzgerald** swinging "Jingle Bells" (Jatap†) at the top of her form.

* ASCAP. † BMI.

Orchestra of America Latches Onto Jazz Via Goodman, MJQ Dates

Orchestra of America, which begins season number two at Carnegie Hall, N.Y., on Nov. 16, is recognizing jazz. First concert will have Benny Goodman, second the Modern Jazz Quartet. Single ticket sale for the first two (of five) concerts is better than the series ticket sale. The hope of innovator-impresario Richard Korn, is that those attending the jazz concerts may be tempted to try the others.

Experience of first year has indicated a prevailing ignorance with the public that "American" music does not necessarily imply modern dissonance. Korn's reper-

(Continued on page 53)

Album Reviews

Don Costa: "Echoing Voices and Trombones" (UA's Ultra Audio). United Artists Records is kicking off its new Ultra Audio line with striking impact on the "sound conscious" package market. One of five LPs in the initial release, Don Costa has come up with a series of superlative vocal ensemble and instrumental arrangements with accent on massed trombone effects. The stereo effects are brilliant, but without intruding on the musical selections which include such fine oldies as "Day In, Day Out," "The Breeze and I," "Just In Time," "I'm Beginning To See The Light," "Thou Swell" and "Nice Work If You Can Get It."

"Frankie Avalon Facade"-"Fabian Facade" (Chancellor). These are two teen-slanted LPs which may set a whole new fashion in packaging. Along with a conventional disk, there's a three-dimensional plaque of each performer attached to a velvet-type backing which the kids can frame. And the teeners who go for the singing talent in these LPs, will also probably be sold on these ikons. Each of the sets include a group of oldies with some new song material tailored for these young singers.

"The Alamo" (Columbia): Dimitri Tiomkin is the big wheel in this soundtrack set from John Wayne's big picture, "The Alamo." As composer-conductor, Tiomkin is in complete charge of the musical work and it's a work that he can be proud of. He's captured a number of stirring musical moods in addition to a lively cakewalk and a latino-tempoed item. It stands up as a potent soundtracker. As an added plus there are vocals by The Brothers Four on "Green Leaves Of Summer" and Marty Robbins on "Ballad of The Alamo," both of which have become solid single entries. The lyrics are by Paul Francis Webster.

Mort Sahl: "The Next President" (Verve). Mort Sahl has come up with his sharpest politico-comedy LP to date in this offering. Pegged to the Presidential campaign, which ended yesterday (Tues.), this set should carry over beyond the elections because it highlights some of the enduring absurdities of the political and social scene along with the more ephemeral topical comments. Once again, Sahl has cut this disk before an appreciative audience.

"2,000 Years With Carl Reiner & Mel Brooks" (World Pacific). This set could launch a new disk career for Mel Brooks, scripter for Sid Caesar and Jerry Lewis, among others. As writer and dialectian in this LP, Brooks reveals a zany wit with frequent flashes as brilliant as any comic now around. Brooks, with a strong assist from straight man Carl Reiner, plays a 2,000-year old man, an ex-Nazi turned Peruvian Indian, a psychiatrist, beatnik, etc., each done with needle-sharp point.

James Komack: "At The Waldorf" (Ember). James Komack, young veteran of the nitery circuit, has come up an amusing medley of songs and chatter, adding to the growing stream of comedy packages. Komack has a sharp script this time out in ranging over psychiatry, Japanese show biz, "Lady Chatterley's Lover" (an off-color routine), prize-fight announcing, the Beat Generation and "The Man With The Golden Arm." The gab is much better than the singing.

Harry Jerome Orch: Brass Goes Hollywood" (Decca). Henry Jerome, who hit paydirt with his initial "Brazen Brass" offering, has followed up with the same kind of stereo-angled instrumentals based on a tunes deriving from Hollywood films. Once again, the arrangements are tailored for sound effects on numbers like "Around The World," "Moonglow" "Picnic," cha-cha version of "Three Coins In The Fountain" and "Tammy," "Colonel Bogey March" and others.

Della Reese: "Della Della Cha Cha Cha" (RCA Victor). This is a fresh showcasing of this fine songstress. She's been given a collection of standards set to cha cha cha tempo which she swings with a colorful variety of rhythmic accents. Included are numbers like "Diamonds Are a Girl's Best Friend," "Come On-a My House," "Whatever Lola Wants," "Tea For Two" and "Love For Sale." Sharorch backing is under the baton of O. B. Masingill.

"A Date With The Everly Bros." (Warner Bros.). This is iftily packaged collection of recent hits and new entries by the click Everly Bros. Along with the disk, there's a folio of photos aimed for the teenage market. As usual, this duo delivers in its unique and listenable rocking style, covering numbers like "Made To Love," "That's Just Too Much," "Sigh, Cry, Almost Die," "Love Hurts," "Lucille" and "Cathy's Clown," among others. *Herm.*

Longplay Shorts

United Artists pushing its new Ultra Audio line via special dealer and disk jockey contests after special preem at Barbizon-Plaza Theatre, N. Y., for press. UA Records v.p. and general manager Art Talmadge hitting the road for distrib meets on the five initial Ultra Audio packages. . . . Decca Records giving de luxe wrapping to "Spartacus" soundtrack with six-page photo insert of pic's story . . . RCA Victor releasing "The World of Suzy Wong" soundtrack LP this month . . . Caedmon Records issuing new series of spoken word packages for Christmas market; including **Ingrid Bergman** in Jean Cocteau's "The Human Voice," and readings by **Boris Karloff** and the late **Albert Camus**. Label has also come up with the first stereo version of "A Christmas Carol," with **Ralph Richardson.**

For its "Lester Lanin Month" pitch, Epic Records is offering radio stations a free copy of Lani's "Christmas Party" for every five LPs they buy at the special $1 price . . . **Adam Wade** currently headlining at N. Y.'s Roundtable, comes out with his new Coed album, "Adam and Evening" at the end of the month . . . **Chris Connor's** next LP for Atlantic, "Portrait of Chris," will be her first with a string accompaniment. The entire session was arranged by **Jimmy Jones** . . . Roost Records has upped the price on its monaural LPs to $4.98 and its stereo product to $5.98 . . . **Larry (Mr. Custer) Verne**, whose new album "Mr. Larry Verne," will be released by Era Nov. 15, has been booked for a series of one-niters at the end of the month . . . "Sometime-Anytime," the third in a series of children's records will be out on the Washington label this month. Words and music for the package were written by **Evelyn D. Lohoefer** . . . Capitol Records Distributing Corp. is offering dealers one free copy of its original Broadway cast album of "Tenderloin" for every 10 purchased . . . Capitol Records is going into the Sunday rotogravure sections of 240 newspapers with full-color ads to promote 44 of its albums for the Xmas sales season. The Cap pitch is "Give The Gift Of Music."

. . . An LP of Christmas songs by **Bobby Darin** on the Atco label leads Atlantic Records' release schedule this week. It's called "The 25th Day of December" . . . **Jimmy Nelson**, host of WNTA-TV's "Studio 99½," is using two Cricket kiddie albums, "Peter and the Wolf" and "Pinnochio" as prize giveaways on his show . . . **James Komack** promoted his new Embers LP, "James Komack At the Waldorf" with sandwiches from the Waldorf Delicatessen delivered to jockeys and press in New York.

Bill Randle Now Sticks To Deejay Trade After 3 Straight Impresario Flops

Cleveland, Nov. 8.

Bill Randle, the disk jockey who finds it relatively easy to pick hits, found himself $6,000 out of pocket in a brief fling at the impresario game. In brief, he is no longer in that field. The loss came from three concerts here arranged by Randle.

The appearances were those of Odetta, folk singer; Theodore Bikel, and, most recently, clarinetist Pete Fountai

In view of these losses, Randle is pulling out and has canceled the last two concerts in his series, a repeat appearance by Odetta and the appearance of Jonathan Winters.

"I've had . ." said Randle. "What's the answer? I wish I knew. Look at Shelley Berman. When he first appeared here he wasn't yet well know He took a bath. When he returned recently he filled Music Hall."

This is not a local phenomenon, Randle said. The trend toward concert performances losing money i national, with the exception of New York, Chicago and maybe Los Angeles, where population concentration is greater.

Television has a double impact on this problem, Charles Kenley has found that he can fill the Packard Music Hall in Warren, O., by merely hiring television personalities to appear in summer stock stage performances.

"This is Jack Paar land," he has said in the past. "Half the population sits up to watch that program. And when we bring in Genevieve, they all want to see her."

On the other hand, when Randle or some other importer of talent brings a performer into Cleveland for a one-night stand, most of the population stays home to watch TV.

BMI's Top C&W Entries

Broadcast Music Inc. presented 44 writers its awards of achievement for 35 songs in the country & western field during the past year. Awards were made Nashville last week by BMI veep Robert J. Burton during the annual Country Music Festival.

The winners are as follows: "Above and Beyond" by Harlan Howard; "Alabam" by Lloyd Copas; "Amigo's Guitar" by Kitty Wells, John D. Laudermilk and Roy Bodkin; "Another" by Roy Drusky, Vic McAlpin and Marie Wilson; "Are You Willing Willie" by Marion Worth; "Big Iron" by Marty Robbins; "Each Moment" by Billy Worth and Billy Hogan; "El Paso" by Marty Robbins; "Face To The Wall" by Bill Anderson and Faron Young.

Also "Family Man" by J. A. Balthrop; "He'll Have To Go" by Joe and Audrey Allison; "I Know One" by Jack Clement; "I'm Getting Better" by Jim Reeves; "Just One Time" by Don Gibson; "Last Ride" by Ted Daffan and Robert Halcomb; "Left To Right" by Lorene Mann; "A Lovely Work Of Art" by James Joiner; "Miller's Cave" by Jack Clement; "No Love Have I" by Mel Tillis; "One More Time" by Mel Tillis; "Pinball Machine" by Lonnie Irving; "River Boat" by Bill Anderson; "The Same Old Me" by Fuzzy Owen; "Sink The Bismark" by Tillman Franks and Johnny Horton.

Also "Softly and Tenderly" by Red Bailey and Jim Howell; "There's A Big Wheel" by Don Gibson; "Timbrook" by James G. Howell and Don Pierce; "The Tip Of My Fingers" by Bill Anderson; "Too Much To Lose" by Tommy Blake and Lester Vandore; "A Woman's Institution" by Madeline Burroughs; "Why I'm Walkin'" by Stonewall Jackson; "Wishful Thinking" by Wyn Stewart; "Your Old Used To Be" by Faron Young and Hilda M. Young; "You're The Only Good Thing" by A. C. Reed, Mr. and Mrs. Frank Innocenti, Chuck Gregory, Clarence M. Beaty Jr. and Jack Toombs.

Chi Jazz Show Fizzle Spotlights Over-Exposure, Over-Pricing

Chicago, Nov. 8.

In consequence of the flop of a stageshow jazz layout at the southside Regal vaudfilmer, the feeling grows that this town's lush jazz pickin's may have become "too much of a good thing" — to the detriment of boxoffice and talent.

The fizzled show, which had Miles Davis topping, plus the Modern Jazz Quartet and vocalists Lamberts, Hendricks & Ross, also generated an attack on rising talent fees, specifically Davis,' and more pertinently his $7,000 take for the one-week stand. Co-promoter Lou Alport, in a strongly worded handout afterward, roundly razzed his star attraction for lack of b.o. magic and claimed that the price paid Davis "contributed heavily to the financial loss" of the show.

Alport noted to VARIETY that Davis and Dakota Staton racked up a whopping gross at the same theatre only a few months ago. This time, he and Monte Kay (the MJQ manager) were banking chiefly Davis to rival that earlier gross. Instead, business nosedived to a reported $6,000 loss. But Alport doesn't explain how a fancy fee takes the rap for fewer customers.

The talent fee issue to one side, flop of the Regal gig is compelling the theory that over-exposure has hit the Windy City jazz market, thanks to a highly competitive nightclub situation which rotates the bigger names around town to the ho-hum point, and to zealous concert impresarios who move in and out for a fast ride.

The disenchantment has affected a number of prime jazzmen in recent months, among them Dizzy Gillespie, Count Basie and Chico Hamilton. Several other bands and combos are close to being in the same position.

It has come to a point here where the jazz cognoscenti can afford to be standoffish in the correct assumption that if a group is missed in one spot, they only need wait some weeks till it shows up another. The peril in this for cafe bonifaces is obvious; yet apparently it hasn't anguished the ones most concerned to a point of action so far.

Th over-exposure theorists illustrate with Cannonball Adderley, current at the Cloister nitery, who will have played three dates here in less than six months. Couple of months ago he was at the Sutherland Lounge (operated by the aforementioned Lou Alport), and in February is booked into the new Birdhouse.

It's that kind of exposure, observers contend, that has hurt recent appearances here of Basie nd others. As for blame, the agencies are seen as only doing their duty by talent and cafe clients alike, which leaves the finger pointing at the club owners for joining a talent tug-of-war that's wasteful and which pushes prices up.

It may be noted, for racy, that over-exposure isn't a rampant condition — yet. But biz has become sufficiently spotty, and in some cases, considering the talent, downright embarrassing, for the trade to feel a growing concern.

As for Alport's blast at Davis, it's seen as possibly the start of a campaign to knock down talent costs, and the impresario makes no secret of the fact his beef was intended primarily to alarm other bonifaces. Alport, who has played Davis three times at the Sutherland, says his price has gone up each time. Referring to Davis' take for the Regal stand, the promoter stated, "He just wasn't worth it."

Monte Kay's Side

Monte Kay, who co-promoted the Miles Davis package with Louis Alport in Chicago, stated that business was off because there was no promotion by Alport. He said only a few ads were taken in the Chicago press and these were "Ghetto-styled" displays aimed strictly at the Negroes in Chi's south side. Kay said biz at the Regal Theatre was half of capacity.

William Morris' Oratorios; Tom Scherman's Troupe Hits 22 Cities in 15 States

Thomas Scherman's Little Orchestra of Manhattan is on its longest road tour, covering 22 cities and 15 states in four weeks. Dates were booked by William Morris Agency. Accompanying the musicians are the members of the Choral Art Society and choirmaster William Jonson. The complement of 85 all told will travel in two chartered buses.

What makes the tour special is that it will present 18 performances of Berlioz's "L'Infance du Christ" and four of Handel's "Judas Maccabaeus." Both are heavy singing oratorios usually associated with the week of Christmas. "L'Infance" has become the Little Orchestra's seasonal trademark, as "The Nutcracker Suite" is the N.Y. City Ballet's Christmas stock-in-trade.

Upon returning from the tour, the two oratorios will be presented at Town Hall as regular items in the Little Orchestra's subscription.

Songsmith

L. Wolfe Gilbert

compares the then-and-now of the Tin Pan Alley of old and the modern pop song production line i

What Have You Written Lately?

One of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

FERRANTE & TEICHER

With another hit instrumental from "EXODUS" on United Artists Records.

WELK IN CAMPUS TOUR WITH TOP COIN PAYOFF

Hollywood, Nov. 8.

Lawrence Welk and his entourage of 42 entertainers is doing five concerts this week in as many college field houses for which orch leader getting guarantees of $12,500 against 70% percentage for each date. Guarantee coin is one of largest stipends a similar organization has drawn in some time.

Flying out in Sunday morning (6) after his Saturday ABC-TV show and subsequent dansapation sesh at Aragone ballroom, Welk opened skein Sunday night at Loyola U fieldhouse in New Orleans. Advance sale there middle of last week was $12,000. Last night he appeared in Barton College aud in Little Rock, with an advance of considerably over $15,000.

Tonight (Election Night) he played in St. Louis Kiel, with advance admittedly weak because of nation four-year sweepstakes; tomorrow night (Wed.) he appears in Tulsa. For tour's windup Thursday i Will Rogers College fieldhouse, Fort Worth, advance hovers considerably above $10,000. Thereafter, Welk scrambles back here to resume ABC-TV shows and weekend bandstanding at Aragon.

Elvis Elevates Reich 'Never' Sale to 400,000

Berli Nov. 1

Elvis Presley's RCA platter, "It's Now Or Never," registered a sale of 400,000 copies in West Germany within a few weeks. Teldec, which handles the RCA repertory in this country, says over 70,000 copies had already been ordered before this disk was even out on release. Under its Germ title, "O Sole Mio," it holds No. 1 spot on the German lists.

Artist-Disk Deals

UA Records: Sauter-Finnegan

The Sauter-Finnegan orch, which was organized in the early 1950s under the RCA Victor banner, has now been signed by United Artists Records. Orch will work for UA's new Ultra Audio label with the first package due in February.

Ed Sauter and Bill Finnegan, two top arrangers, originally set the band as a concert and disk organization, using new instrumental combinations. The team subsequently broke up when Sauter went to Germany for a couple of years radio sultant.

Decca: Bob Wilson

Decca has signed singer Bob Wilson to a five-year pact, with a&r exec Harry Myerson to handle the singer's pop output. The 22-year-old Wilson, currently playing the niter circuit, returned recently from abroad, where he spent three years touring in concert stands.

Deal was set via Beverly Schechter, Wilson's personal manager.

AFM Pact With Major Pic Studio Accents U.S. Music for Films, TV

Hollywood, Nov. 8.

Agreement on terms of a contract to cover employment of musicians in major motion picture studios was wrapped up last week by Herman D. Kenin, prexy of American Federation of Musicians, and Charles Boren, exec v.p. of Assn. of Motion Picture Producers. Extending three-and-one-half years, it also covers telefilms made by the majors.

Principle items in agreement are:

(1) All films produced in the U.S. or Canada will be scored in the U.S. or Canada.

(2) No "canned music," that is, music not scored by persons covered by the agreement will be used in television films on which production starts on, or after June 1, 1961. Additionally there is a guarantee of a minimum of 18 hours of scoring time for each 13 half-hour episodes of a television series.

(3) Re-use payments of 1% for all theatrical films whose principal production began after Jan. 31, 1960 and which are released to free television were agreed upon.

(4) Rates or pay will be increased by 5% on Oct. 1, 1961 and by an additional 7% on Nov. 1, 1962 the same rates will apply to television film as to theatrical film.

(5) Pension contribution of 3% of scale begin immediately into a musician's pension fund.

(6) Standard AFM soundtrack regulations are made applicable to all pictures produced since 1958.

Universal-International no longer an AMPP member, will conduct its own parley with AFM. In the AMPP deal with AFM the scale is presumed to be that enjoyed by Musicians Guild of America. The AFM last summer wrested back major studio jurisdiction from MGA in an NLRB election. Two years prior MGA had taken the jurdisdiction from the then striking AFM in a similar election.

Terms

Term of new agreement is for three and a half years from Nov. 1, 1960 to May 1, 1964. Agreement was reached following daily negotiating meetings which started on Oct. 26, 1960.

Conducting the negotiations were for the musicians: Herman D. Kenin, AFM president; Stanley Ballard, secretary; George Clancy, treasurer; Board Members: E. A. Stokes, William Hawes, Walter Murdock, Lee Repp and Charles

(Continued on page 54)

Jerry Blaine Hit By $35,000 'Cover' Heist

Thieves pulled a "cover" heist at the Manhasset, L.I., home of Jubilee Records prexy Jerry Blaine last Sunday (5). Jewels and furs valued at $35,000, nearly all of them just recovered from a previous robbery, were lifted from Blaine's home.

Blaine and his wife, Anne, lost $73,500 in jewels, furs and cash to two stickup men who broke into their home last April 26. The robbers were caught and are now in prison. Only a week ago the last of the loot, two mink stoles worth $2,800 were returned to the Blaines by detectives.

The Blaine theft was part of a raid that took in six other Manhasset homes for a haul of about $77,000.

Jack Benny's Boff 36G With Cincy Symph Hikes Benefit Total Over $2-Mil.

Cincinnati, Nov. 8.

All records for any performance in the city's history were broken Sunday night (6) at the 85-year-old Music Hall when Jack Benny's appearance as violin soloist with the Cincinnati Symphony orchestra, Max Rudolf Conducting, grossed $36,100 with all proceeds going to the orchestra's pension fund. A capacity audience of 3,718 paid from $100 down to $2.50 for tickets.

In the past five days, Benny has raised $119,570 in three concerts, grossing $37,200 for the Indianapolis Symphony, $46,270 for the Cleveland Orchestra plus last night's total. In 20 concerts over the past four years, Benny has raised a grand total of $2,110,770 with his symphony tours, in all cases contributing his services gratis.

In the midst of his hectic symphony schedule, Benny also flew to Detroit last Wednesday (2) and raised over $500,000 in a single three-hour stint in behalf of Bonds for Israel. The comedian planed to New York yesterday (Mon.) to originate two Sunday evening CBS-TV programs there prior to returning to Hollywood.

CADENCE IS CANDID FOR JAZZ OPERATION

Candid Records will now be the name of the new Cadence jazz operation. The line was all set to roll with the Coda tag several weeks ago when it was discovered that there was a conflict with another record manufacturer.

With the Candid name locked up, diskery's general manager Bob Altshuler is rolling with a series of artists signings and a heavy recording schedule. Heading the list of artists to join the Candid roster is Charlie Mingus. The first album by Mingus for Candid is due in a couple of weeks.

Other artists signed by Candid are vocalist Abbey Lincoln and blues singer Otis Spann. Miss Lincoln was signed to a Candid pact after she vocalized on Max Roach's "Freedom Now Suite," an upcoming Candid package. Another package being readied for early release is by trumpeter Richard Williams.

Musicologist

Jim Walsh

harks back to prove there's

No Copyright On Payola

another important Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

CLGA INKS 4-YR. PACT WITH FILM PRODUCERS

Hollywood, Nov. 8.

Members of both the eastern and western section of the Composers & Lyricists Guild of America have unanimously approved org's initial contract with the major motion picture producers. A proposed draft was submitted to the entire body, western membership Oct. 31, and eastern Nov. 1 for its ratification.

Pact, first of its kind with the major producers, is for four years, effective last June 30, to May 1, 1964. It calls for composers and songwriters employed on a week-to-week basis to draw a minimum of $350 per week; or $325 for those employed under pacts of 10-weeks or longer.

Name Jerome Adler As N.Y. Counsel for AFM

Jerome H. Adler has been named New York counsel to the American Federation of Musicians. He'll work with AFM prexy Herman Kenin and general counsel Henry Kaiser.

Adler represented the AFM in several cases a few years ago and since that time has been doing legal work in the international commodity and book publishing fields.

Towt Joins Col Transcriptions

Alexander Towt is moving into Columbia Records Transcriptions as account exec.

Before coming to Col. Towt was director of sales for the Allied Record Manufacturing Co.'s eastern division.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	8	**I WANT TO BE WANTED** Brenda Lee	Decca
2	2	9	**SAVE THE LAST DANCE FOR ME** Drifters-King	Atlantic
3	25	4	**LAST DATE** Floyd Cramer	Victor
4	15	5	**POETRY IN MOTION** Johnny Tillotson	Cadence
5	11	11	**A MILLION TO ONE** Jimmy Charles	Promo
6	4	10	**YOU TALK TOO MUCH** Joe Jones	Roulette
7	17	5	**GEORGIA ON MY MIND** Ray Charles	ABC Par
8	22	7	**NORTH TO ALASKA** Johnny Horton	Columbia
9	6	8	**DON'T BE CRUEL** Bill Black	Hi
10	20	5	**LET'S GO, LET'S GO, LET'S GO** Hank Ballard	King
11	3	13	**MY HEART HAS MIND OF ITS OWN** Connie Francis	MGM
12	29	4	**NEW ORLEANS** U. S. Bonds	Legrand
13	7	9	**LET'S THINK ABOUT LIVING** Bob Luman	WB
14	16	7	**TOGETHERNESS** Frankie Avalon	Chancellor
15	9	7	**SUMMER'S GONE** Paul Anka	ABC Par
16	49	3	**HUCKLEBUCK** Chubby Checker	Parkway
17	24	5	**TO EACH HIS OWN** Platters	Mercury
18	47	3	**ALONE AT LAST** Jackie Wilson	Brunswick
19	5	12	**CHAIN GANG** Sam Cooke	Victor
20	10	8	**BLUE ANGEL** Roy Orbison	Monument
21	8	13	**DEVIL OR ANGEL** Bobby Vee	Liberty
22	33	7	**TONIGHT'S THE NIGHT** Shirelles	Sceptor
23	26	5	**STAY** Maurice Williams	Herald
24	35	4	**PETER GUNN** Duane Eddy	Jamie
25	50	6	**LOVE WALKED IN** Dinah Washington	Mercury
26	12	16	**THEME FROM THE APARTMENT** Ferrante/Teicher	UA
27	31	8	**MY DEAREST DARLING** Etta James	Argo
28	41	8	**A FOOL IN LOVE** Ike & Tina Turner	Sue
29	19	6	**ARTIFICIAL FLOWERS** Bobby Darin	Atco
30	27	5	**SLEEP** Little Willie John	King
31	40	5	**SAILOR** Lolita	Kapp
32	88	2	**MY GIRL JOSEPHINE** Fats Domino	Imperial
33	60	4	**HUMDINGER** Freddy Cannon	Swan
34	14	16	**THE TWIST** Chubby Checker	Parkway
35	21	10	**MR. CUSTER** Larry Verne	Era
36	63	5	**I WISH I'D NEVER BEEN BORN** Patti Page	Mercury
37	87	2	**HE WILL BREAK YOUR HEART** Jerry Butler	Vee Jay
38	46	3	**A THOUSAND STARS** Kathy Young	Indigo
39	53	2	**I'LL SAVE LAST DANCE FOR YOU** Damita Jo	Mercury
40	28	14	**KIDDIO** Brook Benton	Mercury
41	81	3	**GREEN LEAVES OF SUMMER** Brothers Four	Columbia
42	36	3	**BALLAD OF THE ALAMO** Marty Robbins	Columbi
43	23	10	**SO SAD** Everly Bros.	WB
44	51	13	**ANY MORE** Teresa Brewer	Coral
45	55	3	**PATSY** Jack Scott	Top Rank
46	—	2	**WAIT FOR ME** Playmates	Roulette
47	77	3	**NIGHT THEME** Mark II	Wye
48	32	11	**DIAMONDS & PEARLS** Paradons	Milestone
49	—	2	**DON'T GO TO STRANGERS** Etta James	Prestige
50	—	1	**WONDERLAND BY NIGHT** Bert Kaemfort	Decca
51	56	5	**IRRESTIBLE YOU** Bobby Peterson	V-Tone
52	—	1	**ONE OF THE LUCKY ONES** Anita Bryant	Carlton
53	43	11	**MOVE TWO MOUNTAINS** Marv Johnson	UA
54	—	1	**REPORT TO THE NATION** Winkley & Nutley	MK
55	45	8	**SHIMMY LIKE KATE** Olympics	Arvee
56	18	13	**PINEAPPLE PRINCESS** Annette	Vista
57	—	1	**LONELY TEENAGER** Di	Laurie
58	95	4	**BEFORE THIS DAY ENDS** Eddy Arnold	Victor
59	—	2	**CHARIOT RACE** Ben Blur	Mark X
60	13	10	**THREE NIGHTS A WEEK** Fats Domi	Imperial
61	—	1	**CHARMING BILLY** Johnny Preston	Mercury
62	65	6	**YOU TALK TOO MUCH** Frankie Ford	Imperial
63	97	2	**RUBY DUBY DU** Tobin Mathews	Chief
64	71	6	**THEME FROM RAT RACE** Richard Maltby	Roulette
65	52	16	**DREAMIN'** Johnny Burnette	Liberty
66	48	7	**SOMEBODY TO LOVE** Bobby Dari	Atco
67	99	5	**TAIN'T IT THE TRUTH** Ernie K-Doe	Minit
68	—	1	**AM I LOSING YOU** Jim Reeves	Victor
69	—	4	**BLUE VELVET** Statues	Indigo
70	66	8	**GIRL WITH STORY IN HER EYES** Safaris	Eldo
71	—	1	**MIDNIGHT LACE** David Carroll	Mercury
72	—	1	**ISN'T IT AMAZING** Crests	Coed
73	—	3	**GOIN' OUT WITH THE TIDE** Jivin' Gene	Mercury
74	—	2	**ALABAM** Cowboy Copas	4 Star
75	30	5	**EVERGLADES** Kingston Tri	Capitol
76	—	1	**NATURAL BORN LOVER** Fats Domi	Imperial
77	72	22	**MISSION BELL** Donnie Brooks	Er
78	76	5	**MIDNIGHT LACE** Ray Ellis	MGM
79	—	1	**RUBY DUBY DO** Charles Wolcott	MGM
80	82	5	**HAVE MERCY, BABY** Bobbettes	Triple X
81	44	6	**SUNDOWNERS THEME** Billy Vaughn	Dot
82	—	1	**I MISSED ME** Jim Reeves	Victor
83	58	10	**LUCILLE** Everly Bros.	WB
84	—	1	**TODAY'S TEARDROPS** Roy Orbison	Monument
85	85	3	**DARK AT TOP OF STAIRS** Ernie Freeman	Imperial
86	—	2	**SERANATA** Sarah Vaughn	Roulette
87	—	1	**PILTDOWN RIDES AGAIN** Piltdown Men	Capitol
88	—	1	**WHOLE LOTTA SHAKING** Chubby Checker	Parkway
89	98	2	**YOU'RE SIXTEEN** Johnny Burnette	Liberty
90	—	1	**LIKE STRANGERS** Everly Bros.	Cadence
91	68	6	**SHOPPIN' FOR CLOTHES** Coasters	Atco
92	—	1	**AM I THE MAN** Jackie Wilson	Brunswick
93	—	1	**SALVATION ROCK** Marv Meredith	Strand
94	61	4	**FOUR LITTLE HEELS** Brian Hyland	Kapp
95	—	2	**SUNDOWNERS THEME** Felix Slatkin	Mercury
96	42	14	**NEVER ON SUNDAY** Don Costa	UA
97	78	5	**SHIMMY SHIMMY** Bobby Freeman	King
98	—	1	**LITTLE MISS BLUE** Di	Lauri
99	—	1	**JUST A MOMENT** Sammy & Sun Glows	Kool
100	—	1	**EXCUSE ME** Nick Noble	Coral

Award 1,075 ASCAP Writers 470G

Longhairs Get Two-Thirds of Coin for Works Of 'Prestige' Not Logged on Radio-TV

Over 1,000 standard composers and pop songsmiths shared in the initial grant of $470,000 in awards money made by the American Society of Composers, Authors & Publishers under terms of the new consent decree. An additional $130,000 in award money is due to be distributed shortly to account for a total of $600,000, representing a 5% deduction of the total writers' share of $12,000,000 for the year 1960.

The awards, made by outside panels in both the standard and pop fields, went to 485 longhair writers and 590 pop writers for works that were of unique prestige value for which adequate compensation would not otherwise be received and to writers whose works are performed substantially in media not surveyed by the Society, such as concert halls, night clubs, etc.

The awards money has been divided on a ratio of approximately two-to-one in favor of the longhairs, whose works both have prestige and few radio-tv performances as against the pop songsmiths. In the longhair field, no member was eligible for an award who received $25,000 a year or more from the Society. In the pop field the eligibility ceiling was set at $15,000 on the theory that those receiving above that amount had works of sufficient pop appeal to be adequately compensated without a cial award. The awards are for a one-year period and will be reconsidered each year from now on.

In the pop field, recognition was given to many jazz writers whose works have been frequently performed in jazz clubs and niteries. Recognition of jazz was due primarily to Dr. Marshall W. Stearns, English professor at Hunter College and jazz expert who was

(Continued on page 54)

Ray Peterson Exits Victor for Own Label

Ray Peterson has left RCA Victor to set up his own disk firm. It'll be called Dunes Records and Peterson will operate it in partnership with his manager Stan Shulman.

Big Top Records, Hill & Range's disk subsid, will handle the Dunes' distribution. First platter, out next week, will couple "Carina, Carina" with "Be My Girl."

British Disk Bestsellers

London, Nov. 8.

It's Now Or Never....Presley (RCA)

Only The Lonely.....Orbison (London)

As Long He Needs Me..Bassey (Columbia)

Rocking Goose.....Johnny & Hurricanes (London)

Think About Living...Luman (Warner Bros.)

Dreaming.....Burnette (London)

How About That!.....Faith (Parlophone)

So Sad.....Everly Bros. (Warner Bros.)

Nine Out Of Ten.....Richard (Columbia)

Tell Laura I Love Her..Valance (Columbia)

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	3	30	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
2	2	15	**FRANK SINATRA** (Capitol) **Nice ' ' Easy** (W 1417)
3	1	13	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
4	4	30	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
5	7	12	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
6	13	2	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
7	15	30	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
8	5	17	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
9	6	4	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
10	10	12	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
11	12	5	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
12	11	21	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
13	17	4	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
14	8	13	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
15	9	13	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
16	16	25	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
17	22	4	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol II**
18	18	13	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
19	14	30	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
20	—	4	**SONG WITHOUT END** (Colpix) **Soundtrack** (CP 506)
21	24	4	**RAY CHARLES** (ABC-PAR) **Genius Hits the Road** (335)
22	23	30	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
23	—	16	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
24	33	8	**CONNIE FRANCIS** (MGM) **Sings Spanish & Latin Favorites** (E 3853)
25	—	1	**IRMA LA DOUCE** (Columbia) **Original Cast** (OL 5560)
26	25	4	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)
27	28	30	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
28	20	30	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
29	29	11	**TENNESSEE ERNIE FORD** (Capitol) **Sing a Spiritual With Me** (TAO 1434)
30	38	13	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
31	—	15	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I** (LM 6074)
32	31	2	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)
33	—	1	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
34	21	28	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
35	26	5	**BILL BLACK COMBO** (Hi) **Solid & Raunchy** (HL 12003)
36	—	1	**BRENDA LEE** (Decca) **This Is Brenda Lee**
37	19	29	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
38	36	2	**ROGER WILLIAMS** (Kapp) **At Town Hall** (KXL 5008)
39	35	12	**ELLA FITZGERALD** (Verve) **Ella in Berlin** (MGV 4041)
40	—	1	**HENRY MANCINI** (Victor) **Blues and the Beat**

Disk Forgery

Continued from page 49

Records; (3) grand theft against Verve Records; and (4), attempt to commit grand theft against Balt Yanez. Yanez is an investigator in the L.A. d.a.'s office who had, as an undercover agent, arranged for the purchase of counterfeit disks from the ring.

Eugene and Robert E. Allison entered pleas of not guilty while the other defendants have not as yet entered pleas.

District attorney William B. McKesson said that his office has over 2,000 cubic feet of evidence against the defendants. Art Talmadge, prexy of the American Record Manufacturers & Distributors Assn. which has been sparking a nationwide drive against the disk counterfeiters, has assigned Sigmund H. Steinberg, of the law firm of Blanc, Steinberg, Balder & Steinbrook, to go to L.A. to meet with local authorities to review the evidence and to cooperate with the L.A. police authorities.

Orch of America

Continued from page 50

tory is to embrace some 200 years of native composers. "Jazz" is but an incidental aspect of what he has in mind.

His 92-piece symphony will be augmented by pianist Marjorie Mitegel (Jan. 18), soprano Blanche Thebom and tenor Enrico Di Giuseppe (Feb. 22) and on March 22 by marimbist Vida Chanowith, repeating from a year ago, and violinist Roman Totenberg.

Because of the emphasis upon native American repertory the Korn symphony has sold season's boxes to such wellwishers of the home talent as ASCAP, BMI, Federation of Music Clubs, etc. Korn himself is past president of the Society for the Publication of American Music.

A main objective of the recitals, not realized last year, is to induce the recording companies to disk the unusual music numbers which Korn selects. Most of his American pieces, as selected so far, are virginal so far as prior recording goes.

Just as 'Western' as Anybody, Japan's NHK Symph Wows Gotham

By ROBERT J. LANDRY

Failure of the New York ad-copy to make clear that the NHK Symphony of Japan was playing "western" music may have kept Hunter College aud from going capacity Nov. 2. But the critics were there in force and many a musicologist, all for the sake of international relations and of their own education. What they heard amounted to this: a genuine surprise of the pleasurable sort. Japanese abilities in a new area were at once established.

This white-tie orchestra is excellent, whatever reservations may be expressed as to the French horn. It shows every evidence of hard rehearsal and discipline under its German conductor, Wilhelm Schuchter. The musicians are very young-seeming, possibly because few wear glasses and few are bald. Certainly the doll-like pianist, Hiroko Nakamura, was young indeed, a mere 16. That fact combined to make her artistry not less than astounding.

The program opened with the respective anthems. There was audience disagreement as to the "Star Spangled Banner" but to the ear of this VARIETY reviewer it was played with more than ordinary liveness, in which that French horn figured notably. The first two numbers were by a young Japanese composer, Toyama, who later took a bow. His "Lullaby," strongly scored to flute, and his "Rhapsodie," using wonderful percussion effects, were both authentic and appreciated musical novelties to the New York audience, of which perhaps 40% was Nipponese.

Then came the doll. Dressed in a lovely kimono, she addressed the keyboard with a quiet authority which became steadily more impressive, section by section. Especially remarked is her fingering, which has a dainty, crisp, nerveless quality that for want of a more precise comparison may be termed "very Japanese," in the sense that people there are often super-deft with their hands in "working small."

Chopin's E Minor Concerto is full of runs (in thirds and sixths) which tax any virtuoso. There was never a fault. Yet the true wonder was not the manual dexterity, not the aplomb but the fully adult artistry. There was variety and shading, and great delicacy of tone. One waited in vain for the "yes, but—" which flaws the recital of many young pianists. At 16 the girl is already absolutely first class, with no reservations.

Following intermission Schuchter guided his men through Beethoven's Third. Here the results were as fulfilling as the promise of the orchestra's discreet accompaniment for the soloist. The strings stand out for their subtle tone, in which one is justified in recognizing a blend of the Japanese, and to the listener's satisfaction in the standard work.

In the now-lengthy parade of international musical organizations to come this way, this radio system's symphony covered itself, and its homeland with distinction. Newspaper critiques were nearly all fulsome raves.

Flender's Phone Follies Into UA Comedy LP Disk

A gag which American-in-Paris writer Harold Flender started, i.e. zany telephone conversations and having them tape-recorded, has been put on wax by UA Records, titled "Dial for Laughs." It is all in English now that Flender is back from France where the tv writer and novelist resided the past two years.

A sam le of Flender's madcap approach is to phone a taxidermist to buy a monkey, wanting to know if "it's the right quality to make monkey soup," and the irritated shopkeeper expressing opinion she "doesn't care what you do with the monkey after you buy it." Or the druggist routine, "After having taken Metrecal I'm now down to 90 lbs. and how to kick the habit," etc. Releases of the actual telephonic vis-a-vis had to be cleared.

RIAA Probing Taping of Disks For Backgrounds

The Record Industry Assn. of America has launched an investigation into the unauthorized taping of phonograph records for background music purposes.

With few exceptions, the RIAA pointed out, certain background music services do not obtain permission for the use of a record either from the record manufacturer, from the artist, from the music publishers, or from the copyright holder. The fact that they pay no royalties has resulted in deprivation of a considerable source of revenue to the music's creators.

Moreover, says the RIAA, such unauthorized actions have placed at a competitive disadvantage those companies who do secure authorization and pay royalties to the various groups involved.

In order to protect their own proprietary rights, as well as those artists who record for them, the RIAA legal committee is considering legal action against those firms found to be selling a service composed of material which they re not authorized to use.

Col Gets 1-Year Pact To Press, Provide Disks For 60 Gov't Agencies

Columbia Records is going into Government service. The U.S. Government has awarded Col a one-year contract to provide recording services and pressings for all Government agencies.

Under the terms of the pact, which went into effect Nov. 1, Col's transcriptions department will manufacture in its Bridgeport (Conn.) and Los Angeles plants records of all sizes and speeds for approximately 60 different Governmental agencies, including Armed Forces Radio Services, National Guard, Treasury Department, Veterans Administration and the Office of Civil and Defense Mobilization.

Of these agencies, AFRS is the largest Governmental agency consumer of recordings. Commercial radio broadcasts recorded in the U. S. are reproduced for rebroadcast on AFRS networks to the armed forces stationed all over the world. Each week AFRS produces 140 record sides, the equivalent of 3,500 individual record releases per year.

New record devices for education are constantly explored by the Government. For example, last year, census takers were instructed with the aid of longplaying records.

Burgess Joins Autry Cos.

Songwriter Dave Burgess is taking over as Coast professional manager of the Gene Autry music publishing firms, Western Co., Golden West Co., nd Four Star.

Scherer Heads Standards For Sammy Kaye Firms

Bernie Scherer has been named manager of the standard catalog department of Sammy Kaye's music publishing companies. The combine includes World Music, Isham Jones Music and Republic Music.

Frank Abramson is general manager of these companies and Bugs Bower is manager of the pop music department.

Saxon to RCA Sales

Philadelphia, Nov. 8.

Raymond W. Saxon, former vice-president of sales and an RCA sales executive for 20 years, has been named to the new post of v.p. in charge of marketing for the RCA Sales Corp.

Saxon was formerly v.p. and general manager of the RCA Victor radio and phono division.

On The Upbeat

New York

Cy Leslie, president of Pickwick Sales Corp., has set King Records in Atlanta and Boston, and Heil-Ieler Bros. in Minneapolis to handle the Family Hour, Design, Cricket, Instant Learning and Off Broadway lines . . . **Joe Harnell**, who's out on Epic with an LP of Vincent Youmans' songs, will be **Jane Froman** musical director when she opens at the Plaza Hotel tonight Wed. . . . **Ralph Watkins** has signed **Erroll Garner** for a two-weeker at Basin Street East beginning March 30. It'll be Garner's first nightclub stand in five years . . . **Stu Wiener**, MGM Records deejay contact man in the east, is now on a tour of the Coast radio stations.

Miles Davis Quintet goes into the Village Vanguard Nov. 15. **Bill Evans** alternates on the bill . . . **The Sportsmen**, musical duo, begin an engagement at Monte's Venetia Room in Brooklyn, tomorrow (Thurs.) . . . **Johnny Tillotson**, Cadence disker, back in N. Y. after a 15-state promotion for his "Poetry In Motion" disk . . . **Will Lorin** and **George Weiss** writing title song for the incoming legit comedy "Send Me No Flowers."

E. B. Marks has acquired th publishing rights to "The Frog Hop" by **Noble (Thin Man) Watts** on Cub Records. Song was originally owned by Dare Music . . . **Lou Brecker**, owner of Roseland Dance City, reminisces about his 40 years as a ballroom operator . . . **Joe Franklin's** "Memory Lane" show on WABC-TV tomorrow (Thurs.) . . . **Johnny Mathis** brings his show into the Mosque Theatre, Newark, Nov. 16 . . . **Roger Williams** will begin the second lap of his 68-city tour in Miami's Dade County Auditorium Jan. 5 . . . **Eddie Lawrence** will do a series of shorts for Paramount based on his "Abner, The Baseball" disking.

Joe Canduli's orch goes into Billingsley's 54th tomorrow (Thurs.) . . . **Lodi Carr** kicks off stint at the Versailles, in Greenwich Village, tonight (Wed.) . . . **Carolyn Hester** plays a return engagement at One Sheridan Square for three days beginning tomorrow (Thurs.) . . . **Thelonious Monk** begins a two-weeker at the Jazz Gallery next Tuesday (15).

London

Norman Granz's Jazz at the Philharmonic package, due to open at the Royal Festival Hall Nov. 26, makes it a quick tour this time because of December dates in the U. S. . . . Philips releases the soundtrack recording of **John Wayne's** "The Alamo" pic on both mono and stereo this month . . . Pianist **Grace Wilkonson** picked under a contract drawn up earlier this year by the Halle Concerts Society and the Associated-Rediffusion tv web to appear with the Halle orch at Royal Festival Hall next May . . . BBC claims that its 9 a.m. disk program "Housewives' Choice" has the second largest audience figure for any platter show, totalling "well over 6,000,000" . . . **Victoria de Los Angeles** and **Larry Adler** among those figuring in BBC-TV's "Music For You" Tuesday (15).

Chicago

Gene Krupa is back at the London House . . . **Herbie Mann** is blowing at the new Birdhouse, which relighted after some license troubles . . . Sutherland Lounge set **Eddie (Lockjaw) Davis** and **Johnnie Griffin Quintet** for Nov. 23, with **Maynard Ferguson's** 14-piecer returning Jan. 4 . . . Warbler **Johnny Janis** opens at the Huddle Embers, Indianapolis, Dec. 12 for two frames.

Philadelphia

This month's roster at Pep's Musical Bar includes **Buddy Rich**, Oct. 31-Nov. 7; **Louis Jordan Tympany Five**, Nov. 7-12; **Lorenz Alexandra**, **Chris Colombo**, Nov. 14-19; **Gloria Lynne**, Nov. 21-26; **Herbie Mann's Afro-Jazz** unit, Nov. 28-Dec. 3 . . . **Don Cornell** set for the Smart Spot Nov. 4, followed by Neil Sedaka, Nov. 18 . . . **Al Alberts** at the Randolph Social Club, Nov. 13 . . . **Sam Cooke** opens at Sciolla's Nov. 7 . . . **Glenn Miller** orch under **Ray McKinley** work the Sunnybrook Ballroom, Nov. . . . "Holiday Cavalcade of Song and Dance," at th Academy of Music, Nov. 23, features **Josh White**, **The Four Aces** and **George Tapps** . . . **Nelson Eddy** into Palumbo's Jan. 5-14 . . . **Carmen McRae** booked into the Red Inn, Nov. 11-13 . . . **Joan Proctor**, South Philly chirper pacted for a January run at the Dunes in Vegas.

Dallas Jazz Society Teeing With Teagarden

Dallas, Nov. 8.

Newly organized Dallas Jazz Society, in association with the United Jazz Concert Assn., has set the Jack Teagarden sextet as its first offering Dec. 9 at McFarlin Auditorium on the Southern Methodist U. campus. The five shows include the Modern Jazz Adderley Quintet, dates to be set.

A. B. Swank, Jr. is prexy of the new civic, non-profit organization. Season tickets for the five-event series are $10 and $7.50 unreserved seats. Memberships in the Jazz Society are tagged at $5 for adults and $2 for students under 21.

AFM Pact

Continued from page 51

Kennedy. Assisting the committee were: Henry Kaiser, AFM, general counsel; Phil Fischer, studio representative; Sam Middleman, assistant studio representative; Ernie Lewis, AFM traveling representative; and Local 47 reps James D. Michael, John Tranchitella and Leroy Collins.

For the producers: Charles Boren, Alfred Camie and Ben Batcheider from the AMPP; E.L. DePatie and Arthur Schaefer, Warner Bros.; Saul Rittenberg and E. C. De Lavigne, MGM; Ted Leonard and Bud Ward, Paramount; Gordon Stulberg, William Hopkins and Al Fisher, Columbia; Eugene Arnstein, Allied Artists; Bonar Dyer, Disney.

Conspicuously, the contract terms as announced did not make any provisions for post-'48 pix sold to tv. A demand for such residuals, by the AFM in pact talks in January, 1958, was rejected by AMPP, triggering a five-month AFM strike, culminating in Musicians Guild of America being formed and getting its briefly-held AMPP jurisdiction. There was also no provision for studio staff musicians.

ASCAP Pubs

Continued from page 49

board and there's nothing we can do about it, even if we wanted."

Meantime, top publishing firms like Chappell Music and Big Three are pressing their fight to change the new publishers' distribution plan. Both firms claim that the logging basis for 42% of the publishers' dividends was made in a period of 1958-59 when there was flagrant buying of tv performances by some of the company.

A meeting of ASCAP's publishers classification committee was held Monday (7) and it's understood that pressure from such heavyweight firms as Chappell and the Big Three will result in a change of the logging period to minimize the effect of any payola performances.

ASCAP's 470G Awards

Continued from page 53

a member of the three-man pop panel. Other two were bandleader Paul Whiteman and Haydn Proctor, Justice of the Supreme Court of New Jersey. In the longhair field, the panel consisted of Dr. Saul Caston, director of the Denver Symphony Orchestra; Harold Heeremans, president of the American Guild of Organists and faculty member at N.Y.U.; and Dr. Herma Neumann, director of music of the Municipal Broadcasting System.

Pop Awards

In the pop field, those receiving $1,000 or over were Rube Bloom ($1,000), Joseph E. Howard ($2,000), the late Howard E. Johnson, ($1,000), Stan Jones ($1,000), Matt Malneck ($1,000), the late Al Piantadosi ($1,200), Maceo Pinkard ($1,000), the late Jean Schwartz ($1,000), Frank Signorelli ($1,000), David Stamper ($1,200), the late William G. Tracey ($1,000) and Pete Wendling ($1,000).

In the longhair field, a considerable greater number of writers got $1,000 or over for works played in churches, concert halls, parade grounds, etc. This group included Josef Alexander ($1,250), the late George Antheil ($1,000), Ernest Bacon ($1,250), Richard Bales ($1,250), Samuel Barber ($3,000), Wayne Barlow ($1,250), Maurice Baron ($1,000), the late Bela Bartok ($2,000), Robert R. Bennett ($2,500), William Bergsma ($2,000), Leonard Bernstein ($2,500), Seth Bingham ($1,000), Easley R. Blackwood Jr. ($2,000), Marc Blitzstein ($2,500), the late Ernest Bloch ($1,250), Paul Bowles ($1,250).

More Longhairs

Also Mark Bucci ($1,000), the late Charles Wakefield Cadman ($1,000), Lucien Cailliet ($1,000), the late John Alden Carpenter ($1,250), Mario Castelnuovo-Tedesco ($1,250), Carlos Chavez ($2,000), Aaron Copland ($3,000), Paul Creston ($3,000), Ingolf Dahl ($1,250), Serge DeGastyne ($1,250), David Leo Diamond ($2,000), Cecil Effinger ($2,000), Herbert Elwell ($1,000), Granville English ($1,000), Irving Fine ($1,250), Ross Lee Finney ($2,500), Carlisle Floyd ($2,500), Lukas Foss ($2,500), Oscar J. Fox ($1,000), Isadore Freed ($1,000), George Earl ($1,000), Vittorio Giannini ($2,000), Don Gillis ($1,000), Morton Gould ($2,500), Percy A. Grainger ($2,000), the late Charles T. Griffes ($1,000), Ferde Grofe ($1,250), Louis Gruenberg ($2,000), Michel Guikoff ($1,000).

Als the late Henry Hadley ($1,250), Richard Hageman ($1,000), Alexei Haieff ($1,250), Edmund Haines ($1,000), Howard Hanson ($2,500), John Howard Tasker ($1,000), Philip James ($1,250), Hunter Johnson ($1,000), Charles Jones ($1,000), Kent Kennan ($1,250), George Kleinsinger ($1,250), Peter Jona Korn $1,000), Boris Koutzen ($1,000), A. Walter Kramer ($1,000); Fritz Kreisler ($1,250), Arthur Kreutz ($1,000), Gail T. Kubik ($2,000), Meyer Kupferman ($1,000), John La Montaine ($1,250), Ivan Langstroth ($1,000), John Latouche Est. ($1,000), Dai-Keong Lee ($1,000), Benjamin Lees ($1,250), Nikolai Lopatnikoff ($1,250), George Lynn ($2,000).

Menotti Gets $3,000

Also George Frederick McKay ($1,250), Archibald MacLeish ($1,250), Albert Hay Malotte ($1,000), Mme. Mana-Zucca ($1,000), Peter Mennin ($2,000), Gian Carlo Menotti ($3,000), Douglas Moore ($2,500), Harold Morris ($1,250), John Jacob Niles $1,000), Paul Nordoff ($2,000), Alex North ($1,250), Vincent Persichetti ($2,000), Burrill Phillips ($1,250), John Powell ($1,000), Gardner Read ($1,250), Leroy Robertson ($1,250), George A. Rochberg ($1,250), Bernard Rogers ($1,000), Ned Rorem ($2,000), William Russo ($1,250).

Also Carl Sandburg ($1,250), Robert L. Sanders ($1,250), the late Arnold Schoenberg ($2,000), Tibor Serly ($1,000), Harold Samuel Shapero ($1,000), Elie Seigmeister ($1,000), Arturo Somonano ($1,000), Leo Sowerby ($1,250), Robert Starer ($1,000) William Grant Still ($2,000), Igor Stravinsky ($2,500), Arnold Sungaard ($1,000), Howard Swanson ($1,000), Deems Taylor ($2,000), Alex Tempieton ($1,000), Randall Thompson ($2,000), Virgil Thomson ($1,250), Ernst Toch ($2,000), Edgard Vares ($1,000), John Vincent ($1,250), Bernard Wagenaar ($1,250), Joseph Wagner ($1,000), Elinor Remick Warren ($1,000), Franx Waxman ($1,250), Jaromir Weinberger ($1,250), the late Clarence Cameron White ($1,000), Jacques Wolfe ($1,250), John W. Work ($1,000), Richard Yardumian ($1,250), and Eugene Zador ($1,000).

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Dunes, Las Vegas

Las Vegas, Nov. 4.

"Minsky's Follies of 1961," with Lili St. Cyr, Three Monarchs, Staneks (7), Esmeralda & Pepe Lara, Sabra Samarr, Alan Conroy, Tommy Moe Raft, Irving Benson, Murray Briscoe, Dolores Reed, Enrique Heredia, Gillian Grey, Minsky Showgirls, Dance nd Nudes, Bill Reddie Orch (13); produced by Harold Minsky; choreography, Madame Kan $4 minimum.

Lili St. Cyr headlines "Minsky's Follies of 1961" which is one of Harold Minsky's lesser efforts here. Show is big, bawdy, brings back baggy-pants burlesque comics, has 12 dancing girls, 10 showgirls, and 14 nudes—so it should serve its purpose of filling the showroom three times nightly mostly with males, many of whom will linger in the casino afterwards.

Miss St. Cyr is as beautiful as ever, and undulates her shapely torso through a provocative strip which ends with the inevitable on-stage bath. The exotic turn handsomely showcases her as an ethereal goddess of sex.

Tommy Moe Raft, Irving Benson, and Murray Briscoe, vets of many Minsky shows, provide the ancient burlesque skits which are still good for yocks. Trio gets decorative assistance from Dolores Reed.

Th Three Monarchs, British harmonica comedians billed as "directly from th London Palladium," don't quite score with their sometimes obvious, sometimes subtle humor. The Staneks (7) is a fast-moving acrobatic team complete with skilled seesaw bouncing; teams of Sabra Samarr & Alan Conroy, and Esmeralda & Pepe Lara with guitarist Enrique Heredia contribute flair to the festivities; former with a nude dance, latter with a flamenco terp. Gillian Grey, a pretty redhead, i outstanding with production vocals.

"Follies," expertly guided by the Bill Reddie orch (13), runs through Dec. 28. *Duke.*

Slate Bros., H'wood

Hollywood, Nov. 4.

Will Jordan, Reiko; Tommy Oliver Trio (3); $1.50 cover, two-drink minimum.

Will Jordan, who, tradition has it, has the unique ability to make Ed Sullivan laugh, is the Slate Bros.' current comedian. He has a wide variety of material and much of it funny.

It was inescapable openin night, however, to avoid impression that he wasn't in best of form; first, because he used notes; second, because a good deal of his aterial was local to New York. It seems likely that he will write in the Coast slant as his engagement progresses, and, being more comfortable with his material, become more confident.

His bits include: Hitler's career being managed by a theatrical agent; satire on Sammy Davis Jr.; a combination character, Sabu-Peter Lorr ; satire on sci-fi, monster and war pix. Tendency exists for the bits to anticlimax but his gift for construction of visual images via sound effects is top rate.

As usual, those on the "in" at the Slate Bros. will appreciate that the racist jokes are so much blowing-off-steam, possibly in reaction to television's supercautiousness, and that lampooners and lampooned understand no offense is intended or taken. However, this reviewer thinks such jokes are out of line.

Reiko, Japanese singer in native garb, holds over with her comic contrast between demure old country manner and blatant stateside tune belting. Tommy Oliver's three-man combo provides good backing and does the up, Oliver singing.

Jordan's booked for four weeks. *Glen.*

Joe Howard's, N. Y.

Fran Warren with Sanford Gold Trio, Jimmy Mitchell; $5 minimum.

It's too bad that most of the young femme singers today get their start in a recording studio instead of with a big band. It they did, their piping techniques would be based on basic song selling rather than gimmicked sounds and multi-tracked effects. For th value of a big band incubation, the tyros can look and listen to Fran Warren as a case in point.

During the 1940s Miss Warren was vocalist with such high-powered band crews as Charlie Barnet and Claude Thornhill and what she learned in their service has not been in vain. She's got a style, a strong sense of lyric values and a stage demeanor that adds strongly to the overall singing segment. She knows how to fill her songbag with varied moods that showcase her vivid vocal capabilities to the hilt and she can keep a 30-minute session going without a letdown.

Miss Warren is the first in the room's new policy to spotlight "name" performers. In for a three-week run, sh should start the patronage ball rolling for this eastside intimery.

Although her background is with the big bands, the thrush is just as much at home with a trio backing in a light jazz groove. Sanford Gold's trio gives her the brisk downbeat that brightens her vocal displays. Gold leads at the piano and is assisted neatly by Ernie Furtado on bass and Maury Feld on drums.

The repertoire consists mainly of standards out of the Rodgers & Hart, Gershwin and Arlen catalogs as well as "Nice 'n' Easy," recently disked by Frank Sinatra. There are also her trademarked "Sunday Kind Of Love" and the rhythmic "Bye, Bye Blackbird" and "Swinging Down The Lane" to add punch to the performance. It's a slick job that could open up new avenues for her on the small-room circuit.

Piano interludes between Miss Warren's stints are deftly handled by Jimmy Mitchell. *Gros.*

Blue Angel, N. Y.

Dorothy London, Irwin Corey, Maysa Matarazzo, Jimmy Lyon Trio; $6-$7 minimum.

The eastside intemery featuring repeat fave Dorothy Loudon along with Professor Irwin Corey, who leaves the old downtown stand, sister club Village Vanguard, for this upt wn whirl. Spread also intros Brazilian singer Maysa Matarazzo to New York audiences (see new acts).

Miss London, a polished commedienne-singer, mes on with the Angel audience as though she were whooping it up for friends h Her and comedy are consistently top-drawer sophisticated material, and the projection is likewise sock and inviting. Jimmy Lyon tri gives expert backing, probably by memory.

Professor Corey doesn't alter the routine much f the uptowners, except, perhaps, to slightly downbeat the cerebral comedy and upbeat farce clow ing. He brings upfronters into the act, but never roughs them up to the point of hurt feelings. *Bill.*

Beverly Hills, Ciney

Cincinnati, Nov. 4.

Gordon & Sheila MacRae, Jimm Edmondson, Moro-Landis Dancers (8) with Charlie Hines, Gardner Benedict Orch (16); Jimmy Wilber Tri Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

This date is a homecoming for the MacRaes, rewarding their smash intro a year ago at Greater Ciney's ace cafe. Their stellar performance with new trimi ings points more playbacks and rooters. Jimmy Edmondson, the "Professor Backwards" and long-time local fave, supplies the yocks for the current topnotch session. Spice and beauty additions are by the Moro-Landis ensemble in two colorful production numbers.

Gordon MacRae, and his wife Sheila do a near-full hour of songs and comedy. Paired at start, he in tux and she in white gow and do a special "Show Time" medley. MacRae sol "If I Love You," "So In Love," "Sound of Music" and "Tonight" between impreshes of Ed Murrow, Godfrey, Como and Dea Martin, all sold to the hilt, and hits heavy with a medley of his film and record top tunes.

Sheila registers with carbons of Carol Channing, Lena Horne, Zsa Zsa Gabor and Dinah Shore. For a tandem song and dance specialty, in straws, she does a neat on-stage makeup of tights and tails for emphasis on a trim figure. Norman Leyden ably conduets the Gardner Benedict orch, which has six extra fiddles.

Edmondson, surefire with liners and gags on assorted topics and in rich Dixie accent, makes use of his trusty blackboard for nly several minutes of his 21-minute turn to spell and mingle words in upsidedown and backward writing.

George Gobel makes his bow here Nov. 18. *Koll.*

Roosevelt Grill, N. Y.

Warren Covington and Tommy Dorsey Orch (16), Al Conte Trio; $1-2 minimum.

Continuing its policy of using name bands to attract the dancing wd to this eastside hotel room, John Horsman, general manager of the Roosevelt Hotel, has brought back the Tol Dorsey band, led by Warren Covington. This outfit roved a draw last year, and likely will be as successful on its current six-week engagement, judging from the reception opening night.

Covington made a rep for himself with his recording of "Tea For Two," cha-cha version, for Decca. And he was fine fettle for preem night. For his date here, he employing both pops and old-time faves, many of them from the Dorsey book. One of the most popular, of course, "Marie," a Dorsey trademark.

Covington warbles often but varies the monotony with sax and trombone solos. His current crew has five saxophones and the combo is at its best when these reed men have the spotlight.

Al Conte Trio again is in for relief, and has made a real niche for itself in this room. Per usual, it the pianistic leadership of Conte himself which seems to make the outfit jell. This three-some has been here for the last seven years. "Fascination," "Dancing in the Dark," "Night and Day" and "Mack the Knife" are examples of the dancable tunes the trio plays. *Wear.*

Trade Winds, Chi

Chicago, Nov. 3.

Marie McDonald, Marsh & Adams, Joe Parnello Trio; $2.50 cover.

Marie McDonald, very decorative. Chi-bowing in this Rush St. smallery with a turn that's dismiltingly all vocal for lack of stagespace. She simply is not up to the demands of standup thrushing, displaying a pleasant that requires more control and gination than she now manages.

Her catalog ranges from uptempo to torchanting (e.g. "Party's Over"), and includes a couple of special items in dubious taste. One is a biographical kidder, the other a blues-style satirization of Zsa Zsa Gabor. Neither is especially clever. Partly for a tepid reeeption, it's supposed, she steered her 25 inutes or so with hesitancy, also incing some regrettable touchiness with customers.

Comics Lou Marsh & Tony Adams, registered well with lotsa unabashed corn in the predictable clown (Marsh)-straightman (Adams) pattern. Act covers some dependable sex-and-pansy slants, parodies on obvious radio-tv vices, warbler impreshes, and a windup clamor of trumpets.

Team makes a sympathetic pair, displays a fine flair for their stuff, but manifestly needs some fresher gimmieks. At opener, Adams is on solo for five minutes in gag delay of Marsh's entry, and that is too trusting of most audiences.

Joe Parnello Trio backs ably. Vic Damone and Allen Drake are next, Nov. 16. *Pit.*

Barclay, Toronto

Toronto, Nov. 2.

Larry Steele's "Sin Affairs Revue of '61"; with Slappy White, Roz Croney, Carlos & Mike, Amanda Thigpen, Andre Pitts, Minnie Murphy, Beige Beauties and Boys (16); Larry Steele, producer and emcee; Paul Grosney Orch; six four imported players (13); $2 admission.

Apart from the smiling but languid emceeing of Larry Steele, producer-composer, and the relaxed story-telling of Melvin (Slappy) White, cast of "Smart Affairs Revue of '61" ckays the claim that this is the swiftest-moving unit to hold the stage at Al Siegel's Bar-

It's the musical's first visit to Canada and the opulence and high spirits of the performers are evident from the teeoff routine when 10 girls in evening gowns and six boys in grey toppers and tails get roceedings underway. From there on, speed and color is the keynote.

Carlos (Arroyo) & Mike (Ramos) are in the second spot for their cha-cha taps and concerto eccentries, alternated by clever challenges.

Amanda Thigpen does torrid song-styling of "All of Me" and "After You've Gone"—in interpolated bouncy and ballad treatment—complete with fine gravel-voiced finish in takeoff of Louis (Satchmo) Armstrong.

Minnie Murphy, as the Harlem deb who goes to Africa because "She's in Love with the Rhythm of the Drums," leads into a story-drama. This is notable for the voodoo moods of Andre Pitts, the incantations of the chorus, and the exciting finish when Roz Croney, as a limbo dancer, orders the bamboo spear lowered in four successful climaxing with a foot-above-the-floor barrier under which she slide—with undulations.

For a change of pace, Slappy White proves a good story-tellering comedian who kept in clean but funny for 20 minutes when caught; with Steele singing "It's the Beat" and leading into the dance finale. It's a smart revue, with rhythm of song and dance, color and speed, predominant. *McStay.*

Additional Night Club Reviews page 60.

Chateau Madrid, N.Y.

Tun-Tun, Henry & Leonella, Estelita Salinas, Angel & Carmelilla, Chateau Madrid dancers; Chino Orch, Caney Orch; $5-$6 minimum.

Angel Lopez has one of his better shows with this layout, tabbed "A Night in Acapulco," for no particular reason. The pop midtown room, which has grown under Lopez in recent years, has a real anchor in the half-pint Tun-Tun. He was here last December, but his current act is far better than on that appearance.

For thing, the Mexican dwarflike comic has speeded up his routine and eliminated too much gagging. The stunt of singing a song in Spanish, Italian and then English is retained as is the bit with the tall, comely chorine who looms almost twice his size. His takeoffs on Ed Sullivan, Nat King Cole, Vaughn Monroe and even Elvis Presley are solid. The miniature bull fight still is his final but it's put across with more ease.

Henry & Leonella provide a swift-moving dance act that is far different from the turns usually spotted here. Acrobatic, adagio and typical ballroom stuff is effected by the pair. She's a very tall femme, but graceful while he is even taller. Made a hit here.

The flamenco dance combo of Angel & Carmelilla scores handily. Besides many slick heel-and-toe routines, Angel, male member of combo, has a terp solo that is the fest of its kind seen in N. Y. for some time. All this act seems to need is a bit more polish to qualify for dates in larger rooms. Estelita Salinas, attractive blonde, does well with three songs, all chirped in Spanish.

The Chino orch and Caney combo provide music for the dancing, the former being credited with playing the show. *Wear.*

Freddie's, Mpls.

Minneapolis, Nov. 1.

Sue-Danes (3) with Bendt Hallberg, Herb Pilhofe trio; $2-$2.50 cover.

Their appearance here this fortnight, following their U.S. debut at the Cocoanut Grove in L.A., must seem like home coming to the Swe-Danes, a jazz trio with a lot of native appeal. Heav. demand for table reservations indicates there's considerable interest in the group, despite its lack of local reputation, in this predominantly Swedish and Norwegian rea.

Swedish thrush Alice Babs and h two male companions, Svend Asmussen and Ulrik Neuman, are talented and attractive young people. Their routine is a radical departure from standard bistro fare, but it's loaded with melody, humor and charm. They're at their best harmonizing "Side by Side," swinging "When Your Time Comes to Go" and providing instrumental sound effects the "Swe-Danes Symphony."

Miss Babs adds a novel touch, yodeling "Cuckoo Bird," a Swedish folk song, and the boys, accomplished violinist and guitarist, accent the international flavor with a multi-style version of "O Sole Mio." Act bogs down a bit when the men indulge in a comi bit of patter, but otherwise it's all on the plus side. *Rees.*

Tidelands, Houston

Houston, Nov. 1.

Lenny Maxwell, Toni Carroll, Don Cannon Orch (6); no cover or minimum.

Lenny Maxwell belongs to the current school of young comics who write their own material and are as out as a .150 hitter. He opens to varied response, but builds during his 45 minutes as auditors begin to understand him. Material is generally good, and he'll do even better when hepsters get the word and start to pour into club.

Appearing before election, comic defends Republican foreign policy: "We're still friendly with Canada." He's devastating with comments on surplus farm products, explores the weirdniks—"They're having a party in a brand new project of condemned buildings"—and tears up "Wagon Train" on tv.

Perhaps best of all is the prison community sing, with Maxwell as the old con m.c. shouting, "All right, now the murderers." Then, "O.k., tax evaders. EVERYBODY!" Maxwell may wax an album while at Tidelands, and hopes he'll hit it as big as Bob Newhart and Dave Gardner, whose longplays cut here did better than okay.

Toni Carroll has added touch of production to her act since she was here about a year ago. She's added Van Moreno as musical conductor, and he takes turns at 88s and skins. A former Miss Missouri, she could perhaps carry act by just standing on stage for her 28 minutes. That she's capable with vocals seems almost like a bonus.

Show plays for two weeks. *Skip.*

La Rose, Frankfurt

Frankfurt, Nov. 1.

Cheri Hell, La Zuidema, Eddy Georgia, La Conchita, Esmeralda, Romance, Micaelli, Girani Orch (3); cover $1.25.

While Frankfurt nightclub life generally centers around vaudeville and cabaret, the town's most enterprising club owner (who has half a dozen clubs, pubs and restaurants under his aegis), Helmut Dettmer, has come up with something different—a show of transvestites.

The German burghers, international tourists, and jaded GI's who comprise the nitery-going audience, are crowding in to see the first different nightclub show that the town has offered in a long time. Although the club is expensive going for Germany ($1.25 cover plus about $2 for drinks, double that of other clubs), business is excellent, proving that something novel will always draw here.

The newly-decorated La Rose nightclub looks like the lush, lavish drawing room of a successful Paris cocotte. It has heavy satin drapes, thick Persian carpets covering the floor (except for a postage-stamp area reserved for dancing, which offers only a simple sort of wall-to-wall carpeting), heavy cut-glass, leaf-entwined candelabra and murky lighting.

And the transvestites are extremely good, clean and clever instead of tawdry as some of these European boy-girl-switch shows tend to be.

Master-mistress-of-ceremonies is Cheri Hell, a Mae West-y sort of creation who slinks around in a padded red lace gown singing in a husky voice and introing the other acts. Blond singer Eddy Georgia, advertised as "back from New York," sings French love songs in a voice as low as the lighting, while brunette Romance sings and dances.

Exotic Javanese dances are the specialty of La Zuidema, billed as Indonesian guest. Micaelli is an enormous blond boy-girl who plays the accordion, but the absolute stunner of the show is Esmeralda, a South American import, who does a strip right down to the bare bosoms and G-string.

Even those in the front-rows are forced to wonder how this beautiful "babe" got the chest-full of appeal, because only a thin gauze veil separates "her" from the audience.

While the transvestites are standard show biz for the Parisites, this is a something new approach for Frankfurt. And the fact that the show is done as a tasteful travesty instead of being downright dirty makes it all the more amusing.

The "girls" wear exquisite evening gowns, and there's not a single hairy leg to spoil the illusion. *Haze.*

Cover Charge Ban K.O.'s Mexico City Nitery Biz, Ops Drop Foreign Names

Mexico City, Nov. 8.

A sudden, unexpected decision by the Office of Public Entertainments which bars minimum cover charges in night clubs has aroused a storm of controversy and uncertainty here.

Night club managements claim they are being discriminated against and public will "suffer" since they cannot hire international performers. They also infer that if the ban continues they may drop local acts as well.

The cover charge veto has repercussions in that contractual negotiations for about a dozen international stars are now off. Included in the group are Marlene Dietrich, Frank Sinatra, Sammy Davis Jr., Josephine Baker, Louis "Satchmo" Armstrong, Caterina Valente, Domenico Modugno and others.

Protest to Mayor

Club owners have been closeted with Mayor Ernesto P. Uruchurtu, and will attempt to reach President Adolfo Lopez Mateos to obtain a cancellation of the cover charge prohibition. Consensus is that the measure is "totally prejudicial to the economic interests of our business."

Mayor Uruchurtu, it is learned, was directly responsible for imposing the ban. He said he ordered elimination of the cover charge as "protection for the public." Previously clubs had been going far overboard in minimum charges and strongly worded complaints had been registered about high cost of liquor in niteries, and even in package stores.

A spotcheck of a few of the luxury clubs before the ban was im-

(Continued on page 53)

Jane Froman's Illness Cues Lilo's Plaza Date

Lilo has been signed as a replacement for Jane Froman who was to have opened tonight (Wed.) at the Persian Room of the Plaza Hotel, N.Y. Miss Froman is suffering from hepatitis.

Lilo, who last played the hotel two seasons ago, will work for four weeks. Miss Froman had been slated for five weeks, but Lilo can stay only for the double fortnight because of a previous commitment at the Caribe Hilton, San Juan, P.R.

Vet Burlesque Producer
Barney Gerard
harks back to Burleycue's Heydays in his article
On 'Stepping Into' The Part
★
another Editorial Featur in the upcoming
55th Anniversary Number
of
VARIETY

Hong Kong Beauty Contest in Foldo

Hong Kong, Nov. 8.

Cancellation of the "Miss World Hong Kong Contest for 1960," because of lack of entries, didn't cause any raised eyebrows here. It was generally to be expected because Chinese girls, traditionally speaking, frown upon entering such beauty contsts.

However, at least one previous beauty contest winner, Miss Judy Dann, had done rather well for herself. As her prize, she went to Hollywood where she appeared in two films, in one of which, titled "The Painted Veil," she played opposite George Sanders.

Soon to be released films like "The World of Suzie Wong" (Par) may tend to give the impression to the outside world that Hong Kong girls are so typed. This is viewed here as misleading. Because Hong Kong girls, coming from good families as a rule, just don't think of entering beauty contests.

Marlene's 30G, Mont'l

Montreal, Nov. 8.

Despite plenty of publicity during her stay last week at Her Majesty's Theatre, Marlene Dietrich and her vaude-type offering drew a disappointing $30,000 at a $3.95 top in this 1,704-seater.

Reviews for the most part were solid for La Dietrich but panned the balance of show.

Industrial Show Review

General Motors

General Motors presentation of "Magic Man," with Hal England, Cynthia Scott, Illona Murai. Created and staged by Feuer & Martin; songs by Bob Haymes; choreography, Bob Hamilt musical director, Peter Matz; costumes and lighting, Robert Fletcher; production under supervision of Campbell-Ewald. At Waldorf-Astoria (N.Y.) rand ballroom; Nov. 2.

Genral Motors more or less annual Motoramas have always been industrial showmanship of the Cadillac class. The current production, "Magic Man," while no great shakes on entertainment value, still serves as an effective vehicle through which to showcase the '61 line of GM cars and, additionally, is an effective shill to lure the public. Luring the public even with a free show, may not be easy as it might seem at first glance as all of the new models already have appeared in dealers' showrooms and the public has had ample opportunity to audition the merchandise.

This is one of those shows where one goes away whistling the costumes. The music by Bob Haymes is strictly lowercase and the lyrics also by Haymes, are, of course, expected to do double duty legitimate numbers at the sam time showcasing the various cars. This was managed via a slim plot line of a boy (Hal England) dreaming he was in a sort of an "Alice in Wonderland" world where he was required to compete against an evil witch (Illona Murai). He did this by matching her charms with a GM car and, in the end comes off a winner, natch. Principals Hal England, Cynthia Scott and Illona Murai came through in acceptable fashion considering the paucity of the material.

The real heros of the show were the cars themselves (particularly the new compacts) which, once again, are mounted on outriggers on the stage and come down to the audience for a bow and a closeup looksee. The various supplementary exhibits by the various GM divisions and subsidiaries are all topnotch, particularly since most require some degree of personal participation to make them work.

If this 1960 Motorama, when taken from an overall viewpoint, is in the Cadillac class, then the 45-minute show must fall somewhere between Pontiac and Buick. *Syd.*

Stoll Theatres Wins Control Of Moss' Empires; Cinemas to Stay Open

Vet Vauders
Joe Smith & Charles Dale
recall Show Biz's efforts to get the public to forget the Great Chicago Fire in
Being Funny in Chi's Old Iroquois Theatre
★
One of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

London, Nov. 8.

The acquisition last week by Stoll Theatres Corp. Ltd. of a voting majority of Moss' Empires Ltd. stock swiftly ended what promised to be the biggest takeover battle in British show biz for years.

This move, helmed by Stoll topper Prince Littler, followed closely on the heels of a bid of $15,960,000 made by Investment Registry for th Moss' preference and ordinary share capital on behalf of a private company headed by real estate tycoon Charles Clore, another property giant Jack Cotton, and impresario Bernard Delfont.

The Stoll victory ended a lot of speculation and reports on what the Clore group intended to do with the 16 Moss' Empires theatres, including fears that some houses would be torn dow and converted into office blocks.

Littler, wh forecasts that a complete merger betwen Moss' and Stoll is highly probable, is on record as saying that "it's business as usual for all our theatres," including the London showhouses, London Palladium and Victori Palace.

Stoll pulled off its coup by grabbing "several hundred thousand Moss' shares, ordinary and preference, on the market.

Latino Countries Ink Jane Russell

Buenos Aires, Nov. 8.

Jane Russell is booked to open a four-day stand next Mon. (14) at the Lococo circuit's major "Opera" showcase. Her date there comes two weeks after Harry James and his band closed a seven-day stint in the same house. Appearing at the tail-end of the season, James' twice-daily performances did not sell out, possibly because the public felt the orch could be seen on tv for free.

Meantime, Brazilian agent Cela, through Mario Hernandez, has made a fresh bid to Frank Sinatra's demand for $70,000 weekly for a South American tour. Cela is offering $50,000 per week, free of all expenses and taxes, for a four-week tour which would clude appearances in Argentin Brazil, Uruguay and Chile.

Cela's bid works out to a record 4,500,000 pesos, apart from cost of plane fares, hotels, bands, advertising, etc. It would involve fixing admissions at $5 for front row stalls. The promoters believe that the Buenos Aires public would pay that and more to hear Sinatra, but the booking would have to be at a favorable time of the year to be successful.

A special musical show will be built around Miss Russell's date at Lococo "Opera." Following her appearance there, she goes to Montevideo for one day, returns here for nitery work and heads to Santiago de Chile for four days. She'll wind up her stay in this sector with a tv performance on a Buenos Aires station.

Pat Boone reportedly also be booked for appearances here before the year is out. Although tv may detract from the American stars' b.o. pull in theatrical bookings, it helps cover the high cost of importing them.

Dink Freeman to Chicago

Dink Freeman will be master of ceremonies for the show opening New Year's Eve at the Edgewater Beach Hotel in Chicago.

Booking is for four weeks.

Maria Tallchief and **Andre Eglevsky** will dance the leading roles in "Raymonda" with the Washington Ballet Nov. 11-13, at Lisner Auditorium at the Capitol.

Underage Aussie Dancer Gets 5-Week I.Q Vacash

The Rudas Dancers, recent imports from Australia now at the Latin Quarter, N. Y., have been whittled down temporarily to a five-girl troupe instead of its customary six. The N. Y. State Liquor Authority refused to lice se one of its number on the ground that she is under 18.

Noline Dane Race, the barred dancer, will wait out the fiv weeks until her 18th birthday, and then resume work.

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27th October 1960

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London, W.C.1.

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NAMES: POINT OF NO RETURN

'New Wave' Comics May Rap Niteries But They'll Be Back, Say Vet Bonifaces

"They'll all be back playing nightclubs," say the bonifaces looking over the list of the new wave comics who have defected from that medium. The cafe owners are peeved at the fact that these comics who first came to national prominence in the cafes now find that they don't like to work for itery audiences. However, they point out that the history of the entertainment industry is filled with examples of performers who turned their back on one medium only to return when they believed everybody had forgotten their rash promises.

The most conspicuous example, it's pointed out, is Danny Kaye, who nearly 15 years ago vowed that he would never perform in a cafe following a date Florida. Thi was kept for 15 years, but Kaye recently played the Desert Inn, Las Vegas.

The major peeve by performers such as Shelley Berman and Bob Newhart, who recently voiced opposition to nitery stands, is that drunks and other varieties of inattentive and heckling listeners make life difficult for performers and sometimes degrade their act. The bulk of bonifaces are sympatico with that viewpoint, since they don't like noisy hecklers anymore than a performer does. They also feel that it doesn't do their establishment any good to have one patron spoil the show for a roomful of people.

However, they point out that the cafes were important in the development of both of these performers. Both grew up learning to cope with these evils and both overcame them. At this point, the operators point out, their services are wanted in concert halls and elsewhere. It is true they do not need niteries at this point. But there will come a time when they do. Their big b.o. can decline in concerts in a season or two, television dates may not come with their accustomed frequency, and they had better keep in contact with an occasional cafe date in preparation for the time when cafes may comprise the major source of income. Cafe owners, generally, aren't vindictive. They'll still play 'em if the draw is still there.

Sahl's Tour May Roll Up $250,000

The first 11 one-nighters by edian Mort Sahl on his current cross-country concert tour grossed $91,173. With 17 grosses yet to be tabulated, it's estimated that Sahl will pull in between $225,000 and $250,000.

Sahl will wrap up his nine-city tour on the Coast Saturday (12) with a date at the Masonic Temple, San Francisco. He's scheduled for a retur engagement in N.Y. with one performance at Carnegie Hall Nov. 25.

Smash Northwest Biz

Portland, Ore., Nov. 8.

Mort Sahl and The Limelighters grabbed a neat $6,000 in one evening performance at the Paramount Theatre Thurs. (3). The 3,400 seater was scaled at $4 top. Take is very good indeed considering that the Memorial Coliseum preemed the same night with

(Continued on page 58)

SENNES SEES OVER-EXPOSURE

"Names" Las Vegas have reached the point of diminishing returns. Within a year, there won't be a dozen names that will pack 'em in," says Frank Sennes, who books the Desert Inn, Stardust and Riviera in Las Vegas and operates the Moulin Rouge and Ciro's, Hollywood. Sennes, who is currently in New York, has inked "La Plume de Ma Tante" for the Riviera, Las Vegas, Dec. 22 for a minim m of eight weeks.

Sennes is scouting around for bookings based on ideas. He points out that Le Lido shows at The Stardust have had long runs. It's expected that the present edition which opened several weeks ago, will remain for at least 18 months. In three years there have only been three shows there, except for the fill-in shows between Le Lido exhibits. He also points out that the Minsky shows at the Dunes have also done exceedingly well, and the "Folies Bergere" at the Tropicana has been a strong magnet. In addition, it's pointed out that the initial Japanese show the New Frontier was also a powerful puller.

Sennes who recently took on the Riviera following the resignation of Sammy Lewis, will continue the policy of trying to get le iters for the spot. "La Plume" is the third show from the atelier of David Merrick to hit that spot. Others were "Destry Rides Again" and "The World of Suzie Wong."

Sennes says that nai have had frequent exposures in Las Vegas, television, films and cafes around the country, come with few new facets for Las Vegas. It's

(Continued on page 59)

Top Names on Agency Trapeze; Pearl Bailey to ABC, Celeste to GAC

A Trend

Chicago, Nov. 8.

Current Palmer House Empire Room layout includes harmonicist Leo Diamond. Next bill will have another mouth organist, Johnny O'Brien.

So where's Larry Adler?

The season of agency changes is again plaguing the major offices. Again, there is a lot of performer movement from one office to another. The net gain or the net loss for any particular agency is virtually nil, since most offices get probably as many acts as they lose. However, the percenters dread the shifts that is normal for this time of year.

One important shift is that of Pearl Bailey from the William Morris Agency to Joe Glaser's Associated Booking Corp. This ends an association of many years. Reason is said to be the more advantageous booking setup for Miss Bailey's husband, bandleader Louis Bellson. The Morris Agency, on the other hand took over the bookings of Georgia Gibbs. Miss Gibbs, with the Morris office some years ago, has made the complete swing of agencies since then, hav-

(Continued on page 58)

MCA Opens In Tokyo, Sydney

Hong Kong, Nov. 8.

Music Corp. of America TV Ltd., international division, with headquarters in Toronto, Canada, is expanding its business to the Far East and Australia, according to Berle Adams, touring executive.

MCA offices will be opened in Tokyo and Australia by the first of 1961, Adams revealed, who came in from Australi where he had been on an extended stay primarily to set up the MCA office there. Peter McFarland, a Canadian, will be in charge of the Sydney office. The Tokyo office will be managed by Henry T. Wakabayshi and Bobby Hirai.

Decision to open offices in the Far East and Australia fundamentally means that MCA recognizes there is plenty of native talent, especially for tele, in these areas. Adams said obviously there was considerable talent in Japan. A Japanese show, "Holiday In Japan," which was brought out of Japan by producer Steve Parker under MCA presentation, has been doing great in the U.S.

Martin Jurow Returning To Morris; Ex-Indie Prod.

Hollywood, Nov. 8.

Martin Jurow will return to the William Morris Agency after several years in other spheres of the entertainment industry. Jurow, upon completion of "Beach Pad" for Paramount which will follow the current shooting of "Breakfast at Tiffany's" resumes agency chores.

Jurow has served with both MCA and Morris, and left the latter office some years ago to become executive assistant to the late Harry Cohn, Columbia Pictures prexy. He later formed a production partnership with Dick Shepard, also a MCA alumnus. Shepard's plans are unset.

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New York Post, Oct. 15
EARL WILSON
"In the New Latin Quarter 'Viva la Femme' Show FORD and REYNOLDS, the comedy team, get the big applause."

★

New York Journal-American Oct. 1
LOUIS SOBOL
"That's a sizzling show at the Latin Quarter. There are two comical fellows—FORD and REYNOLDS who had the crowded room howling and guffawing with their precious tomfoolery."

★

New York Journal-Ameri Oct. 14
GENE KNIGHT
"Nobody can beat a Latin Quarter show, but last night somebody did. It was a new Latin Quarter Revue, 'Viva la Femme'. Socka success from start to finish. Best on a long program were Frank Ford and Gary Reynolds, comedians, real finds; they sang, danced, played musical instruments. Crazy, man, crazy."

★

★

New York World-Telegram Oct. 14
ROBERT DANA
"Blockbuster quality to 'Viva la Femme' presented last night at LATIN QUARTER. Show stoppers of the evening were FORD and REYNOLDS, one of the most talented comedy teams in the nation. They work clean and furiously."

★

New York Mirror, Oct. 16
LEE MORTIMER
"'Viva la Femme' opened at the Latin Quarter and Broadway is Broadway once again. FORD and REYNOLDS, a comedy team I never seen before are two of the zaniest guys to hit the stem in a long, long time. And they'll be around for a long, long time. They're fresh, silly, crozy, and what is more—funny."

★

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On Television NOV. 20th
ED SULLIVAN SHOW CBS-TV

Writers: SAUL TURTLETAUB, LENNY KORBETT, FRANK LEE, LEW BLACK

Vaude, Cafe Dates

New York

Marguerite Piazza booked for the Persian Room of the Plaza, March 15 . . . **Linda Darnell** pacted for the International, Houston, Dec. 26 . . **Eydie Gorme & Steve Lawrence** move to the Americana, Miami Beach, Dec. 25 . . . **Joe E. Lewis** dated for the Eden Roc, Miami Beach, in March . . Personal manager **Bill Foster** back in harness following recovery from a heart attack . . . **Cab Calloway** set for the Golden Slipper, Dec. 27 . . . **Robert Clary** booked for the Playboy, Chicago, for four weeks, starting Dec. 29 . . . **Frances Faye** set to return to Basin St. East, March 2.

Joey Bishop tapped for the Fontainebleau, Dec. 23 . . . **Jackie Mason** goes into the Copacabana, Dec 1 on the **Connie Francis** show . . . **Larry Wilde** moves to the Brown, Louisville, Nov. 25 . . Singer-organist **Earl Grant** tours northern California on one nighters starting Nov. 20 for nine days as well as two stands within a year at the Flamingo, Las Vegas, first starting March 2 and again beginning July 20 . . Stripper **Syra** set for the Clover Club, Miami, Jan. 1 after a two-year European tour . . . **Hildegarde** pencilled for the Horizon Room, Pittsburgh, Dec. 5 for two weeks . . . **Phyllis Diller** committed for the Radisson Hotel, Minneapolis, Nov. 21, and the Crystal Palace, St. Louis, Dec. 12 . . **Dinah Washington** and **Della Reese** open the Flamingo Lounge, Las Vegas, starting tomorrow (Thurs.).

Chicago

Henny Youngman booked into the Drake Hotel's Camellia House Dec. 2-21 . . . **Frances Faye** tapped for a Trade Winds playback May 10 for three weeks . . . **Dink Freeman** and the **Boyd Twins** signed for the Edgewater Beach Hotel's Polynesian Village, commencing Dec. 31 . . . **Joe E. Lewis** down for Freddie's Minneapolis, Aug. 4.

Cab Calloway booked for the Racquet Club, Dayton, Dec. 1 . . . **Marie McDonald**, current at the Trade Winds, set for Gallagher's Milwaukee, Nov. 18 . . . **Chad Mitchell Trio** to the Town & Country, Winnipeg, Feb. 6 for two frames. **Adam Wade** into same room March 6 . . . **Billy Falbo** starts tomorrow (Thurs.) at the Riverside, Reno . . . **Vi Velasco** plays the Celebrity Room, Philadelphia, Nov 21.

Cincinnati

Rafalo family's Cat & Fiddle, downtown nitery, has folded after 25 years . . . **Ronnie Hollyman** and his guitar in for opening of Sheraton-Gibson's Yeatman Cove restaurant-cocktailery, 170-seat room representing $100,000 outlay . . . **Jack Benny's** one nighter with Cincy Symphony as fiddle soloist a benefit scaled from **$2 to $100** . . . Hotel Sinton's **Saturday night** Dixieland jazz sessions has **Monte Tabbert** and other combos . . . **Jackie Paris** with **Popeye Maupon Trio** backing at new Hangover Lounge . . . Stein's Hideaway has **Bob Austin** for a fortnight . . . **Al Schenk** currently at Tropicano, Newport, Ky.

CHEZ PAREE, CHI, HIT BY FORECLOSURE SUIT

Chicago, Nov. 8.

The shuttered, and apparently kaput, Chez Paree has another woe—a suit seeking foreclosure of a $130,561 mortgage balance. The action, filed by an insurance firm, claims the Chez management defaulted on its July payment of $2,625, and also charges that 1959 real estate taxes totaling $3,111 plus unstated insurance premiums are likewise in arrears.

Nitery has been dark since mid-July.

Top Names

Continued from page 57

ing hit General Artists Corp. and MCA in the interim.

GAC has also taken Celeste Holm in recent weeks. While it would be hard for that agency to compensate for the loss of Johnny Mathis to MCA, it has lined up a net gain in the number of performers going over to their office.

MCA, on the other hand, scored a heavy coup with its acquisition of Bob Newhart. Comic was being booked by the Morris office sans contract. However, strong commitments by MCA to Newhart in teevee caused the comedian to make a firm alignment.

The reasons for the shifts . . Some moves are based on promises by various offices, while others are based on the belief by performers that their careers aren't moving with the desired speed and in the right direction. Most performers change in the belief that a new alignment causes a new flurry of action and therefore a move is justified. In this respect, an act sometimes takes a chance by moving.

REGAL, CHI, DIGS R&B

Chicago, Nov. 8.

Regal Theatre, southside indie vaudepic house, having found the rhythm & blues stageshow format its best boxoffice bet, has booked another one starting Friday (11).

Tapped for a single stanza are Savannah Churchill, Stuffy Bryant, Little Willie John, the Shepherds, Four Sounds, and the Upsetters.

Urges ANTA to Send 1-Ring Circus to Brazil

American National Theatre & Academy, as part of its global program under State Department auspices, has been asked to send a one-ring circus to Brazil to follow Russian circus which played there a few months ago.

William Fields, publicity chief for the Ringling Bros. and Barnum & Bailey Circus, made the request to Ed Sullivan, who is a member of the "Variety Panel" which is assisting ANTA in this phase of its work. Fields stated that other requests for circuses have also come from Europe and the Orient. Fields, however, did not ask ANTA to send the Ringling circus abroad.

Show Biz in Dire Need Of an Apprentice School, Sez Roberta Sherwood

Pittsburgh, Nov. 8.

Roberta Sherwood has her 19-year-old son, Don Lanning, with her here for her Ankara engagement and has been getting him ready for a show biz future much in the manner her father, monologist Bob Sherwood, got her into vaude.

Miss Sherwood said that her boy is now getting his training and will soon leave her to go back to the U. of Miami. At that time her 18-year-old son, Jerry, will join her. He is now doing club dates around Miami Beach, beside going to school.

"Our business is in dire need of an apprentice school," Miss Sherwood told VARIETY here, "and we need it badly. There aren't any places, as your paper says, 'to be bad.'"

When asked what career she wanted for her three boys, Miss Sherwood said, "I'd love to see them all in my business and that's why I'm training them but I want them to get their education. We don't know which way our business will go and education is always important."

She said the only places now existing for youngsters to learn is in college or summer theatre. When asked what does a youngster do if he does not have the money for college nor the talent for summer theatre, she said, "If the kid wants to bad enough he'll get a hearing somewhere, but I'm afraid with the lack of training grounds, we are going to run out of stars to keep our business going."

AGVA REVIVES ITS TALENT NIGHTS IN CHI

Chicago, Nov. 8.

American Guild of Variety Artists and the Trade Winds nitery revived the union's talent showcasing and celebrity nights layout, kickoffer was Monday (7) and weekly thereafter.

AGVA project, long dormant here, had been reactivated last year at the Chez Paree, but that club's foldo necessitated the site switch.

Same format will prevail for the Trade Winds outings, using rotating celeb emcees. First will be Sun-Times columnist Irv Kupcinet.

Cover Charges

Continued from page 56

posed, showed that the going price for a bottle of Vat 69, for example, was 375 pesos, which is $30. Champagne prices have skyrocketed, as well as brandy, etc.

Blame Federal Tax

But the situation is not the outcome of tourist gouging by greedy club impresarios. Actually, it stems from the federal 100% tax hike on all liquor back in April, 1958, as an "austerity" measure of the regime of then president Adolfo Ruiz Cortines.

If the cover charge ban continues, and Mayor Uruchurtu appears adamant (he's the man who has kept film admission prices pegged at 32c in first-run houses for years), then Mexico's night life, already crippled by a one ayem curfew for all but a handful of deluxe spots, is in for a pratfall. Los Globos, one of the top spots, already is preparing to shut its doors and change over to a parking lot if situation isn't eased soon.

Ice Show Review

Holiday on Ice of 1961

Portland, Ore., Nov. 5.

Morris Chalfen presents "Holiday On Ice of 1961" with Jinx Clark, Tommy Collins, Dorothy Goos, Williams Family (4), Paul Andre, Ives & French, Werner Muller, Ray Balmer, Alfredo Mendoza, Alice Quessy, Tommy Allen, Tony & Donna Jeanne LeMac, John LaDue, Buddy & Baddy, Renate Muller, Glamour "Icers" (24), "Ice"-Squires (12). Ben Stabler Orch (20); executive producer, Ruth Tyson; choreography, Chester Hale; costumes, Freddy Wittop; sets, Ted Meza; lighting, Doug Morris. Opened Nov. 3, '60 at Memorial Coliseum, Portland, Ore.; $3.50 top.

The 16th anniversary of Morris Chalfen's "Holiday On Ice" is a smash attraction for the opening of the new $8,500,000 Coliseum. This is the fifth year that HOI has played here, but never in a setting like the present one. Show broke all records for advance seat sale and played to a capacity 10,100 customers on opening night (3).

New layout is keyed to mass appeal with emphasis on talent, grace, comedy, and spectacle. Icer gets off to a slow start, but builds fast for solid results during the rest of its two and a half hours. Blader retains its big league status despite the lack of a current champ or name star.

Producer Chalfen has come up with 21 numbers, including six productions featuring specialties topped with beautiful, creative costumes, outstanding lighting, and fine choreography. "Slavic Rhapsody" and "Land, Sea, & Air" beset.

Jinx Clark stars in some better than average solos and teams with Alfredo Mendoza for startling adagioing. The Williams Family (4), featuring Debbie (7 yrs.) and Robbie (4 yrs.), score solidly with their stint. Tommy Allen amazes with his acro-spinning stuff.

Buddy & Baddy, Ives & French, and Paul Andre garner belly laughs with their comedy shenanigans. Werner Muller has the stubholders gasping with his dangerous jumping and stilt-skating. Dorothy Goos glides and spins gracefully with nifty jump-splits. Petite Alice Quessy delivers some acro dancing on blades that is usually reserved for the stage. Her doll dance is an unusual one.

Ruth Tyson's first soo production is topdrawer. Musical score, used with pre-recorded tapes, delights the audience throughout. Seat sale for the entire 11 days is heavy. The much needed Memorial Coliseum gets a successful sendoff with this lavish ice show.

Feve.

MOSCOW UNCOVERS 2D U.S. PIANIST—JANIS

Moscow, Nov. 1.

Moscow has just discovered that the U.S. has more than one talented pianist in its musical ranks after having heard Byron Janis in the Big Conservatory Hall. Acclaimed "a smashing success" by both music lovers and crix, the young American pianist was likened to the much-idolized 'Vanya' Cliburn and praised by Russo pianist Grigory Ginzburg for "captivating artistry."

Playing to jampacked audiences at Moscow's Chaikovsky Concert Hall and Conservatory, he was given the most enthusiastic ovation which was followed by numerous encores. What the Russians particularly liked about "the promising American pianist he was known to be," to quote from the Culture Ministry's mag, Soviet Culture, is that despite his brilliant technique, Byron Janis "is not just one of those cold virtuosi that seem to be in current fashion some places in the West but . . . a warm, sincere and aesthetically mature artist."

While in Russia, Janis is engaged in a rather busy concert schedule which takes him to Moscow, Leningrad and other big cities of the USSR. He is expected back in Moscow this week when he will perform Rakhmaninov and Gershwin at the Conservatory. All his performances already has been sold out.

Sahl's Tour

Continued from page 57

"Holiday On Ice of 1961," Royal Ballet was at Auditorium and "The Pleasure of His Company" had played the Paramount Mon. (31) and Tues. (1).

Sahl's package racked up a near capacity $7,000 in one evening performance at the Queen Elizabeth Theatre in Vancouver, B.C. on Tues. (1). It also played to SRO at Orpheum Theatre, Seattle, Wed. evening (2) with $9,500 in the till. Sahl's take was $12,000 for the three dates with Northwest Releasing getting $10,500 as its share.

Jaye P. in Quick Cloister Exit for 'Benny' Guester

Hollywood, Nov. 8.

Jaye P. Morgan, originally skedded to play the Cloister for 10 days, granted a release from her commitment by boite ops Joe Miklos and Al Loeb after three days so she could fly east over the weekend for a taped guesting on the "Jack Benny Show." Chirp opened Thursday (3) and closed Saturday.

Miss Morgan, of course, will be responsible for paying off the musicians for contracted engagement. Bullets Durgom, singer's manager, wanted her to make the "Benny" guest shot for its national credit value, with coin incidental.

DOUGLAS' CAFE DATES

Writer-comedian Jack Douglas has lined up a trio of cafe dates. Douglas is set to come into New York in February at Basin St. East on the bill with Ella Fitzgerald.

Douglas is also pacted for the Christmas-New Years bill at the hungry i, San Francisco, and the Tidelands, Houston, Jan. 20.

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VARIETY BILLS

WEEK OF NOVEMBER 9

NEW YORK CITY

MUSIC HALL
Brazilian Revue
Rockettes
Corps de Ballet
R. Paige Sym. Orc
Helen Wood

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelyn Rose
Ulk & Maor
Marie Clare
Peter Crago
Patricia Smit
Eileen O'Connor
Jimmy Vaughan

SYDNEY
Tivoli
June Bronhill
John Larsen
Deidree Thurlow
Howell Glynne
Raymond Nilssen
Kevin Mills
Robert Eddie
Bruce Williams
John Godfrey
Helinka De Tarczinska
Thea Phillips
Elizabeth West
Renee Osbourne
Douglas Stuchberry
Ronald Austrom

BRITAIN

BIRMINGHAM
Hippodrome
Billy Cotton Band
Gary Miller
Earle & Vaughan
Peter Cavanagh
Joe Church
Skylons
Veronica Martell
Francois & Zandra

BLACKPOOL
Grand
Geo. Mitchell Mi
Stan Stennett
Tony Mercer
Dia Francis
John Boulter
Larry Gordon's Co.
Joan Hinde
Mitchell Maids
Penny Nicholls
Ossie Noble

HENLEY
Royal
Hylda Baker
Sid Millward
Wally Stewart
Nitwits
Avons
Judy Moxon
Edoric

Barnett
Hal Garner
Elizabeth & Collins
Rexanos

LIVERPOOL
Empire
Joe Brown
Billy Fury
Tommy Bruce
Dave Sampson
Nelson Keene
Dickie Pride
Duffy Power
Vernons Girls
Peter Wynne
Viscounts
Johnny Gentle
Georgie Fame
Red Price
Johnny Goode
Jimmy Nicol & Co.
Billy Raymond

MANCHESTER
Palace
Ken Dodd
Peters Sisters
Eddie Calvert
Lane & Truzzi
Joe (Mr. Piano) Henderson
Freddie Sales
Dior Dancers
Three Merkys

Cabaret Bills

NEW YORK CITY

Birdland
uddy Rich All-Stars
Horace Silver 5
Afro-Jazziacs

Basin St. East
Johnnie Ray
Geo. Shearing Orc

Blue Angel
Irwin Corey
Dorothy Loudon
Maysa Matarazzo
Jimmy Lyon 3

Bon Soir
Tony & Eddie
Phyllis Diller
3 Flames
Jimmie Daniels

Camelot
Julius LaRosa
Jorie Remus
Dick Stabile Orc

Chardas
Laureanne Lemay
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvat

Chateau Madri
Tun Tun
Estrellita Salinas
Henry & Leonella
Angel & Carmelilla
Ralph Font Orc
Panchito Orc

Copacabana
Lawrence & Gorme
Corbett Monica
Johnny D'Arc
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc

Embers
Dorothy Donegan
Roy Eldridge 3

Hotel Astor
Eddie Lane Orc

Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Orc

Hotel Pierre
Vagabond King
Jimmy Carroll
Norma French
Jack Russell
Wilbur Evans
Didi Van Eyck
Stanley Melba Orc
Joe Ricardel Orc

Hotel Plaza
Lilo
Ted Straeter Orc
M. Monte's Continentals

Hotel Taft
Vincent Lopez Orc

Hotel Roosevelt
W. Covington Orc

Hotel St. Moritz
Jan August Orc

Hotel St. Regis
Gloria DeHaven
Milt Shaw Orc
Walter Kay Orc

International
Sophie Tucker
Tommy Leonetti
McKenna Line

Mike Durso Orc
Avila Orc

Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossl
Ford & Reynolds
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B Harlowe Orc

Living Room
James Komack
Wanderers
Bobby Cole 3

No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Damian Mitchell
Gerry Davis
Carol Lee
Dick Hankinson

Roundtable
Duke Hazlitt
Joey Bushkin

Sahbra
Rinat Yaron
Sara Avant
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fershko Orc
Leo Fuld

Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley

Town & Country
Jack Carter
Sallie Blair
De Vani Bernue
Ned Harvey Orc
Martinez Orc

Upstairs/Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
William Roy
M & C Allen

Viennese Lantern
Daisy Lumini
Michelle Renoir
Pawel Prokopeine
Harold Sandler Orc
Paul Mann
Joe Troppi

Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc

Village Gate
Martha Schlamme
Village Vanguard
Modern Jazz Quart.
Ornette Coleman

Waldorf-Astoria
Frankie Laine
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Lationgo
Tina Montes
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc

Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban

Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)

Drake
Vicky Autier
Jimmy Blade Orc

Gate of Horn
Shai K. Ophir

London House
Gene Krupa
Audrey Morris
Eddie Higgins

Mister Kelly's
Phyllis Diller
Frank D'Rone
Marty Rubinstein 3
Marx & Frigo

Palmer House
Ken Murray
Marie Wilson
Leo Diamond
Rod Lauren
Ben Arden Orc

Trade Winds
Marie McDonald
Marsh & Adams
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
Jackie Hilliard
Kitty Kover
Sonny Sands

Ben Blue's
Ben Blue
Cully Richards
Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)

Ciro's
Miriam Makeba
Tommy Roberts
Evelyn Freeman
Brian Farnon Orc

Cloister
Jaye P. Morgan
Geri Galian

Cocoanut Grove
Teresa Brewer
Larry Daniels
Fred Martin Orc.

Fresende
Bob Newhart
Erroll Garner
Rene Touzet Orc

Dino's
Ruth Gillis
Jack Elton
Steve La Fever

Slate Bros.
Will Jordan
Reiko
Tommy Oliver Tri

Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc

Ye Little Club
Jack Jones
Sally Jones

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Sonny King
Betsy Duncan
Art Van Damm
Donn Arden Dncrs
Carlos Mayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3

Dunes
"...insky's Follies of 1961"
Lili St. Cyr
Al Hirt
Gil Bernal
Jaci Fontaine
Bill Reddie Orc

El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Johnny Hayden
Topnotchers

Flamingo
Peggy Lee
Jackie Miles
Dinah Washi
Della Reese
Jack Ross & Dick Lane 4
Janie McFadden
Jackie Allison
Philly Duke
N. Brandwynne Orc
Barry Ashton Dncrs

Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays

Golden Nugget
Lee & Faye Mayo
Sons of Gold'n Wst

Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mi
Jon Sandra Steele
Bobby Sherwood
Phyllis Dunne
Harry "Woo" Stevens
Hoyt Henry Orc

Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall

New Frontier
"Oriental Holiday"
Larry Alpert
Nighthawks
Ann Weldon
Dick Rice Orc

Riviera
Patti Page
Rowan & Martin
Billy Williams Rev
Jack Cathcart Orc
Bob Braman
Dave Leonard

Sahara
Donald O'Connor
Gretchen Wyler
Mary Kaye Trio
Geo. Rock 6
Deedy & Bill
Louis Basil Orc.

Sands
Lena Horne
Allen & Rossi
Morrey King
Bobby Cole Trio
Garr Nelson
Copa Girls
Antonio Morelli Orc

Showboat
Larry Collins
Johnny Cash
Merle Travis

Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc

Stardust
Lido De Pari
Billy Daniels
Sam Butera
Roberta Linn
Hawaiian Revue

Thunderbird
"Follies on Ice"
Dorothy Shay
Dick Weston
Al Jahns Orc
Fred & Marcy Millionaires

Tropicana
Folies Bergere
Ralph Young
Maria Lopez
Janine Caire
Colette Neidiger
Frank Moore 4
Channing Pollock
Perez Prado
Denis & Rogers
Al DePaulis 4

RENO-TAHOE

Golden
Harry Ranch
Apollos
Four Coins

Harold's Club
Sportsmen
Characters
Phyllis Inez

Harrah's (Tahoe)
Guy Lombardo Orc
Petticoats
Johnny O'Brien
Mary Beth Hughes
Lei Noble Orc

Harrah's (Reno)
Lancers
Ross Lane 4
Denis & Roger
Tunetimers
Andy O'Lara

Holiday
Roberta Linn
Maaka Nua
Given Harmon Players
Charles Gould

Mapes
Esquires
Eddie Lawrence
Gigolos
Joe Karnes

Mersei
Mills Bros.
Larry Nixon
Surfers
Lou Levitt Orc

Wagon Wheel (Tahoe)
Sons. Golden West
Miguelito Valdez
Bobby Page
Jo Ann Jordon

SAN FRANCISCO

Blackhawk
Cal Tjader 5

Boule Noire
Dotty Dodgion
Benny Barth 3

Earthquake McGoon's
Turk Murphy Orc

Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc

Gay 90's
Ray K. Goman
Bee & Ray Goman
Dik Keegan Orc

Hungry I
Bill Dana
Holt & Jonah
Olga Sbragia
Mae Barnes

Virgil Goncalves 6

Jazz Workshop
James Moody 7

On the Levee
Kid Ory Orc

Neve
Ray Neves
Bookends 2

Purple Onion
Smothers Bros. 3
June Ericson
Mel Young

365 Club
Kiki Paige
Floyd & Marianna
Walter Shyretto
Jay Nemeth
Marya Linero
Barry Ashton Dncrs
Roy Palmer Orc

Mpls. Labor Row

Conti from page 1

ices to picture operators, stage employes and operating engineers, the Labor Review claimed that "theatre owners are acting as a unit now. Regardless of what the competition may be, when it comes to the proposition of warring on labor and destroying jobs, competitors became friends."

The front page article continued, "What this maneuver on the part of theatre owners . . . will result in will be watched carefully by all theatre goers and the general public of Minneapolis.

"Whether the fortunes the public spends with theatres should be used to disrupt the economy of our fair city in a question that will receive considerable study . . ."

Earlier, members of the Stage Employes union, involved in a two-month-old strike at the State theatre, aired their grievances against the Minnesota Amusement Company (United Paramount) in a full-page ad in the Labor Review. Main issue at stake in the strike is the number of stagehands to be employed by the company which is insisting on reducing from five to two the number it employes at the State in downtown Minneapolis.

Charles Winchell, Minnesota Amusement Company president, said last week, "We are perfectly willing to hire union help for all required services. But we're a little tired of featherbedding, and that's all that is involved here."

Non-Union Boothman

The State has been using a non-union projectionist si Sept. 1 when union projectionists refused to cross IATSE picket li According to company spokesmen, the strike has not caused any appreciable loss of business. They pointed out that recent openings at the State have drawn better than the same films have grossed elsewhere in the country.

The union's newspaper blast thanked the public and organized labor "for assisting us in our battle to keep the State Theatre from destroying our jobs and our homes . . ." Under the heading "State Theatre Locks Out Members Stage Employes Local 13," the ad claimed that the theatre management is "smashing at best traditions of th theatre."

In addition to maintaining that the company is seeking to destroy stagehands' jobs, the ad said that the "attack on stage employes (is an) attack on every worker in Minneapolis." It noted that "stage employes (are) in theatre for safety and comfort (of) patrons" and listed stagehands' duties.

Ad warned readers, "Don't let State Theatre cheat you! A show is not a show without stagehands." It also advised labor readership, "Should we fail, your home m be next."

Big League Ball

Continued from page 1

inauguration of American league baseball next April and the subsequent kickoff of the Minnesota Vikings football team, which will become a member of the National Pro football league next fall, will further hurt many regional theatres operating at present on a narrow profit margin.

Exhibitors point out that daylight saving time the past two summers has taken a frightful toll on boxoffice receipts. Major league baseball and football, some feel, will constitute second and third strikes against them.

The Minneapolis Tribune, in a lead business article last week, reported that Twi Cities businessmen see a $5,000,000 to $10,000,000 annual boost to local trade as a result of the Senators' transfer here. This is based the article said, on a survey by the Milwaukee Association of Commerce after the Braves moved to that city from Boston.

Jeffrey Hunter

Conti ued from page 1

firely on performance and th portance of the picture—not on the character portrayed. Smart money is convinced that Hunter will become great boxoffice after he is seen as Christ."

Other sources say Hunter received firm offers to star in "The Young Doctor," "Magellan," "Captain Kidd," and two American films planned for production Italy.

Several reasons are advanced for Hunter's reluctance to rush into another assignment. Health is one. The actor was compelled to rest for a month after five months of absorption in an exhausting role.

But above all, he is said to be convinced that "Kings" iarks the beginning, not the end of his career, and he will not sign to star again unless the elements of script, director and cast are right.

New Acts

BEVERLY AADLAND
Songs
30 Mins.
Town House, Pitt

Here is a surprising new turn who must have spent all her probation period rehearsing this new act. Her music is well arranged by Al Berkman, who also staged the act which must have cost her a sum she should have no trouble getting back. While she is not a topflight singer yet, she is a boxoffice "name" of sorts, sure to get good newspaper space. She sings well enough to hold down a spot on most cafe shows.

Miss Aadland wore a tasteful cocktail dress and her hair dropped gently over her shapely shoulders. There was no attempt to bring out any strong sex image in the turn and the name of Errol Flynn was not mentioned except in the Town House ads. She stayed on for 15 minutes before going off and received a tremendous salvo which kept her on the stage another 15. Her exits and entrances are still a little awkward but considering she was singing professionally before a night club crowd for the first time she did remarkably well. She does not consider the three days she put in at a L. A. cafe last year as a real engagement. In her press interviews here, she refers to this date as her night club debut.

Lit.

GEORGE LEMONT
Comedy
30 Mins.
Neve, San Francisco

George Lemont has worked for some years in the Frisco area as a tv emcee and radio deejay but is just breaking in a nitery act.

He is a clever, original fellow, somewhat in the new sick-cerebral patter, and obviously is still groping his way with live audiences.

Much—probably too much—of his material consists of one-liners which are great for a radio deejay but seem rather attenuated for a nightclub. He also relies rather heavily on little props apparently left over from tv shows: sometimes these are very funny, sometimes only mildly amusing.

He uses a hilarious set piece about housing tracts which includes this kind of line: "Did you ever notice in a veterans' housing tract a lot of the houses look alike—and so do the kids?" Unfortunately, he doesn't seem to have enough of these longer bits and has to fall back on stringing out unrelated one-liners. Typical of the latter (as he reaches for a prop book): "Here's a book by Lord Chatterly."

With longer set pieces he would bring more authority and discipline to his act, a la Bob Newhart—indeed, Lemont's approach and humor tend to resemble Newhart's. Given time to sharpen his format, Lemont may become a fine nitery comic. *Stef.*

DIMITRI
Clown-Musician
45 Mins.
Puppet Theatre, Ascenza, Switzerland

Twentyfive-year-old Dimitri, son of two Swiss artists, is performing a highly versatile one-man show, once a week here at the town's Puppet Theatre.

A former student of Marcel Marceau, and later a circus performer working with Maisse, onetime partner of Grock, the young local lad has perfected a whole circus-arena full of tricks to delight the tourist audience in this town.

First scene interprets a local street: the flirtatious lady, the older gal walking her dog, the male flirt, the bewildered tourist. Versatile lad switches to sound to parody an ingenious musician who pulls strange gadgets out of a multi-pocketed vest and makes music with chunks of wood, and a piece of rubber piping, to elicit strange sounds and rhythms.

He does some tumbling numbers to reveal acrobatic skill, and highlight of the show is a hilarious mime of an original scene which he created—the fellow trying to set up a new chaise lounge and getting caught underneath it.

Dimitri also sings in a variety of tongues — German, Italian, French, Spanish and English. With his crew-cut and his wide clown's face he's an ingratiating and highly amusing youngster. *Haze.*

DUKE HAZLETT
Songs
30 Mins.
Roundtable, N. Y.

Duke Hazlett has been doing nicely on the cafe and tv guest circuit but heretofore has not been recorded for the New Act files. Hazlett is an unusual song purveyor in that he's virtually "The Rat Pack" (Sinatra, Martin, etc.) rolled into one. He's also quite candid about his Sinatra similarity. In introducing the tune, "All The Way," he says, "It's from the picture 'The Joker is Wild' which I hope you liked me in."

Despite the deft carboning of Sinatra's stance and vocal mannerisms, Hazlett is an okay songster in his own right. He's got an attractive rhythm beat when he works over the swingers and he builds a fine romantic mood on the ballad items.

His repertoire, too, is keyed to Sinatra's slick songbag. In addition to "All The Way," there are such nifties as "I've Got You Under My Skin," "Just In Time," "It Happened In Monterey," "My Funny Valentine," "I Thought About You" and "A Foggy Day." It's on "All The Way" that Dean Martin comes into the act with a Hazlett interpretation of Martin singing it while on the juice.

The sprightly musical arrangements have been supplied by Roger Kellaway who is also at the keyboard leading the fine rhythm assist supplied by the Dick Borden Trio (bass, guitar, drums). *Gros.*

MAYSA MATARAZZO
Songs
20 Mins
Blue Angel, N. Y.

Brazilian songstress Mayso Matrazzo, husky of pipes and frame, is getting a mildly good reception in her Blue Angel American bow. Her sexy good looks lend a lot to a torchy-catalog that's presented a bit too casually for top returns. With a limited but adequate range, she does the best with interesting variations in beat.

"Comic Valentine" was the only number with English lyrics in a set of a half-dozen offerings. French and South American ballads, however, are varied nicely for mood and interest. It should develop into a good supporting act for the intime circuit. *Bill.*

DICK CHASE
Comedy
24 Mins.
Chaudiere, Ottawa

Dick Chase, formerly of Chase & Mitchell, has a well-built comedy single. While he handled some comedy with the duo, he was basically the straight man; this switch to comedy while smooth, exhibits some difficulty. Strength of the session lies in Chase's clicko pipes which he uses seldom on their own, mostly in impressions.

Chase also works gags and gimmicks to present a solid comedy fare okay for niteries, radio and tv. *Gorm.*

No Return

Continued from page 57

been possible to trace the b.o. decline of a lot of toppers in the various Las Vegas rooms. Again, says Sennes, a booker has to fight and go through all kinds of contortions to get the headliners. And even after their tied up, the niteries frequently have a doubtful boxoffice factor.

Sennes revealed that he will try to carry out the same theme for the Moulin Rouge in Hollywood. He will try to book legit shows into that nitery. He is presently talking to producers about available properties for that nitery Sennes stated that he has run that cafe with headliners and only a half-dozen did any business for him. He's hoping that legit will open new avenue of revenue for the cafe.

Sennes says it's futile to play the same performers over and over again and then expect to pull as though they were fresh faces. The point is rapidly being rached says Sennes when gimmicks will replace a lot of expensive performers. The various nude shows he says have already proven that. He's studying other ideas including intimate revues and will look over any format that looks promising.

Basin St. East, N. Y.

Johnnie Ray, George Shearing Shearing Quintet, Quincy Jones Orch (19); $3 *cover.*

One of the first of the postwar slugging phenoms who was turned into a top show biz name via a couple of smash disks, Johnnie Ray, compared to the new flock of teenage idols, is already in the "elder statesman" category though still a young man. This date, in fact, represents a comeback for Ray after a year's layoff due to a bout with tuberculosis, from which he has completely recovered.

Ray returns to the nitery scene in the best possible setting with an excellent book, standout arrangements by Joe Reisman, superlative backing by the Quincy Jones orch and in a spot that has been pulling big b.o. consistently from the hipper segment of cafe society. Ray exploits these plusses to the hilt and, on opening night (3), registered with solid impact to ropes-up biz. He's in for four weeks.

Ray's special twist is the intensity with which he projects his material. Although by current rock 'n' roll standards, Ray can be considered restrained, he still charges his vocals with a fervor and an excitement that communicates to the scrowd. Ray, in fact, can be considered the prototype of th current disk singers who subordinate finesse to raw feeling.

An excellent choice of songs gives Ray a long headstart in winning over the cafegoers. Opening with a brieht "Alright, Okay, You Win," he rides with a melange of fine oldies, such as "All of Me," "Yesterdays," "Love," "Walki My Baby Back Home," and the best of the more contemporary rhythm numbers, including "Shake a Hand," "What a Night," "One Hundred Years From Today" and his inevitable first two disk hits, "Little White Cloud That Cried" and "Cry." Opening night was a long turn, running for nearly an hour and punctuated only by some ingratiating talk. It was a begoff.

In addition to slickly backing Ray, the new Quincy Jones orch displays a powerful swinging style that should make a dent in the band business if the economics of an over-sized 19-piece band can be licked. Former arranger for Count Basie and other swing bands, Jones has developed a richly textured sound within the framework of a traditional swing concept.

Another strong entry on this all-musical bill is the George Shearing Quintet, a consistently popular combo. This is smooth modern jazz, highly pleasing in the charm of its chamber music sound and easily assimilable of in its melodic structure. *Herm.*

Statler-Hilton, D. C.

Washington, Nov. 3.

Susan Barrett, Rita Ann Artiste Trio, Steve Kisley Orch (5); $1 *cover.*

Susan Barrett offers a polished, nicely varied act that belies her youth (20) and brief experience as a supperclub chirp.

In the Statler's Embassy Room, where she made her nightclub bow last spring, Miss Barrett gives a pleasing performance by singing well in a number of styles, impersonating some well-known females with fair success and generally handling herself with easy grace and composure. Face and figure lend distinction—blonde and slender with features cast in an aristocratic mold.

A certain restraint marks Miss Barrett's delivery even when she tackles a Jolson medley where exuberance is expected. This subdued, unobtrustive manner is a refreshing contrast to some vocalists who impose themselves on the patrons by over-singing, over-acting and over-playing the personality bit.

Steve Kisley's orchestra and the Rita Ann Artist trio — Embassy Room regulars—fill out the bill expertly, both in complementing Miss Barrett and in their own right. *Jay.*

Adolphus Hotel, Dallas

Dallas, Nov. 4.

Joe E. Lewis (with Austin Mack), Joe Reichman Orch (7); $3 *cover.*

It's post time again at the Century Room, with comedian Joe E. Lewis back for his sixth fortnight here. It's been 17 months since he unleashed his nonsense on his local fans, but this session is, no exception — he's in. Introed by Raymond Willie, veepee-general manager of Interstate Theatres (filling the spot of the late Robert J. O'Donnell), it was a nostalgic opening.

Lewis promptly gets the room roaring with a familiar line, "I'm the Dean Martin of the Roaring 20s." He romps through his routine, with new business and lines. He razzes his patrons: "I don't mind your falling asleep, but you could at least say good night." With Greer Garson as an auditor, he cracks: "In 1964 Ralph Bellamy might run for president; if so, Greer Garson will be the first lady." He's got a new one, while sipping drinks from ringsiders: "He's a graduate of USC—University of Southern Comfort."

Lewis starts many risible bits, but interrupts himself to give the throwaway one-liners that captures his tablers. And that's what they came for—the ageless Lewis' naughty lines. An unknown comic would be driven out of tow but Lewis pulls the people.

Austin Mack, after taking jibes from Lewis, pulls expert showbacking from the Reichman crew, and fills the 88 spot neatly. House band fills the floor at dance sessions.

Due next is comedian Guy Marks on Nov. 21. *Bark.*

Shamrock, Houston

Houston, Nov. 3.

Marguerite Piazza, Paul Neighbors Orch (10); *no cover or minimum.*

Miss Piazza, who kicked off a Nixon rally a few minutes before by singing "Star Spangled Banner," is shown almost as much reverence in her opener at the Shamrock Hilton's International Club in the Continental Room.

And there's as much variety and contrast in her show as there is between the national anthem and thrush's opening, "Got a Lot Of Living To Do." Miss Piazza is one of few former divas who can make transition from opera to niteries, perhaps because she has a feeling for the jazz beat or perhaps because she doesn't overly enunciate.

In nearly 40 minutes on stage Miss Piazza handles equally well such ballads as "'Til There Was You," an Italian medley ("Sorrento," "Oh Marie" and "Ciri Ciri Bin") such show tunes as "I Could Have Danced All Night," a blues number, "Loveless Love," and opera.

Her classic clown closing displays Miss Piazza's fine voice and highly developed sense of drama. As she sits at dressing table facing auditors, thrush dons stark clown makeup for tragic Pagliacci from Vesti La Giubba. That plays to an ovation. A few deft makeup strokes, and thrush is transformed into a happy circus clown for drum-beating "Stars and Stripes Forever." This season Miss Piazza has added a stroll around stageside, shaking hands with auditors for begoff. *Skip.*

Flamingo, Las Vegas

Las Vegas, Nov. 3.

Peggy Lee, Jackie, Miles, Don Kirk, Barry Ashton Dancers (12), *Nat Brandwynne Orch* (13); *presented by Morris Lansburgh; choreography, Barry Ashton;* $4 *minimum.*

Peggy Lee's current stint finds her hitting a stride that was lacking in her earliest appearances on the Strip; she shows relaxed animation combined with exciting warmth that clicks with her audience. Her voice is at its best, she looks good and tastefully gowned.

Her numbers include "Day In, Day Out," "Fever" (with splendid cooperation from the light man), "I'm Gonna Go Fishin'" (which she cleffed with Duke Ellington), "Lover," and a disclick medley. Nat Brandwnne's orch (13) plus Miss Lee's combo (5) provide excellent backing.

Jackie Miles, extra added, is playing this room for the first time, although he's been working Vegas for 18 years. The frail comic, as always, pulls hefty yocks with his old and new situation stories—all classic gems. Firstnighters got a big laugh when he told a ringsiding non-yocking femme, "I don't care how much you lost in the casino, lady, it wasn't my joke's fault."

Holdover Barry Ashton production number rounds out bill, skedded through Nov. 16. *Dulce.*

Village Vanguard, N. Y.

Modern Jazz Quartet, Ornette Coleman (4); $4 *minimum.*

Thi Greenwich Village cellar continues its jazz policy with an enviable double bill that covers the idiom's in-group and outgroup.

The Modern Jazz Quartet, once criticized for its mixture of jazz and classical figures, is on hand supported by far-out saxman Ornette Coleman's foursome, which seems to be working its y slowly in.

MJQ's wide acceptance may have been earned in some degree by compromise. The fugue has given way to fonk, with the group leaning more on jazz roots for the basics of th highly articulate instrumentals. Catalog features a 25-minute marathon (well worth it), called "The Comedy," that draws heavily on blues, religioso and even the old New Orleans marching-band style.

"Skating in Central Park," waltz based on leader John Lewis' score for the feature film "Odds Against Tomorrow," has distinct traces of gospel piano under intricate vibes improvising by Milt Jackson. Latter is featured primarily throughout the MJQ's cool book. Lewis occasionally solos, but mostly joins Percy Heath on bass and Connie Kay on drums for counterpoint and driving rhythms.

MJQ, which prefers the concert circuit, plays the Vanguard with no problems at all, getting the aud attention necessary on ight caught.

Ornette Coleman, who preemed in New York at the Five Spot a year ago, is back from a Coast turn and blowing the same nonobjective jazz. Any progression here would leave the fans out of the picture. Coleman, on plastic sax, and Don Sherry, with a miniature trumpet, bust through the standard jazz forms with a series of wailing riffs, which are ape to some and tomorrow to others. Scott LaFaro on basis is an exciting addition, taking solos with the dexterity of a flamenco guitarist. Eddie Blackwell is on drums. *Bill.*

Ankara, Pitt

Pittsburgh, Nov. 7.

Roberta Sherwood, assisted by Don Lanning, Ern DeLorenzo and Eddie Graham; Lorraines, Bill Landy, Hershey Cohen's Orch (8); $1 *cover.*

It's been four years now since the previously unknow Roberta Sherwood came to the public's attention through Walter Winchell and she still is the fresh, incomparable queen of song that she was while singing for $125 a week at Murray Frankly Miami Beach.

When caught, she touched all bases in her hour and 10 minute show and got a boffo reception from the huge crowd. She has added songs from "Gypsy" and "Take Me Along" since her last showing here and gives them all her down-to-earth, sentimental treatment.

She paces the show skillfully, jogging the memory of patrons as she skips along from one age group to another with everyone feeling she was singing just to them. Halfway through her turn, Miss Sherwood brings on her son, Don Lanning, who is quite a handsome lad and knows his way around within the presently popular recording idiom.

The Lorraines, fine, well-trained and handsome young dance team, opens the show. Hershey Cohen's Orch (8), aided by the star's pianist, Ernie DeLorenzo, and drummer, Eddie Graham, do a class job in backing the show and they play excellently for dancing.

Show stays through Nov. 12. Al Martino comes in Nov. 14. *Lit.*

King Edward, Toronto

Toronto, Oct. 31.

"Up-Tempo Revue," with Carol Morley, Natalya Butko, Sandra O'Neill, Brian Beaton, Jimmie Hannan. Producer, Jack Greenwald; director nd choreographer, Alan Lund; music, Ben McPeek; sets, Dennis Burton; costumes, Susan Moss; $2 *cover.*

On for twice-a-night performances in the renovated Pickwick Cafe room (120 capacity) of the King Edward Sheraton Hotel, "Up-Tempo Revue" marks the introduction to Toronto of this type of nitery entertainment where food and drink can be ordered as the Audacious attacks on topicalities in satirical style are professionaly carried out by five nimble comics, all fast-paced in youthful and vigorous dynamics. Outstanding are Carol Morley's running blackout series on suburban living, where her off-stage husband is too tired after battling commuting traffic; Natalya Butko's trying to get away from hometown tourists who persist in turning up on the Matterhorn or Africa; and Sandra O'Neill's sexy singing of "I'll Do Anything for Charity."

Company roundups in the 85-minute show include a takeoff of hockey, complete with uniforms, sticks and a dance on skates; plus a burlesque on "Oedipus Rex," as done by the Stratford (Ontario) Festival; all of which were highlights.

Other numbers of note in the 23 sketches comprise Miss Morley's impersonation of an ex-stripper who is going to Europe to study art on a government grant; the Toronto tryout of "Camelot," staged by brewery funds, when a boyfriend upsets proceedings by bringing into the theatre a case of a rival brand of beer; and the upstaging of an i nported stage star in "Merry Widow" costume (Natalya Butko.)

Neat assists to the vivacious quintet are the words and music of Bob Sabloff, Roy Wolvin, Rusty Davis, Bill Brian and Doyle Klyn; the choreography of Alan Lund (associate director of the 1960 grandstand show at the Canadian National, Toronto), and the costuming throughout of Susan Mess, with a bow to her fashions number and the "Oedipus" zanies.

Jack Greenwald, producer, also rates salaams for a swift-paced offering, with all members of the cast proving themselves first-class comedy-makers. Greenwald, incidentally, gets the $2 per person cover admission and supplies the "Up-Tempo Revue," with the hotel collecting on food and drink sales to the room's customers. *McStay.*

Mister Kelly's, Chi

Chicago, Nov. 2.

Phyllis Diller, Frank D'Rone, Marx-Frigo Trio; $2.50 *cover.*

Standup comedienne Phyllis Diller is another of the sock repeaters in this hot Rush St. intimery, and her latest teeoff is only likely to affirm the rapport. Her "props" are a jaunty cigaret holder, and an idiotic caricature of a laugh (somewhat overdone) which she uses to punctuate her staggered one-liners.

Her nutty commentaries kick up laughs alternately with fine satire and broad, sometimes borderline, humor, and virtually all of it is self-expense angled. If they don't uniformly dig this concept, there still are enough pungent lines in her talkalog to keep all elements entertained.

Warbler-guitarist Frank D'Rone seems finally to be moving up after long apprenticeship on the mainstem periphery, and though he was at Kelly's some years back, this for all practical purposes is his debut as a recognizable marquee line.

Combination of a fine voice and the guitar fingering assures interest, though his phrasing tends to be derivative and somewhat blunts impact. A flamenco solo is a worthy inclusion. His catalog is stimulating, including an offbeat showtune and such titles as "Wee Small Hours" and "After the Ball is Over."

Marx-Frigo showbacking is first-rate. Herb Shriner and folksinger George Alexander open Nov. 21. *Pit.*

Saddle & Sirloin, Tucson

Tucson, Nov. 2.

Deedy & Bill, Jack Smith combo; no cover, no minim

Deedy & Bill's debut at the Saddle & Sirloin proves comedy will go in this room if it is zany and fast-moving. Deedy (Peters) and Bill (Greer) deftly and professionally handle the special material supplied by writer Mort Greene.

Deedy, with her grimaces and pratfalls, comes in for most of the yocks, with Bill supplying the straight lines and a tenor sax jazz solo on "Night Train." Clever routines are an Edward R. Murrow satire and "imitations of human beings" on "Up a Lazy River." Latter features impressions by Bill of Satchmo and Dean Martin and impersonations of Merman, Horne and Roberta Sherwood by Deedy.

Surprising to ringsiders was the ability of Deedy to come off comedy and deliver sensuous vocals of "Funny Valentine" and "The Party's Over." *Alex.*

Sahara, Las Vegas

Las Vegas, Nov. 1.

Donald O'Connor, Gretchen Wyler, Deon Robb, Moro-Landis Dancers & Showgirls (16), *Louis Basil Orch* (17); *produced by Stan Irwin,* $4 *minimum.*

Donald O'Connor doesn't hav sidekick Sid Miller on this trip, but as a bill balancer he intros Gretchen Wlyer and Deon Robb to Vegas, coming up with a solid, sparkling bit of entertainment. O'Connor, who looks like the grownup youngster you haven't seen lately, retains his boyish charm though he's a vet versatile song & dance man.

He offers a pleasant blend of footwork and stylized vocalizing, tosses in jokes to keep the turn light and breezy. His dancing partner is a fresh, spirited, and talented young lady, Miss Robb, who adds beauty and grace to the festivities. O'Connor's songs include "Foggy Day," "Gypsy In My Soul," "Love Is A Game Of Poker," and he does a lively terp with flapper-type chorines to the tune of "Ain't She Sweet."

Miss Wyler, in her Strip debut, socks across an exciting, dominant personality. The vibrant, shapely blonde clicks big in both singing and dancing departments. Her numbers include such tunes as "Once In Love With Amy" (with a delightful impresh of Ray Bolger), "Stereophonic Sound," "An Occasional Man," "Maimi Is Mimi" and "Torero."

The Ashtons and Shirley, two adults with two young boys, please with a fast-moving acrobatic act which features the youngsters being juggled with the feet of Ashton.

New Moro-Landis production number is a salute to George M. Cohan with the 16 "Most American Girls In The World" as precision rifle-flipping soldierettes. Stan Irwin production, backed expertly by the Louis Basil orch (17), is in for four frames. *Duke.*

Hotel Monteleone, N. O.

New Orleans, Nov. 4.

"An Evening With Slapsi Maxie," starring Maxie Rosenbloom with Frankie Rapp, Jimmy Clark, Lois Ray, Sheila Doyle, Darlene Daye and Louetta Marie, Nick Stuart Orch (7); $2.50 *weeknight minimum;* $4 *Sats.*

A full, enthusiastic house relighted Billy Monteleone's plush Swan Room after several months of darkness, and "An Evening With Slapsie Maxie" proved a pleasant surprise for first-nighters as well as a potent season curtain-raiser.

Maxie Rosenbloom and his entourage wowed 'm with as nifty an exercise in fun, terping and organized chaos as has ever been delivered here. He proves he's as speedy with a quip as he used to be with his fists in the prize ring. Vet pug turned entertainer works hard to leave the impresh that he might have bats in his belfry, but actually he's as clever on stage as when he was the kingpin of the heavies.

Rosenbloom refers to himself as "a supersonic genius with a microscopic brain," sings parodies with prizefight lyrics, jokes, clowns, confuses his straight man, Jimmy Clark, and mixes in fond reminiscences with some hilariously funny fight stories and gags. He seemed to dip into an endless supply of material and brings enough solid yocks to stop the show for at least a nine-count.

Rosenbloom's playmates also contribute to the evening's mirth and entertainment. Sock comedy by Frankie Rapp, a rubbery-faced comic whose slice-of-life stories and slick pantomiming netted plenty of belly-laughs, and some fancy terping by a quartet of lookers with nifty chassis—Sheila Doyle, Darlene Raye, Louetta Marie and Lois Ray—make an evening with Maxie an evening well spent.

The dancers are cleverly steered by Clark's imaginative chdreography. Miss Ray contributes solo for nice hand. Gals work icely together.

Nick Stuart and musical crew give the show nice support. Considering that the orch was backing a free-wheeling comic like Rosenbloom, there was no flubbing of cues during the show's 50-minutes. Customers flocked to floor during dance sessions and Stuart keeps tunes mixed to please all terp tastes. He also introduces a new singer this season, Marilyn Mitchell, a looker with nice pipes who shared in the evening's applause. *Linz.*

Literati

Lee Ettelson's Appointment

Lee Ettelson has been named editor of Hearst's San Francisco Examiner in a move which may presage a wholesale shakeup on the morning daily's staff.

Ettelson, former managing editor of Hearst's Seattle Post-Intelligencer, N.Y. American and Frisco Call Bulletin and later editor of the Chicago American and publisher of the Call Bulletin, moved over from his post as general manager of the Frisco News-Call Bulletin. He had been placed in charge of the business side of the News-Call Bulletin after Scripps-Howard took over the editorial operation in an August 1959 merger of afternoon dailies.

The Examiner has not had an editor for many years, Hearst policy apparently having been to operate with a publisher and managing editor.

First result of naming Ettelson editor was that the present managing editor, Linton von Berol-dinger, resigned.

The Examiner and its morning competitor, the Chronicle, have been in a dingdong circulation and news battle for many months, with the revivified Chronicle pulling just about even in circulation after having been as much as 65,000 behind the Hearts daily a half-decade ago. Current daily circulation of both the Examiner and Chronicle is now in the 275,000-280,000 range. Examiner still holds wide lead on Sundays.

Excellent Year Book

Britain's "Stage Year Book" (Carson & Comerford; $1.89) for 1960 is compact, full of information, okay for anyone connected with British legit and vaude. There's also a useful roundup of the American legit year of 1959, plus a complete list of the when—and—where of all plays staged in America during the year.

The book is a complete reference to all activities during the addresses of agents, managers, producers and professional organizations. There are details of all London and provincial theatres, plus a number of articles by such people as Henry Sherek and R. B. Marriott, and 33 illustrations fro the year.

It's not easy to think how this Year Book could be improved, but it would be invaluable to have brief recent career details of legit artists. As it is, it's a most useful blend of information and interest.

Rich.

A Variety of Reading

"Four Screenplays of Ingmar Bergman" ("Smiles of a Summer Night," "The 7th Veil," "Wild Strawberries" and "The Magician" are the titles), with a preface by his producer, Carl Anders Dymling (president of Svensk Filmindustri) (Simon & Schuster; $6) is worthy recognition for the distinguished Swedish director.

"The Harvard Brief Dictionary of Music" (Harvard Univ. Press; $3.95), by Willi Apel and Ralph T. Daniel, is just that—a compact A-to-Z on the subject, well done.

Of another musical nature is "The Mario Lanza Story" (Coward-McCann; $3.95), by his longtime accompanist, Constantine Callinicos, with Ray Robinson (senior editor of Coronet) a not pretty valentine which, as the jacket states, depicts "a tragedy of success—th turbulent life of the American Caruso." The Philadelphia-born tenor's tragedy was food and wine —too much of it.

A happier memoir is "Confessions of a Happy Man" (Geis; $3.95), Art Linkletter's own story (with a skillful assist from Dean Jennings' typewriter), a warm, hum document, replete with names, color and general appeal.

Comic Myron Cohen's sequel to a previously successful book is titled "More Laughing Out Loud" (Citadel; $3.50), another anthology of jokes, anecdotes and new stories variously ascribed to celebs and others. A good fountainhead for the storytellers, pros and amateur.

Lowell Thomas with Charles Hurd (N.Y. Times correspondent) have edited a highly informative "Cavalcade of Europe" (Doubleday; $4.95), replete with information on 22 countries by 14 noted overseas correspondents. These were no Cook's tourists; each "know their territory" from long-time observation posts, and through their trained eyes and typewriters the reader gets an unusual low-down on each. It's an Overseas Press Club venture and the correspondents included are Drew Middleton, David Schoenbrun, Emmet Crozier, Frank Gervasi, Fernand Auberjonois, Arthur Settel, David M. Nichol, Thomas A. Reedy, Irving R. Levine, Flora Lewis, Frank Bourgholtzer, Leon Dennen, Sam Pope Brewer and Hurd.

An anthology of a lighter sort is "Stories From The New Yorker" (Simon & Schuster; $7.50), a 35th anniversary galaxy of highlight features culled from the past decade.

Abel.

Random House-Singer Okayed

Mrs. L. W. Singer, president of L. Singer Co. Inc., textbook publishers of Syracuse, N. Y., and Bennett Cerf, president of Random House, announced that acquisition of Singer Corp. by RH was consummated after the approval by the boards of directors of both companies involved. As previously announced, the entire stock of Singer was exchanged for common stock of Random House. The Singer textbooks will continue to be published under the Singer imprint, and the present staff and officers in Syracuse will remain unchanged.

Mrs. Frances Singer and Robert D. Brown have been added to the board of directors of Random House and Bennett Cerf, Donald Klopfer, Lewis Miller, E. E. Harper and Jess Stei will join the board of Singer.

The officers of Singer Publishing who, along with Mrs. Singer, will sign longterm contracts with the firm, are Charles F. Doty, sales .p., Dr. Trevor K. Serviss, v.p. in charge of editorial matters, and Robert D. Brow , secretary-treasurer.

Random House prez Cerf predicted that acquisition of Singer will push the firm's sales i the fiscal year ending April 30, 1961 close to $22,000,000.

Pearson In Libel Claim

The Concord (N.H.) Monitor-Patriot and the Bell Syndicate Inc., of N.Y. City, were named as defendants in a $100,000 libel suit filed in Concord by former Congressman Alphone Roy of Manchester, who claims his reputation was damaged by a Drew Pearson column published in the Monitor, Sept. 10, when he was seeking the Democratic nomination for the U.S. Senate.

A record of attachment against the newspaper, published by James M. Langley, was filed in the Merrimack Country Registry of Deeds, and in the case of the Bell Syndicate service was made on the Secretary of State because the syndicate, which handles the Pearson colu , is an out-of-state firm.

The suit is returnable in Hillsborough County Superior Court on the first Tuesday in December.

Roy claims the Pearson column had to do with his candidacy for the Senatorial nomination, which he failed to win in New Hampshire's September primary.

London Shifts

Two former show business writers are among five ex-London News-Chronicle columnists who have joined the London Daily Herald. Paul Dehn takes over film re- on the Herald, succeeding Margaret Hinxman, while Leslie Mallory, former show business columnist on the N.C., joins the Herald as a feature writer.

Other writers of the now defunct News Chronicle to join the Herald are David Walker who was leader writer, Joyce Egginton, New York correspondent, and feature writer Tom Baistow.

On The French Theatre

"The Early Public Theatre in France" by W. L. Wiley (Harvard; $6.75) is a splendid study of a somewhat neglected period in stage history by the Kenan Prof. of French at U. of N. C. Concerning himself with the half-century ending about 1630, Wiley deals with the first important Gallic theatrical company, founded by Valleran le Conte, which followed a succession of imported Italian troupes. Author moves on to treat the rise of the Hotel de Burgogne, first theatre used by professionals, and the Theatre du Marais.

Book, which is well-illustrated, deals thoroughly with plays, players and playhouses and reflects the mores of the French public of the period; also showing Cardinal Richelieu's invaluable aid to French theatre in this parlous time. An excellent, thoughtful volume.

Rodo.

'Lovers of Pompeii'

Theodore Pratt, who has written eight paperback originals will have hi inth novel, "The Lovers of Pompeii," published by Monarch in February, also in paperback.

It's the first fictionized treatment of the secret rooms in the Naples Museum, renowned for its erotic symbols, discovered when the ruins of Pompeii were excavated. Book is based on the Pratt's experiences some years ago when he was one of the few allowed into these secret rooms, barred (with some exceptions) tourists because of the shocking exhibits.

Italy's 'Holiday' Honors

For "fostering better understanding between the two countries" the Italian government is confering the rank of "Commendatore" on editor Ted Patrick of Holiday and "Cavaliere Ufficiale" on art director Frank Zachary and editorial director Harry Sions. The special Rome issue of Holiday last spring, preceding the Olympics, was specially cited.

Presentation ceremony will take place at a cocktail party hosted by the Italian consul in Philadelphia where Holiday (Curtis Pub.) is published.

CHATTER

Harold Flender to Israel in December for several articles and possibly a book on the African influx into that new nation, studying labor relations, medicine, irrigation, etc., to take back that knowledge to the new African states. This echelon has become well integrated into the Israeli social life while doing their research.

Arnold Ehrlich, associate editor of Holiday, off to Japan and the Near East to scout story locales for the magazine.

Michael Sean O'Shea, legit p.a., inked a two-year pact with Charles E. Seel, publisher of the Atlantic City (N.J.) Reporter for continuance of O'Shea's weekly Celebrity Corner column which begins its third year next week. Alma Freas edits the tabloid weekly.

Insurance man Elmer G. Leterman's latest book, "The New Art of Selling," just published in Mexico, making all three of his writings now available in Spanish. With his wife, Leterman sails Dec. 23 on the S.S. Brasil's South American cruise. Leterman's articles on success stories and selling are appearing in such diverse media as Ford Motor's and Bell Tel's magazines; Saga and Sales Management.

A plan to print one section of the N. Y. Sunday Times in the plant of the Albany Times-Union fell through, because of union difficulties in New York. So Gene Robb, publisher of the T-U, explained, in answer to a question which a WROW listener put to him, on the air. Robb did not give further details.

The Bennington (Vt.) Evening Banner sold by Mrs. Flora C. Howe, widow of its founder, Frank E. Howe, to Donald B. Miller and his brother, Lawrence K. Miller, publisher and editor of the Berkshire Eagle in Pittsfield, Mass. The new owners said Frank E. Howe 2d, grandson of the founder, will remain as editor of the Banner, which was founded in 1903.

Alex L. Hillman, publisher of Pageant Magazine and an art collector, and William Bright Jones, Dartmouth '49, author and art historian, have been named to the Art Advisory Group of the Hopkins Center at Dartmouth College in Hanover, N.H.

Hal Steeger named veepee of Popular Publications and editorial director of all the mags in the combine. The publications include Argosy, Adventure, True Adventure and Railroad.

Book Stocks

(As of Nov. 7, 1960, closing)

Allyn & Bacon (OC)	24	+ 1
American Book (AS)z	47½	+ 2
Book of Month (NY)	19⅝	+ ½
Conde Nast (NY)	10½	— ¼
Crowell-Collier (NY)	32⅝	+ ⅜
Grolier (OC)	35¾	— 1¾
Harc't, Brace (OC)	28½	+ 1
Hearst (OC)	12¼	— ⅛
Holt, R&W (NY)	46½	— 1
L.A. Times Mirror (OC)	25	+ 1½
Macfadden (AS)	9	+ ⅛
Macmillan (OC)	51	+ 1
McCall (NY)	32¼	+ 2⅛
McGraw-Hill (NY)	87	— 2
New Yorker (OC)	90	
Prentice-Hall (AS)	32½	+ ¼
Ran'm House (OC)	27½	— ¾
H. W. Sams (M)	33	— ·2
Time Inc. (OC)	61¼	+ ⅛
Western Pub (M)	63½	+ 2¾
World Pub (M)	13¼	—

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest
Note: Midwest and over-the-Counter quotes the Bid prices.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Cal.

Any performer who thinks he has been holding his audiences through September and October of this year must be classed as a paranoiactor. Even the two political actors who have been enjoying weekly programs on all three networks (simultaneously yet) have admitted the World Series ruined their chances of holding their otherwise captive audiences.

Under the circumstances why write about things people are not interested in at the moment? Why not instead latch on to the wagon trains they are interested in?

Which K Has All The Vitamins?

Do what Mort Sahl did. While Mr. K was trying to talk Battle Creek, Mich., out of top billing for its favorite breakfast food, Sahl was trying to get in and out of Russia on a few old gags. His split week lasted two days.

Did he ask the Russian athletes why they did better on black bread than ours did on the breakfast of champions, the dead bread of runner-ups, or the embalmed oats of also-rans? In fact has anybody pointed out that unwrapped French bread, carried under an arm that has never been touchеo by anything more dainty than *savon Marseille*, tastes like bread, whereas our staff of life, untouched by human hands tastes like something even chickens will not eat? Has Chevalier, Boyer or even Bardot sought to capitalize on this issue?

French Bread Can Save Our Cowboys?

Has any American politician or performer sought to show that the reason we are slipping (one says up and the other says down, but both agree we are slipping) is due to the fact that our flour has had so many vital elements taken out of it that the race to restore some has been so far behind it has lost us the Olympics, the Davis Cup and half our western heroes?

It may not be common news but most of our cowboys don't keel over from bullet wounds but malnutrition.

Why doesn't the press report these facts? How can you expect a press to report vital issues when they are so cowed they will not report that the President is the world's worst golf putter and swears worse when he blows a hole than Bobby Jones did when he was only 14 and didn't know any better words? If the men around the Prez can pressure the press into not revealing their boss's golf scores imagine what they could do when putting the lid on a real story!

How To Lose By Winning

Are these boys alone in trying to keep the lid on the facts? Of course not but in our biz guys can get fired if the facts of their slim grosses of the pix become public knowledge. They can even get fired if the melancholy figures get as far as the front office.

In an allied field of entertainment, Casey Stengel got fired because the fact that he was 70 years old could not be erased in a bureau of vital statistics. Even if he had won the World Series instead of giving it a Garrison finish the word was out that he was on his way out. The finger pointed to his age, not his performances, and the thumb of the boxoffice boys who don't know Fuller's Earth from Hughie Fullerton went down and mighty Casey was called out without swinging his bat.

On the other hand the departing Prez who has also saluted 70 could be reelected, all agree, if his own party didn't rig the laws to bilk him out of the honor. Does that mean both are through? Of course not. Stories are going the rounds that ole Case is going to get the job of roving ambassador (because nobody can understand what he is saying even in his own language) and Ike is going to get 100G a year scouting for the Yankees (because nobody can parse his sentences either.)

There's a school of counter-critics who say "It's fine for you guys to criticize, but suppose you start building instead of wrecking. You wouldn't know a brick from a mortise-and-tenon joint."

Now Here's An Idea!

Personally I don't think a wrecker has to know anything about building. They are two different trades. But my Lady Alice has a most constructive idea in the field of our political economy.

As more and more babies, rich or poor, are going to be born in hospitals, it is going to make it almost impossible for a candidate to tell how he rose from rags to riches. But she has the solution. It will require capital and Madison Avenue promotion but it's big enough to warrant the risk.

The idea is nothing more than a chain of maternity hospitals across the land to be called the Log Cabin.

Then when a candidate grows to the age where double-talk and semantics are vital to his success he can shout, "Do I know poverty? Why, I was **born** in a Log Cabin!"

Package Deal Coming Up

I realize there is a syrup of that name and some beaneries similarly billed, but these could hardly work up a case of trespass. In fact, it would not be difficult for them to effect a tie-in so that all three could benefit. Moreover, I wouldn't be surprised if Colonel Parker is working on the package right now and trying to see if he can't make Elvis Presley's birth in a Log Cabin hospital Metroactive.

Some destructive critic (they didn't all die with George Jean Nathan) is probably working on a monograph right now to prove that if all kids were born in these Log Cabin cribs, where would be the advantage? He probably never heard of limited memberships, exclusive clubs, color lines, and other byproducts of democracies.

Besides, while only one Log Cabin grad could land in the White House every four or eight years, the others would not be neglected. They could get commissioned in the Armed Forces and stay in till they reached the age of 50 or 60, retire on a fat pension (up to $19,500) and then wait (a few minutes) till some corporation or university tapped them for the presidency. This is known as the Paratrooper Road To Success. You drop in from the top.

Horatio Alger Returns

Only recently I ran into an Air Force captain. He was surprisingly young and full of the old American dream of free enterprise and rugged individualism. He wanted to resign his commission and study law. I pointed out to him that he could retire as a general at the age of 52 and then study law, with a fat pension to support him and his family.

He thought this sort of security unworthy of a free man. He said he'd rather get out on his own and take a chance.

"Listen," I said, "this way by the time you graduate from law school, and pass the bar exams your first case will be your application for your old age pension!"

Log Cabin Franchise Waiting

He smiled sort of wanly. I haven't seen or heard of him since. He may have become one of those romantic soldiers of fortune that Richard Harding Davis used to write about, the kind that got us billed as "Yankee imperial dogs," or he may have gone on to law school.

Either way, I wish him luck and if he reads this and wants one of our Log Cabin maternity hospital franchises I promise to put in a good one for him.

This may be considered peddling influence in certain circles, but among us it's known as helping a friend.

Shows on Broadway

The Unsinkable Molly Brown

Theatre Guild & Dore Schary presentation of musical comedy in two acts (20 scenes), with music and lyrics by Meredith Willson, book by Richard Morris staged by Dore Schary; musical numbers staged by Peter Gennaro; settings, Oliver Smith; costumes, Miles White; lighting, Peggy Clark; orchestrations, Don Walker; vocal arrangements and musical direction, Herbert Greene; ballet music arrangements, Sol Berkowitz; associate producer, Walter Reilly. Features Tammy Grimes, Harve Presnell, Cameron Prud'homme, Mony Dalmes, Edith Meiser, Mitchell Gregg, Jack Harrold, Joseph Sirola, Christopher Hewett, Patricia Kelly. Opened Nov. 3, '60, at the Winter Garden Theatre, N.Y.; $9.40 top Friday and Saturday nights, $8.60 weeknights.

Molly Tobin	Tammy Grimes
Michael Tobin	Sterling Clack
Alouette Tobin	Bill Starr
Patrick Tobin	Bob Daley
Father Flynn	Norman Fredericks
Shamus Tobin	Cameron Prud'homme
Brawling Miners	Alex Stevens, Joe Pronto
Charlie	Woody Hurst
Christmas	Joseph S rola
Burt	Tom Larson
Banjo	Billy Faier
Prostitutes	Rae McLean, Anna Marie Moylan, Lynn Gay Morino
Johnny Brown	Harve Presnell
Gerber	Joe Pronto
Bos	Paul Floyd
Sheriff	Terry Violino
Mrs. McGlan	Edith Meiser
Messr. Ryan	Jack Harrold
Roberts	Christopher Hewett
Prof. Gardella	Dale Malone
Germaine	June Card
Princess DeLong	Mony Dalmes
Prince DeLong	Mitchell Gregg
Countess	Wanda Saxon
Jonah Ashton	Marvin Goodis
Grand Duchess	Patricia Kelly
Count	Dale Malone
Duchess	Barbara Newman
Duke	Ted Adkins
Baron	Bob Daley
Malcolm Broderick	Barney Johnstone
Mrs. Wadlington	Lynne Osborne
Mr. Wadlington	Norman Fredericks
Young Waiter	Michael Davis
Maitre D'	Dale Malone
Page	Bobby Brownell
Male Passe	Marvin Goodis
Mother	Nada Rowand
Wounded Sailor	Bill Starr

Singers June Card, Ceil Delli, Pat Finch, Marian Haraldson, Patricia Kelly, Lynne Osborne, Nada Rowand, Wanda Saxon, Michael Davis, Norman Fredericks, Marvin Goodis, Dudley Hurst, Barney Johnson, Tom Larson, Dale Malone, Louis Polacek.

Dancers: Barbara Gine, Diana Hunter, Lynn Gay Lorino, Susan May, Anna Marie Moylan, Rae McLean, Barbara Newman, Nanette Rosen, Ted Adkins, Sterling Clark, Bob Daley, Vito Durante, Don Emmons, Joe Pronto, Mary Hoeg, Bill Starr, Alex Stevens, Terry Violino.

Musical numbers: "I Ain't Down Yet," "Belly Up to the Bar, Boys," "I've Already Started In," "I'll Never Say No," "My Own Brass Bed," "The Denver Police," "Beautiful People of Denver," "Are You Sure," "Happy Birthday, Mrs. J. J. Brown," "Bon Jour," "If I Knew," "Chick-a-pen," "Keep-a-Hoppin'," Leadville Johnny Brown's Soliloquy, "Up Where the People Are," "Dolce Far Niente," "Colorado, My Home."

In today's theatre, with shows either a quick smash or flop, there's not much place for "The Unsinkable Molly Brown." The Theatre Guild and Dore Schary production, which opened last Thursday night (3) at the Winter Garden Theatre, is just a routine musical, which probably means it's not good enough.

Taking the fabulous Mrs. Brown, already celebrated in the newspapers of her day and in a vivid chapter in "Timberline," Gene Fowler's best-seller, Richard Morris has written a one-dimensional book about the colorful turn-of-the-century Rocky Mountain area, and Meredith Willson has provided lively songs in the style of his "The Music Man."

But somehow the irrepressible Molly, though she may have made spectacular copy for contemporary Sunday supplement editors and purportedly charmed aristocratic circles in Paris, isn't buoyant enough for the Broadway musical stage. There's no other character to command interest or even attention, so although it is a lavish show visually, "The Unsinkable Molly Brown" never acquires real headway.

The show opens promisingly enough with the hillbilly heroine setting out from her cabin home, quickly conquering the primitive village of Leadville, marrying the smitten Johnny Brown and moving on to Denver. But then the story is stymied by the fact that Molly, despite her slam-bang honesty and likeableness, doesn't develop as a person beyond the petty ambition of wanting to crash Denver society.

In short, the basic story situation is shallow and trifling, for Molly doesn't stand for anything that matters. Despite her gen-rosity, directness and salty speech, she's not a lifelike person nor a provocative musical comedy figure. When the book gets to her European junket in search of culture, the initial vitality and drive are lost, and the heroine's return to Colorado and her faithful Johnny, including even the famous episode of the Titanic sinking, is anticlimactic.

Willson's score has something of the same pace and bounce of his rousing songs for "The Music Man," but this time the dearth of ballads is a major weakness, perhaps because as a leading character Molly lacks the flesh-and-blood reality and the irresistible drive of the charlatan hero of the previous show. Also, Schary's direction, his first attempt with a Broadway musical, lacks the superb cohesion and incessant impetus that Morton DaCosta's staging added to "The Music Man."

The animated numbers Willson has written for "Molly" are excellent, and as before, his lyrics are notably, if unostentatiously, good. Significantly, however, the best tunes are in march tempo, with only a couple of passable ballads and only one outstanding romantic song, a waltz titled "Dolce Far Niente," sung by a secondary player.

"I'll Never Say No," well sung by leading man Harve Presnell, is fair, and that also goes for "My Own Brass Bed," "If I Knew" and the advance-touted "Chick-a-pen." The upstanding numbers, good enough but tending to become monotonous, include "Belly Up to the Bar, Boys," "Beautiful, People of Denver" and "Keep-a-Hoppin'." However, "Happy Birthday, Mrs. J. J. Brown" and "Bon Jour" are effective in terms of situation.

Peter Gennaro has staged two energetic dance numbers which serve as changes of pace without contributing much toward plot or character development. Oliver Smith's scenery is not only sumptuous, but has a point of view, but Miles White's costumes are merely in period, and lack distinction.

Tammy Grimes, top-featured as Molly, is apparently a talented performer who, though still lacking star magnetism or authority, impresses as a personality who might arrive almost overnight if she gets the right formula and vehicle. As of this show, she looks a little like a George Price cartoon, including the haphazardly heaped-up hair-do. She has a surprising vocal versatility, but is unable to break out of the confines of a constricting part.

Presnell, a singer making his Broadway debut as the simple-minded Johnny Brown, has a nice, ample baritone voice and an attractive manner, but doesn't get a chance to show whether he has any suspicion about acti . Among the capable secondary players, Cameron Prud'homme is acceptable as Molly's father, Edith Meiser is expressive as a snobbish Denver matron, former Comedie Francaise actress Mony Dalmes and Mitchell Gregg are engaging as friendly members of the Parisian international set, and Christopher Hewett is a properly unctious butler.

With a fairly good advance sale, including a sizable schedule of theatre party bookings, "Molly" should be around for a while. It falls into that unhappy middle ground short of sock impact, however, so its ultimate fate looks doubtful. Perhaps with the greater scope of the screen, plus judicious development of the characters and story, the musical could be ma into a click picture. *Hobe.*

The Rape of the Belt

Harriet Parsons, Charles Hollerith Jr., Paul Vroom, William Dean presentation of comedy in three acts (six scenes) and prolog, by Benn W. Levy. Staged by Albert Marre; settings and lighting, Paul Morrison; costumes, J. Michael Travis; costumes for Miss Cummings and Miss Redman executed by Pierre Balmain; incidental music, Sol Kaplan. Stars Constance Cummings, Joyce Redman, Peggy Wood. Features John Emery, Joseph Bova, Philip Bosco, Bet Nye, Nydia Westman. Opened Nov. 5, '60, at the Martin Beck Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Hera	Peggy Wood
Zeus	John Emery
Hippobome	Pat Nye
Theseus	Joseph Bova
Heracles	Philip Bosco
Antiope	Constance Cummings
Diana	Avis Scott
Anthea	Hilda Brawner
Hippolyte	Joyce Redman
Thalestris	Nydia Westman

The battle of the sexes, according to Benn W. Levy, is a satirical edition of Greek mythology. His version, "The Rape of the Belt," opened last Saturday night (5) at the Martin Beck Theatre, and it's probably not for the prosaic world of modern Broadway.

Although London took to "The Rape of the Belt" for something like a year, various New York managements passed up the script as lacking sufficient wallop for the smash-demanding American public. However, the new legit firm of Harriet Parsons, Charles Hollerith Jr., Paul Vroom and William Dean brought it to town after a somewhat rocky tryout tour, during which Albert Marre succeeded Alan Schneider as director.

Using the legend of the ninth of the 12 labors of Heracles, the quest for the royal belt in the possession of Antiope and Hippolyte, Queens of the Amazons, the author of the perennial "Springtime for Henry" and various other comedy successes offers his urbane comment on the eternal relationship between men and women, as well as much pertinent matters as reason opposed to violence, philosophy opposed to ambition, etc.

It's an amusing premise for a play, and the author writes with his characteristic insight and wit, but the effect is too discursive and emotionally remote for the impatient Broadway public. Since the script could probably be done on a limited budget, it may have some currency in stock and is likely to be a frequent item in the amateur field. It seei unsuitable for films.

Constance Cummings, Levy's American-born wife, is starring in the role of Antiope, which she played in the original London production. She gives a charming performance that combines humor with expertly disciplined emotion, as the subtle, enchanting exponent of calmness and reason who cannot resist the headlong masculinity of a famous w

Joyce Redman, imported from England to portray the sister and co-queen, Hippolyte, speaks too rapidly to be intelligible at times, and doesn't ve much to do in the first act, but revels in the later comedy scenes, when she acquires the bustling bossiness of the goddess Hera. One bit of slapstick is funny, if extraneous.

Although the two onstage male roles tend to be little more than strutting puppets, Philip Bosco is a credibly upstanding Heracles and Joseph Bova is diverting as his lightweight partner, Theseus. Peggy Wood, costarred, and John Emery, top-featured, appear at opposite sides of the proscenum i the guises of Hera and Zeus to introduce and occasionally comment on the story. The device doesn't quite come off.

Paul Morrison has provided handsome settings and agreeably clear lightin J. Michael Travis has supplied the decorative costumes, with Pierre Balmain responsible for the stunning gowns for Miss Cummings (notably the third act) and Miss Redman. The author, said to be recuperating from a heart attack of several months ago, has remained at home in London, but was presumably available by telephone for decisions as to script cuts, changes and such matters. *Hobe.*

LONDON SHOWS

(Figures denote opening dates)

Abelard & Heloise, Arts (10-24-60).
Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Caretaker, Duchess (4-27-60).
Eve With Jeanmaire, Royalty (11-2-60).
Chin-Chin, Wyndham's (11-3-60).
Flings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-
Gazebo, Savoy (3-22-60).
Importance Oscar, Apollo (10-31-60).
Irma La Douce, Lyric (7-17-58).
Last Joke, Phoenix (9-22-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
Mr. Burke, Mermaid (10-6-60).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Passage to India, Comedy (4-20-60).
Playboy W. World, St. Martin's (10-7-60); moved from the Piccadilly.
Platonov, Royal Court (10-13-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (3-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-53).
Sive, Lyric Hammersmith (10-24-60).
Sparrers Sing, Th're Royal E. (8-24-60).
Suzie Wong, Prince of Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
This Year, Next Year, Vaude (10-20-60).
Tiger & Horse, Queen's (8-24-60).
Waiting for Wings, Duke York's (9-7-60).
Watch It, Sailor, Aldwych (2-24-60).
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's 12-12-58).

SCHEDULED OPENINGS

Toys in Attic, Piccadilly (11-10-60).
Progress Park, T're Royal E. (11-16-60).

CLOSED

Brides of March, St. Martin's (7-13-60).

From Austria
Emil W. Maass
writes on how
Vienna, Too, Blames The Critics
another Editorial Feature
in the upcoming
55th Anniversary Number
of
VARIETY

Inside Stuff—Legit

Recent tour and company of Marlene Dietrich amounted to three weeks and company of 50, 17 in pit, 12 dancing girls. Reception of the star was described as astonishing by press corps, especially the eager partisanship of the Canadian Legion. One 73-year old vet (wrong war) planted an unscheduled kiss at the airport. At a press interview another Legionnaire did the gallant act, shouting to Dietrich, "Don't answer that." The questions were political, one framed to bring in Dietrich's grandchildren (what did she think of them growing up in an atomic world).

Members of the troupe with her described her as tirelessly on the job backstage, before any opening night, "supervising all matters from stage cleaning to orchestra rehearsal."

Shows Out of Town

Do-Re-Mi

David Merrick presentation of two-act (18 scenes) musical comedy; book, Garson Kanin, based on his own short story; music, Jule Styne; lyrics, Betty Comden and Adolph Green. Staged by Kanin; settings, Boris Aronson; costumes, Irene Sharaff; musical direction, Lehman Engel; choreography, Marc Breaux and Deedee Wood; associate director, William Hammerstein; associate producer, Jones Harris; orchestrations, Luther Henderson; vocal arrangements and direction, Buster Davis; dance arrangements, David Baker; production supervisor, Neil Hartley. Stars Phil Silvers; features Nancy Walker, John Reardon, David Burns, George Mathews, Al Nestor, Al Lewis, Chad Block, George Givot, Nancy Dussault. Opened Nov. 7, '60, at the Shubert Theatre, Philadelphia.

Casa Girls	Marilyn Allwyn, Diane all, Sandra Devlin, Regina Grove, Nancy Van Rhein, Carol Stevens, Dean Taliaferre
Kay Cram	Nancy Walker
Hubert Cram	Phil Silvers
Waiter	Frank Derbas
John Henry	John Reardon
Swingers	Betty Kent, Suzanne Shaw
Headwaiter	Marc Jordan
J. J.	Alan Stevenson
Collection	James Moore, Frank Derbas
	George Mathews
	George Givot
	Al Lewis
	David Burns
	Marilyn Child
	Al Nesor
	David Gold
	Stuart Rodes
	Carol Stevens, Dean Taliaferro
James Russell Lowell IV	Chad Block
Suno Student	Ray Kirchner
Tilda Mullen	Nancy Dussault
Wollie	Al Nesor
Mavish	Carolyn Rosaini
Zeke	Steve Roland
Grete	Betty Kent
Trio	James Marley, Steve Roland, Richard Young
	Max Muth
	Albert Linville, Ed Grace
Maitre D'	Bob McClure
Animal Girls	Marilyn Allwyn, Diane Ball, Sandra Devlin, Patti Karr, Carol Stevens, Dean Taliaferro
Commentators	Bob McClure, Seth Riggs
Sen. Rogers	Albert Linville
Sen. Redfield	Ed Grace
Chief Counsel	Steve Roland
Fatso's Lawyer	Marc Jordan

Others: Doria Avilla, Regina Groves, Curtis Hood, Daniel Jasinsky, Barbara Lang, Josephine Lang, Bob McClure, Ken Malone, Jim Marley, Dawn Nickerson, Ed Pfeiffer, Suzanne Shaw, Liza Stuart, Pat Tolson, Nancy Van Rhein.

Musical numbers: "Waiting, Waiting," "All You Need Is a Quarter," "Who Gets the Tab," "Take a Job," Double Juke Box Hop, "It's Legitimate," "I Know About Love," Auditions, "Ambition," "Cry Like the Wind," Success, "Don't Try to Figure It Out," "Little Girl," Fireworks," "What's New at the Zoo," "Don't Be Ashamed of a Teardrop," "Adventure," "Make Someone Happy," Juke Box War, "V.I.P.," "All of My Life."

It's too bad that "Do-Re-Mi," the new David Merrick musical, doesn't have an extended tryout schedule such as "The Unsinkable Molly Brown" and "Wildcat" had. This one appears to need the extra tuning-up sessions more seriously.

That's not to say that the Garson Kanin book, Jule Styne score and Betty Comden-Adolph Green lyrics haven't plenty of possibilities. But the rebuilding is not going to be a short or simple process.

"Do-Re-Mi" is a story of the jukebox racket, and its character types give it a faint but unmistakable resemblance to "Guys and Dolls." Phil Silvers, the star and major asset of the show, has the role of a would-be bigshot whose main ambition is to get a ringside table at the better night clubs. After apparently getting in a serious jam he has a triumphant finale in a number called "All of My Life."

For the most part Styne's score is more vociferous than melodious, although it does have several possible outstanders, including "What's New at the Zoo?" "Don't Be Ashamed of a Teardrop," "Make Someone Happy" and possibly "Cry Like the Wind."

Nancy Walker is her usual ebullient self as the wife whose main ambition is to be able to coax her spouse just once onto a nightclub floor. She is broadly funny whenever the book allows. George Matthews, George Givot and Al Lewis are generally effective as three minor racketeers.

Nancy Dussault is notable as a young singer who aspires to stardom but settles for marriage. David Burns has a few chances and John Reardon is excellent as the man who marries the young singer.

"Do-Re-Mi" has the unhappy distinction of having one of the most painful ballets seen here in a long time. And somewhere along the line Boris Aronson, usually outstanding, has come up with uninspired settings.

There is plenty of inherent material in "Do-Re-Mi," however, and the m agement may be able to extract it. *Waters.*

I'm With You

San Francisco, Nov. 1.

Kell-Cole Productions & Paul Gregory presentation of two-act (21 numbers) musical show; music, Ray Rasch; lyrics, Dotty Wayne; additional material, Tom Clapp. Staged by Bill Colleran; choreography, Eugene Loring; sets and costumes, Jim Trittipo; musical direction and arrangements, Ralph Carmichael. Stars Nat King Cole; features Barbara McNair. Opened Oct. 31, '60, at the Geary Theatre, San Francisco; $5.95 top Friday and Saturday nights, $5.45 weeknights.

Singers: Nat King Cole, Barbara McNair, Joseph Bellesi, James Blaine, William De Bell, Janie Fahay, Hilary Hope, Win Kurisch, Don MacLeod, Kean Mantius, Dolores Peterson, Caryl Rowe, Jean Sewell, Don Wyatt.

Dancers: Arlene Ancona, Candace Caldwell, Judy Cassmore, Carl Coppock, Judy Corbett, Anton DeVecchi, Julius Fridle, Lavinia Hamilton, Gerald Herndon, Bruce Hoy, Graham Johnson, Gloria Kaye, Karla Most, Michelle Newton, Charles Queenan, Cyd Tressler.

Musical numbers: "Wanderin' Man," "I'm with You," "Tight Squeeze," "She's Fantasy," "New Lands," "Keep Pretending," "Cookie Record Cover," "Luxury Woman," "How Can You Forget," "When Somebody Moves Into Your Life," "I'm Direct from the Cactus Hotel," "Love is a Four-Letter Word," "He's a Gasser," "I'm Telling You," "Now She Tells Me," "Love Among the People," "Hooked on Me," "She Reminds Me of My Mother."

"I'm With You" has one major, glaring defect, but it also has a strong score, imaginative stagi stunning singer in Barbara McNair and, most important of all, Nat King Cole. On balance, and with the big flaw repaired in the course of a three-month, cross-country break-in, this Paul Gregory-produced musical could be a winner on Broadway.

It is, of course, a showcase for Cole, who sings 16 of the 23 numbers in his usual intimate, creamy style. Among these Dotty Wayne-Ray Rasch songs are at least a half dozen potential record hits for Cole, with "She's Fantasy," "Keep Pretending," "When Somebody Moves Into Your Life" and the title tune the likeliest pop possibilities. Miss McNair might also click on a couple of numbers, notably "Luxury Woman."

Rasch's music, arranged and directed by Ralph Carmichael, is very good pops, but Miss Wayne's lyrics, while serviceable, hardly distinguished. The big, gaping defect is that this is neither a book show nor a revue. Gregory has tried to do something in between, tying all the songs and dancing to a theme with Tom Clapp's special material.

The theme is "aspects of love" and requires Cole to recite a good deal of explanatory material, all dull, plus a lot of poetry. The device is so forced that the audience is never sure if Cole is talking about himself or six other guys. This is, short, a musical crying for a book, or at least a better thematic device.

The 12 singers and 16 dancers are excellent, thanks to sharp direction from Bill Colleran and generally interesting Eugene Loring choreography. Jim Trittipo's production design is a little masterpiece of economy. Instead of investing in heavy sets, the show is hung with panels and lighting changes the mood of the scenes.

The rest of the production investment lies in very light prop platforms which performers carry on and off to change scenes. Trittipo also evidently had a hand in the costumes, which are handsome and effective.

It should be noted that, in addition to the two principals, more than a half dozen Negro dancers and singers are tegrated int

(Continued on page 66)

Balto Music Fair a Surprise Click, To Extend to 15 Weeks Next Year

Baltimore, Nov. 8.

Painters Mill Music Fair, regarded in advance as a sure flop by yet Baltimoreans, had a successful first season last summer. Producers Lee Guber, Frank Ford and Shelly Gross have announced that "backers will receive a return on their investment" shortly. Although the season started slowly, business built steadily to virtual capacity the final weeks.

Music Fair, one of five tents operated by Guber-Ford-Gross, opened June 24 on a tract of land in Owings Mills, about 12 miles outside the city. The preem was to have been June 21, but was delayed because of heavy rains and construction tieups. Result was that opener, "South Pacific," played only three nights.

The project was capitalized at $200,000, of which $175,000 was expended. The tent seats 2,000 and has parking facilities for 1,000 cars. The average weekly attendance for the season was 10,000, and the biggest grosser was "Student Prince," with James Melton starring.

Other winners were "Teahouse of the August Moon," sole straight production, which played early in season to capacity with Red Buttons as Sakini; "Carousel," which did near sellout business, and "Guys and Dolls," the closing bill which did even better.

Guber, Ford and Gross plan a longer season next year, probably 15 weeks instead of 13. They are already negotiating for properties. Possible selections are "Flower Drum Song," "Destry," "Music Man," "Majority of One" and "Blossom Time," the latter because of the enthusiastic response to this year's "Student Prince."

Eight houses have already been sold to theatre parties for next summer, and season tickets are moving. The Music Fair received an almost unprecedented amount of publicity and the reaction of local critics was generally favorable, in some cases enthusiastic. The tent's pressagent was Larry Witchell.

Sam Wanamaker Is Due From England for Guest Date at Chi's Goodman

Chicago, Nov. 8.

Sam Wanamaker, an American expatriate actor-director in England for more than a decade, will return in January for a two-week engagement at Chi's Goodman Theatre, his alma mater. Wanamaker will play Henry VIII in the Herman Gressieker drama, "Royal Gambit," for 17 performances starting Jan. 13. The show will be staged by Melvin Bernhardt.

Goodman Theatre productions are semi-professional, with a major guest artist and several local Equity card-holders performing alongside students of the Goodman Theatre School. Among the notable alumni of the drama college, besides Wanamaker, are actors Geraldine Page and Karl Malden, director Jose Quintero and scenic designer Ralph Alswang.

Other productions at Goodman this season will be Christopher Fry's "Venus Observed," with Tom Helmore, opening Dec. 2; Dylan Thomas' "Under Milk Wood," with Ivor Harries, Feb. 24; and Anton Chekov's "Uncle Vanya," with Joseph Schildkraut starring and Alan Schneider as guest director, April 17.

Shakespeare's "Taming of the Shrew," with Leo Ciceri, is current, and one other play is to be announced.

American Play Merges With Authors Research

The 50-year-old American Play Co. Inc. and the newly-formed Authors Research Co. have combined operations to handle the rights plays and novels by nearly a number of deceased authors. Edith Borell has moved up from secretary-treasurer to president of the American Play Co., succeeding John W. Rumsay, who died Oct. 17.

Sheldon Abend, head of Authors Research, directs the business activities of the newly-formed combine, whose services include agenting the rights of their properties for television, films, legit and radio.

Gorlinsky Signs 'Molly' For London Presentation

S. A. Gorlinsky has acquired British rights to "The Unsinkable Molly Brow ," which he saw on its pre-Broadway tryout a fortnight ago. He will be returning to New York within the next few weeks to see the show again, robably accompanied by Prince Littler, so the tw may determin the London theatre in which the musical will be presented.

There is no immediate date for a London presentation, and the timing may depend on whether Dore Schary will be available to stage the London edition or whether a substitute director will have to be chosen.

Gorlinsky made his U.S. stopover while returning to his London base after a quickie to Tokyo, where he settled plans for the Japanese revue to come to Britain under his management. The company will open in the King's Theatre, Glasgow, a week before Christmas and is due in the West End early in the New Year.

G & S Splurging Here and Canada

Gilbert & Sullivan are having a major "comeback." Highlighting the G & S revival is their move-in on the Bard at the Stratford (Ont.) Shakespearean Festival.

Tyrone Guthrie, who directed "H.M.S. Pinafore" there last summer, will stage another Savoy standard, "Pirates of Penzance," at the Festival next year. And, as in the case of "Pinafore," the "Penzance" production will follow its Stratford stand with a booking at the Phoenix Theatre, N. Y.

"Pinafore," which had a sellout three-week run at the Avon Theatre, Stratford, moved from there to the Phonix, where it closed Oct. 23 after a seven-week engagement. "Penzance" is to play the Avon Theatre also, for a run of probably six weeks. Incidentally, the "Pinafore" stand at the

(Continued on page 65)

BARD FEST CO. DROPS 'TALE' FOR CHI STAND

Chicago, Nov. 8.

The American Shakespeare Festival Theatre Co., which also has been alternating "A Midsummer Night's Dream" with "A Winter's Tale" on the road, will drop the latter for its three-week Chicago engagement, beginning next Monday (14).

"Dream" has generally been outdrawing "Tale," and the management apparently doesn't want to jeopardize three potentially profitable weeks here by offering the lesser-known Shakespeare work.

Gregory Out Of 'With You' Tuner; Shift Directors

San Francisco, Nov. 8.

A management shakeup took place in the Nat King Cole musical, "Ti With You," after last week's opening at the Geary Theatre here. Paul Gregory, billed as producer along with Cole's ow Kell-Cole Productions, was dismissed and Ike Jones, vice president of Kell-Cole, became producer. Cole is president of the firm.

Departing by "mutual agreement" were director Bill Colleran, who was replaced by Joe Sargent, and Tom Clapp, who'd been billed as writer of "additional material." Jones brought two new writers, Les Pine and Bob Wells, to Frisco and said he was negotiating with a third writer. All will work on a new story line for the show.

In addition, choreographer Eugene Loring is rumored on his way out. "I'm With You" ends its local engagement next Saturday (12) and then continues a three-month cross-country tryout tour before its scheduled late-January opening on Broadway.

Tunetent Assn. Meeting In N.Y. Next Friday (11)

Th Musical Arena Theatres Assn. will hold its annual meeting next Friday morning (11) at Rosoff's Restaurant, N.Y. On the agenda are royalties, tax exemption programs, "Act of God" rulings and Actors Equity problems.

Representatives of 20 tent theatres are expected to attend.

Still Cutting 'Camelot'; Hart Returning to N.Y.

Moss Hart is expected to leave Toronto's Wellesley Hospital next week and return to New York for potracted bed rest. He is not returning to the production-directorial chores of "Camelot," which are now being handled exclusively by librettist and co-producer Alan Jay Lerner, himself still convalescing from hospitalization in the same Toronto instituti .

"Camelot" currently at the Shubert, Boston, has undergone considerable tightening and some rewriting in its second act, reducing Roddy McDowall's role as the illegitimate son, but giving him a new song.

The show rings up at 8:25 and now breaks at 11:40, but Lerner and composer Frederick Loewe plan to cut another 30 minutes out of running time. "Camelot" is due to open Dec. 3 at the Majestic, N. Y., having been postponed two weeks because of Hart's and Lerner's illnesses and to allow extra time for revisions.

'Drum Song' Hits $500,000 Profit

The profit distribution on "Flower Drum Song" has climbed to $500,000 with the payment last week of another $300,000 dividend. The musical, currently at the American Theatre, St. Louis, began touring last May after a 75-week Broadway run.

The adaptation of C. Y. Lee's novel, written and presented by Richard Rodgers, the late Oscar Hammerstein 2d and Joseph Fields, cost $363,000 to produce. Major cities played by the show since leaving New York include Detroit, Los Angeles and San Francisco (Civic Light Opera Assn. subscription in both cities), Denver, Dallas and Memphis.

Following the St. Louis stand ending next Saturday (12), the musical goes to the Shubert Theatre, Chicago, opening next Monday (14) for an indefinite run.

Adapt 'Calamity Jane' Film Tuner For Legit Stock and Maybe B'way

A legit version of the 1953 western filmmusical, "Calamity Jane," is to be given its initial production next May at the Casa Manana, Fort Worth. The offering, scheduled for a three-week run, will be the opening bill of the regular summer musical season at the theatre. A tape of the score has been played for a group of Fort Worth residents, who've evinced interest in backing the venture for Broadway if the local production seems to warrant.

The legit and television rights to the property have been acquired by the Tams-Witmark Music Library, the established New York licensor of musical performance rights for the stock and amateur markets. It's the second film-musical to undergo a picture-to-legit transition in a move by Tams-Witmark to provide the fields it services with increased tuner product to augment the shortage of Broadway-originated musicals.

Last summer the firm, headed by Louis Aborn, was responsible for providing stock with a legit version of the Metro musical, "Meet Me in St. Louis." The book for "Calamity," a Warner Bros. release, costarring Doris Day and Howard Keel, has been adapted by Charles K. Freeman from the screenplay by James O'Hanlon. Freeman, a legit and film director, is drama columnist for the Macy newspaper chain, which publishes about a dozen dailies in the suburban New York area.

Sammy Fain and Paul Francis Webster, respective composer and lyricist for the film, have revised

(Continued on page 65)

Cantor to Get Third Of Producer End of 'Home'; Coe Retains Two-Thirds

Arthur Cantor, who recently joined Fred Coe in the sponsorship of "All the Way Home," is in for one-third of the management's share of the potential profits on the venture. The other two-thirds will be retained by Coe. Cantor's participation deal is in return for his bringing in $50,000 of the $150,000 capitalization. The backers and management will each own 50% of the venture.

The production billing on the Tad Mosel adaptation of James Agee's Pulitzer Prize novel, "A Death in the Family," will list it as presented by Coe, in association with Cantor. The situation, although not unique, is unusual in that Cantor is also pressagent for the project. As a member of the Assn. of Theatreical Press-agents & Managers, he's been given permission by the union to publicize the production. There have been previous instances where ATPAM pressagents and company managers have worked on their own presentations.

Cantor who besides his p.a. activities is currently represented on Broadway as co-producer of "Tenth Man," has been a longtime publicist for Coe, first for his television activities and then his legit productions of "Two for the Seesaw" and the present Main Stem entry "Miracle Worker."

"Home," scheduled to open its out-of-town tryout Nov. 10 at the Shubert Theatre, New Haven, is due to preem Nov. 30 at the Belasco Theatre, N.Y.

Revive Studio Three To Test 'Way to Capetown'

Studio Three, the non-profit "laboratory" for new scripts, is resuming operation under the guidance of Marshall Young. It has been inactive since last March. Young, manager of the Lunt-Fontanne Theatre, N.Y., is one of the founders of the group.

"On the Way To Capetown," a drama by Joel Wyman, based on Dan Jacobson's novel, "A Dance in the Sun," will be the Studio's first offering this season. Budgeted at $1,850, raised through contributions, the play will be presented admission-free Nov. 9-12 at the Master Institute Theatre, N.Y. Through a concession from Actors Equity, the players will receive $100 apiece, to cover two weeks of rehearsal and all performances.

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Shows Abroad

The Importance of Being Oscar

London, Nov. 1.

F.E.S. (Plays) Ltd. presentation (by arrangement with Dublin Gate Theatre Productions) of a two-act reading by Michael Mac Liammoir. Staged by Hilton Edwards. Opened Oct. 31, '60, at the Apollo Theatre, London; $2.80 top.

The collaboration of two erudite, witty Irishmen, both men of the theatre, both actors, both with the gift of gab, both skilled writers, both emotionalists, both expert tasters of the art of living, turns out to be a heady stimulating evening in the theatre. It's Michael Mac Liammoir, one of Ireland's foremost actors, giving a one-man show of "The Importance of Being Oscar," which he first staged at the recent Dublin Drama Festival. Unfortunately it's scheduled for only two weeks.

The actor's unwitting collaborator is, of course, Oscar Wilde. For nearly three hours, which is too long, Mac Liammoir presents a vivid profile of the work, personality and life of the tragic playwright and wit. It is far more fascinating than either of the two recent films about Wilde. Mac Lammoir traces the Irish playwright's life and philosophical development with sympathy, humor and insight.

Excitingly he reads, acts and comments on Wilde and his writing. He links the chosen extracts and epigrams with a commentary that is as slyly amusing, as shrewdly provocative and emotionally touching as Wilde's own prose and verse. It is, indeed, often difficult to know where one begins and the other ends, but the result is a scintillating fusion.

Both the actor and his oldtime buddy and partner, Hilton Edwards, who has staged the show, concentrates mainly on presenting Wilde as the artist without ducking the problems of his tragic liaison, which caused his downfall. The first half shows his gay, hedonistic, starry rise to fame.

The program states that the between-acts intermission is regarded as covering his own trials. The second and better half sympathetically presents Wilde's sombre, tragic Gethsemane, including two long, but outstanding recitals from "De Profundis" and "The Balled of Reading Gaol."

Dressed in a tuxedo, Mac Liammoir displays a mammoth fest of memory and artistry. His props ar his voice, a green carnation, a pair of spectacles, a book at which he only occasionally looks, a decanter of pale, golden alcohol, a divan and a chair. Plus one pedestal of gay flowers which, in the second half symbolically became faded weeds.

It will help to understand something of Wilde's tortured life. But just to be able to understand and appreciate the language should be enough to make this mixture of drama and comedy an essential for any discriminating theatregoer. *Rich.*

(S. Hurok has obtained the U.S. rights to "The Importance of Oscar" and plans to present it this season with McLiammoir on Broadway and subsequently on tour.—Ed.)

Sive

London, Oct. 27.

Ilmall Ltd. presentation of three-act (six scenes) drama by John B. Keane. Staged by Judith Coxhead; decor and costumes, Robert Colquhoun. Opened Oct. 24, '60, at the Lyric Opera House, Hammersmith, London; $1.75 top.

Nanna Glavin	Betty Hardy
Mena Glavin	Maureen Pryor
Sive	Jacqueline Ryan
Thomasheen Sean Rua	Tony Quinn
Mike Glavin	Michael Golden
Liam Scuab	Brian Phelan
Sean Dota	Harry Hutchinson
Pats Bocock	P. G. Stephens
Carthalawn	Johnny Cahill

This unpleasant Irish melodrama is being staged for two weeks. Only the most optimistic and indulgent would welcome a longer run.

"Sive" is crudely written, clumsily staged and only spasmodically well acted. Set somewhere in Irish bogland, it tries the old confidence trick of hoping that high-faluting flights of words will be construed as fanciful poetry.

The story concerns a teenage girl about to be sold to a lecherous, drooling 70-year-old man. When she discovers that she is illegitimate and that the boy she intends to marry is her brother, she wanders into a nearby bog. Later, her body (with not even a speck of mud on her dress) is laid on a table and the distasteful proceedings mercifully close.

The actors can do very little with the shapeless characters the author has devised. Young Jacqueline Ryan makes a pretty heroine and Brian Phelan a handsome, virile hero. Maureen Pryor, as a very wicked woman, Harry Hutchinson, Betty Hardy, Tony Quinn anl Michael Golden are all forced to play at a high pitch and for more than the parts are worth. Only P. G. Stephens and Johnny Cahill, as a couple of tinkers spreading curses around like confetti, seem really to get under the Irish skin.

Robert Colquhoun's setting of a small farmhouse kitchen in Southern Ireland at least has the a'r of being authentic. *Rich.*

(After turned down by the Abbey Theatre, Dublin, "Sive" was produced last spring at the Listowel Drama Group at the All-Ireland Amateur Drama Festival at Athlone. After its enthusiastic reception there, it was taken to Dublin, having successful engagements at the Abbey and then at the larger Olympia. The U.S. rights were subsequently acquired by Dermot McNamara and Helena Carroll for a contemplated Broadway production.—Ed.)

This Way to the Tomb

London, Nov. 3.

Arts Theatre Club presentation, in association with A.H. Enterprises Ltd., two-part drama by Ronald Duncan. Staged by Frank Dunlop; setting, Rose Marie Hansom; music, Benjamin Britten; music and choir directed by John Lindsay. Features Iain Cuthbertson, Peter Gill, Cy Grant, Philip Locke. Opened Nov. 2 at the Arts Theatre Club, London; $2.15 top.

MASQUE

Announcer	Donald Pickering
Marcus	Peter Gill
Julian	Cy Grant
Bernard	Philip Locke
Father Antony	Iain Cuthbertson
Gluttony	Roland Curram
Lechery	Dawn Brookes
Sloth	Felicity Young
Woman	Virginia Maskell

ANTI-MASQUE

Chorus	Cy Grant
Television announcer	Donald Pickering
Father Opine	Philip Locke
Philipoa Form	Virginia Maskell
Psychiatric Patient	Leonard Webb
Girl of Leisure	Dawn Brookes
Man of Culture	Roland Curram
Member of the Astral Group	Loelia Kidd
Postcard Seller	Peter Gill
Mother	Patricia Lawrence
Postcard Seller's	Loelia Kidd
Old Man	Iain Cuthbertson

First staged at the Mercury Theatre in 1945, Ronald Duncan's "This Way To The Tomb" caused a flurry of praise as promising, along with the works of Christopher Fry and others, a new era of poetic drama. The current revival at the Arts suggests that the original excitement was based merely on occasional fine and fluent writing, plus craftsmanship but no real passion.

The piece purports to portr first the 14th century legend of St. Antony, Abbot of St. Ferrara, who tasted to find tranquility and conquered all except pride. Secondly it attempts to lampoon today's values via a ty group's visit to the same scene.

The Antony portion is laborious going, with but four characters the Saint delivering a virtual monolog. The modern-day satire is heavy-handed cynicism run riot, where from a belief in the continuity of existence and an avowal of th need for faith emerge as " ages."

It is hard to foresee much box-office future for the venture, except with the academically curious or for the sake of the performances, in particular by Iain Cuthoertson in the demanding central role, and by Philip Locke and Peter Gill. Frank Dunlop's staging, against Rose Marie Hansom's simple but striking set, is notable for fine grouping, while the choir that renders Benjamin Britten's integrated music is first-rate. *Erni.*

Renee Jeanmaire

London, Nov. 3.

Peter Daubeny presentation in two parts. Features Renee Jeanmaire, Buzz Miller, Les 3 Horaces, Luis Bernardo, Arthur Plasschaert, George Kessel, Francis Ciampi, Michel Orphelinm, Jean Claude Sergent, Francois Parrot. Michel Legrand orch; devised and staged by Roland Petit. At Royalty Theatre, London, Nov. 2, '60; $3.50 top.

Billed as "An evening of Song and Dance with Zizi Jeanmaire," the Peter Daubeny package starring French dancer Renee Jeanmaire at the Royalty Theatre is an odd and disappointing mixture. It would appear to be a questionable b.o. proposition, in spite of the star's popularity and following in London, though it may just about succeed in holding up for its three-weeks run.

The program has a questionable start in which an out-of-focus color film of Paris is projected on to a large screen to the accompaniment of background music by Michel Legrand's orchestra in a too-brightly-lit pit. The real disappointment, however, is the new Roland Petit ballet based on Somerset Maugham's "Rain," in which Miss Jeanmaire is accompanied by Buzz Miller. Both are expert dancers, but neither has anything approaching an opportunity. The choreography is dull and restrained, and though Miss Jeanmaire's effervescent personality cannot be subdued, it does not disguise the harsh truth.

Miss Jeanmaire comes into her own, however, in the final half-hour with a magnificent Tour de Chant. Though she is infinitely superior as a dancer, it is the vocal stint that gives her a real chance.

In black tights and open necked blouse, she is the gamine par excellence, and her 11-song routine, followed by a typical but appealing medley of French tunes, is given a highly professional delivery. Miller and his team of dancers participate in this stint and, apart from adding color, give Miss Jeanmaire time for a number of fast costume changes.

Miller has a spot earlier in the bill for a neat terp routine; Les 3 Horaces have an individual vocal style, and a table tennis pantomime bit is superb artistry. Their intros to French songs in a fractured English is diverting. So is their rendition of "British Grenadiers."

The major surprise of the presentation was the audience hostility on opening night to Michel Legrand's Jazz Panorama. The casual style of playing and batoning appeared to irritate many customers. Apart from spasmodic slow hand claps, there were cries of "Drop the curtain," "Bring on Zizi" and "Don't rehearse in our tim ." *Myro.*

Schichtwechsel

(Change of Command)

Zurich, Oct. 20.

Schauspielhaus presentation of a drama in 26 scenes, by Hugo Loetscher. Staged by Peter Loeffler; set, Teo Otto; technical direction, Ferdinand Lange; lighting, Walter Gross. Opened Sept. 30, '60, at the Schauspielhaus, Zurich; $3 top.

Regent of Balmasi	Rudolf Therkatz
Christiane	Margaret Carl
Favorite	tto Maechitlinger
Troup Commander	anna Krassnitzer
Historian	Walter Kiesler
Soldier of Merit	Peter Oehme
Young Priest	Rene Scheibli
Soldier Girl	Magdalena Thiesing
Rebel	Peter Morgenstern

This dramatic venture by young Swiss literary critic Hugo Loetscher is a doubtful bet. Its pointedly abstract style and cerebral bloodlessness seriously hamper the commercial possibilities, and even as a purely artistic exercise there are too many flaws to vercome the almost complete lack of theatrical values.

"Schichtwechsel" "Change of Command") is in an "imaginary state after a decisive victory." The 110-minute no intermission drama tells st simultaneously on three different levels. There is a regent, with his faithless mistress, facing death after a foul victory. There are his followers plotting to usurp the power. Finally, an old soldier, a young priest, a rebel and an army prostie serve as counterpoint figures against the tragic upper-level happenings. Eventually, all three plots merge, ending with the regent's assassination by his favorite officer, who takes over.

Apparently intended as a bitter, ironic comment on today's world power struggle, this never comes off. It is wordy and long-winded, too confused for the average playgoer, and devoid of dramatic fireworkers. A few sharp, well-founded lines impress, but as mere aphorisms. Otherwise, the dialog is at times crude, but mostly puzzling.

The Schauspielhaus performance, staged by Peter Loeffler, is satisfactory, considering the meagre material. *Mezo.*

Glendon Allvine

has written a saga about gallant trooper in

St. Louis Revisited

another important Editorial Feature in the upcoming

55th Anniversary Number of

VARIETY

N.Y. Boxoffice Personnel

Treasurer assignments thus far set at New York theatres for the 1960-61 season, as indicated below, include several changes from the previous semester. Not reflected in the list is the move of Murray Helwitz, Ben Chasin and Max Sager from the Shubert, Imperial and Broadway theatres, respectively, to the central ticket office set up by the Shuberts for the handling of theatre party allocations, mail orders and broker allotments for all their Broadway houses.

Broadway Legit Theatres

Alvin: Gordon Cramer, Luis Valle, John Greeran.
Ambassador: J. Michael Onorato, Charles Colgan.
ANTA: Rod McMahon, Robert Carr, George Beatty.
Atkinson: Rivington Bisland, Louis Nekola.
Barrymore: Lewis Harris, Julius Specter, Jean Cohen.
Beck: Dan Callahan, Edward Smith, Richard Wolff.
Belasco: Jack Melnick, Anna Yurdin.
Booth: Lillian Peabody, Mildred Anker, Alfred Dugen.
Broadhurst: Betty Barker, Paul Ruppert, George Metz, Mary Ackley.
Broadway: Dan Melnick, Carl Knopfer, Barry Bond.
Cort: William Stuis, Kathryn Walsh, Frank Metz.
54th St.: Harry Steinberg, Jack Wolff, Essie Friedman.
46th St.: Charles Bowman, Edward Lynch, George Handy, William Wiegand.
Golden: Ellen D. Beamish, Anna Hirsh, Helen Johnson.
Hayes: Herman Lewi , Robert Burke, Carmine Loiacono.
Hellinger: Charles Waters, Julius Stone, Al Kiefer, Lewis Kasten, Richard Hickey.
Hudson: Jerry Sheehan, Richard Burke, Patrick Murtha.
Imperial: Aaron Helwitz, Richard Cobb, Peter Meyers.
Longacre: Thomas Burke, Leonard McElhoney.
Lunt-Fontanne: Abe Baranoff, Henry Bonis, Norman Baruch, Hy Pearl, Charles Stuis.
Lyceum: Al Hildreth, Edgar Perry, Joseph Knopfer.
Majestic: Irving Morrison, Philip Smith, Frank Youngs.
Miller's: Frank Frayer, John Bowman, Mrs. Georgia Fursman.
Morosco: William Rinaldo, Pearl Keyser, Dora Chamberlain.
Music Box: Walter G. O'Connor, Ray Metz, Arthur Wright.
O'Neill: Charles C. Whiteman, Raymond Jaffie, Mrs. Marvin Roth Williams.
Playhouse: Thomas Brotherton, Harold Cubitt, Louis Appel.
Plymouth: Constance Coble, Irene Bolte, Philip Kenney.
Rose: Margaret Hildreth, Nathan Reuben, Herve Bilodeau.
Royale: Mitchell Kanter, Joseph Gillespie.
St. James: Hugh McGauley, Arthur Feine, Morrie Seamon, Leo Caspare.
Shubert: Jack Pearl, Gladys Ronchetti, Josephine O'Brien.
Winter Garden: William Goldhardt, Herman Fallik, Rocky Lofar

OTHER THEATRES

(Legit, concert and opera)

Carnegie Hall: Nat Posnick, Frank Pacacha, David Kaufman.
City Center: Angelo Casalini, Robert Majeska, Verne Armstrong, Frank Surace.
Metropolitan Opera House: Arthur Weidhaas, William Harris, Herman Fuchs.
Phoenix: Richard Hopkins, Sam Zoldak.

BROADWAY FILM HOUSES

DeMille: Richard Surace, Bruce Bisland, William Jakob.
Loew's State: Charles Thomas, Louise Leonard, Rene Logan.
Palace: William Kurtz, Jack Rung, George Cohan.
Rivoli: Joseph Schwam, Ernest Wheeler, Leonard Cobb, Helen Martyniuk.
Warner: Vincent Green, Janice Olsen, Carl Olsen.

Legit Bits

Gordon Davidson will be general stage manager Nov. 10-23 for the Dallas Civic Opera Co.

Zina Bethune will be a soloist in the Robert Haddad Dance Concert, at the 92d Street Y.M.H.A., the afternoon of Nov. 13.

Ray Boyle, managing director of the Fred Miller Theatre, Milwaukee, will be married next June to **June Halbrader**, a Milwaukee fashion model. Boyle was formerly married to legit actress **Gerry Jedd.**

The text of the new **Tennessee Williams** comedy, "Period of Adjustment," will be published by New Directions. The play is due Thursday (10) at the Helen Hayes Theatre, N.Y.

Dorothy Stickney's one-woman show, "A Lovely Light," will be presented Dec. 13 by the Dramatics & Art Council of the State College of Education, Albany.

"My Son and I" is on a nine-performance-weekly schedule at the Yiddish Anderson Theatre, N. Y.

Cornelia Otis Skinner and **Cyril Ritchard** have returned to New York after completing an Australian run as costars of "The Pleasure of His Company."

Basil Rathbone has returned to New York after a starring engagement in "Marriage-Go-Round" in Melbourne, Australia. He is planning a series of lectures called "An Evening With Basil Rathbone."

A. Marc Leventhal returns this week as production stage manager at the Institute of Advanced Studies in Theatre Arts, after completing a six-month stint as manager of the Allenbury Playhouse, Boiling Springs, Pa.

Stage Society, Los Angeles, will produce first English production of French satire, "The Fig Leaf," authored by **Jean Bernard-Luc** and translated by **Everett Greenbaum.**

Brooks Atkinson, former drama critic of the N.Y. Times, will be guest of honor at a N.Y. Shakespeare Festival luncheon tomorrow (Thurs.) at the Tavern-on-the-Green, N.Y.

Leo Kerz, producer of the upcoming Broadway production of **Derek Prouse's** adaptation of **Eugene Ionesco's** "Rhinocero," will toss a cocktail party in N.Y. next Nov. 20 in honor of the author.

A year-around Puerto Rican theatrical festival will open Jan. 10 with a season of comedy and drama at the Tapia Theatre, San Juan, extending through March 5. **Barry Yellen**, who's sponsored the San Juan Drama Festival in recent years, has been joined by the Commonwealth Government in the project, which is being sponsored by Theatre Development Corp., with capitalization of around $200,000.

Olga Lee, agent for **James Daly**, costar of "Period of Adjustment," opening tomorrow night (Thurs.) at the Helen Hayes Theatre, N. Y., points out that, contrary to a statement in last week's issue, the actor gets name billing in his camel cigaret spots on television and radio.

Al Hirschfeld, freelance theatrical caricaturist, will be represented at the John Heller Gallery, N. Y., from tomorrow (Thurs.) through Dec. 10 by an exhibition of his drawings and gouaches.

Gena Rowlands, who had a 15-month contract to appear in "Critic's Choice," has withdrawn from the play, which begins its tryout tour tonight (Wed.) in Wilmington. Her role has been taken over by **Georgann Johnson.**

Swedish-born British actress **Mai Zetterling**, who collapsed last Saturday night (5) from exhaustion during the first act of the second of two successive previews of "Hedda Gabler" at the Fourth Street Theatre, N. Y., has withdrawn from her starring role in order to take a complete rest. She is succeeded by **Anne Meachem**, who after only three days to get up in the title part, goes on tonight (Wed.) for the official preem.

Dina Merrill will play Desdemona in the Helen Hayes Equity Group's presentation Nov. 17 of Shakespeare's "Othello" at the Brooklyn Academy of Music. **Jack Manning** will direct with the assistance of **Tao Strong**, and **Kenneth Whitlock** will play the title role.

Road Spotty; 'With You' 21G, S.F.; 'Lady' Record $110,844, Toronto; 'Camelot' Record $69,411, Boston

Business on the road varied from fair to good for most shows last week. House records were set by "My Fair Lady" at the O'Keefe Centre, Toronto, and "Camelot" at the Shubert Theatre, Boston.

"I'm with You" started weakly in its initial tryout stanza in San Francisco and "Love and Libel" did okay in a five-performance Toronto break-in. The Civic Light Opera Assn. production of "Show Boat" closed last Saturday (5) in Frisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Boadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Camelot, Shubert (MC-T) (2d wk) ($6.25-$7.50); 1,714; $71,000) (Richard Burton, Julie Andrews). Previous week, $35,715 with Theatre Guild-American Theatre Society subscription for three performances and one preview.

Last week, house record, $69,411 with TG-ATS subscription.

Five Finger Exercise, Colonial (D-RS) (2d wk) ($4.95-$5.50; 1,685; $47,000) (Jessica Tandy, Roland Culver). Previous week, $37,324.

Last week, $40,421 with TG-ATS subscription.

CHICAGO

Fiorello, Shubert (MC-RS) (9th wk) ($5.95-$6.60; 2,100; $71,115). Previous week, $60,655.

Last week, $61,075.

Majority of One, Erlanger (C-RS) (6th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $44,181.

Last week, $41,012.

CLEVELAND

Raisin in the Sun, Hanna (D-RS) (1st wk) ($5; 1,515; $28,000) (Claudia McNeil). Previous week, $41,627 with TG-ATS subscription, Cass, Detroit.

Last week, $20,114 with TG-ATS subscription.

DETROIT

American Shakespeare Festival Theatre Co., Shubert (Rep-RS) (1st wk) ($4.50-$5; 1,700; $40,000) (Bert Lahr). Previous week, $15,890 with TG-ATS subscription for eight performances of "Winter's Tale," Hanna, Cleveland.

Last week, $22,234 with TG-ATS subscription for eight performances of "Midsummer Night's Dream."

LOS ANGELES

Destry Rides Again, Philharmonic (MC-RS) (6th wk) ($5.75-$6.50; 2,670; $79,800) (John Raitt, Anne Jeffreys). Previous week, $68,611 with Civic Light Opera Assn. subscription.

Last week, $66,630 with CLOA subscription.

Once Upon a Mattress (Hurok), Biltmore (MC-RS) (2d wk) ($6-$6.50; 1,636; $60,000) (Buster Keaton, Dody Goodman). Previous week, $24,900 with TG-ATS subscription.

Last week, about $26,600 ith TG-ATS subscription.

Threepenny Opera, Music Box (MC-RS) (3d wk) ($4.85-$5.50; 784; $26,400). Previous week, $21,800.

Last week, around $19,800.

LOUISVILLE

Music Man, Memorial Aud. (MC-RS) ($4.40-$6.65; 1,750; $55,885). Previous week, $64,051, American, St. Louis.

Last week, $55,885 with TG-ATS subscription.

NEW HAVEN

Period of Adjustment, Shubert (C-T) ($4.80; 1,650; $44,000) (James Daly, Barbara Baxley, Robert Webber). Previous week, $35,848, Walnut, Philadelphia.

Last week, $30,580.

PHILADELPHIA

Advise and Consent, Walnut (D-T) (1st wk) ($4.80-$5.40; 1,340; $35,000) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Otto Kruger). Previous week, $52,533, National, Washington.

Opened here Nov. 1 to three favorable reviews (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $26.966. Judson Laire has succeeded Kruger, who withdrew from the cast after the evening performance last Saturday (5).

Little Moon of Alban, Forrest (D-T) (2d wk) ($4.50-$5.40; 1,760; $43,000) (Julie Harris). Previous week, $9,859 with TG-ATS subscription for three performances.

Last week, $26,660 with TG-ATS subscription.

Wildcat, Erlanger (MC-T) (1st wk) ($6-7.50, 1,894); (Lucille Ball). Previous week, $8,525 for opening performance.

Last week, almost $62,900.

PITTSBURGH

At the Drop of a Hat, Nixon (R-RS) ($5; 1,760; $48,000) (Michael Flanders, Donald Swann). Previous week, $18,911, six-performance split.

Opened here Nov. 1 to two raves (Cohen, Post-Gazette; Monahan, Press).

Last week, $15,965 with TG-ATS subscription.

SAN FRANCISCO

I'm With You, Geary (R-T) (1st wk) ($5.40-$5.95; 1,550; $50,000) (Nat King Cole).

Opened tryout tour here Oct. 31 to three pans (Einstein, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, about $21,000.

Show Boat, Curran (MD-RS) (6th wk) ($5.75-$6.50; 1,758; $60,000) (Joe E. Brown, Julie Wilson, Eddie Foy Jr.). Previous week, $59,125 with CLOA subscription.

Last week, around $59,500 with CLOA subscription. Closed last Saturday (5).

ST. LOUIS

Flower Drum Song, American (MC-RS). Previous week, $52,879, eight-performance split.

Last week, $58,581, with TG-ATS subscription.

TORONTO

Love and Libel, Royal Alexandra (CD-T) ($5; 1,525; $26,000) (Dennis King). Opened tryout tour here last Wednesday (2).

Last week, $16,520 for five performances.

My Fair Lady, O'Keefe (MC-RS) (1st wk) ($6-$6.50; 3,200; $110,511) (Diane Todd, Michael Evans). Previous week, $65,744, Her Majesty's, Montreal.

Last week, house record, $110,844 with TG-ATS subscription.

WASHINGTON

Under the Yum-Yum Tree, National (C-T) (1st wk) ($4.50-$4.95; 1,677; $42,336). Previous week, $21,300 for five performances, Shubert, New Haven.

Opened here Oct. 31 to one favorable review (Coe, Post), one negative (Donnelly, News) and one inconclusive (Carmody, Star).

Last week, $23,552.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $18,470, five-performance split.

Last week, $15,335 for six performances with Broadway Theatre League subscription: Delmar, Corpus Christie, Monday-Tuesday (31-1), two, $4,261; Music Hall, Houston, Wednesday-Thursday (2-3), two, $6.540; McAllister, San Antonio, Friday-Saturday (4-5), two, $4,534.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $32,234, seven-performance split.

Last week, $37,659 for six performances: Lyric, Allentown, Monday (31), one BTL, $7,962; Masonic, Scranton, Tuesday (1), one BTL, $10,229; Stanley, Utica, Wednesday-Thursday (2-3), tw BTL, $10,096; Community, Hershey, Pa., Friday-Saturday (4-5), two, $9,372.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $26,641, six-performance split.

Last week, $33,878 for seven performances: Orpheum, Seattle, Sunday (30), two, $6,201; Paramount, Portland, Ore., Monday-Tuesday (31-1), two BTL, $11,476; Queen Elizabeth, Vancouver, Wednesday (2), one, $5,918; Temple, Tacoma, Thursday (3), one BTL, $5,199; Capitol, Yakima, Thursday (4), one BTL, $5,085.

World of Suzie Wong (D-RS). Previous week, $21,405, seven-performance split.

Last week, $19,634 for eight performances; WRVA, Richmond, Monday-Thursday (31-3), four, $11,210; Auditorium, Greensboro, N.C., Friday-Saturday (4-5), four, $8,424.

'Moon Gate' to Cost 20G

A $20,000 budget has been set for the Guild Hall Productions off-Broadway presentation of Paul Burton-Mercur's drama, "Moon Gate." Eddie Dowling will direct.

The play has been scheduled to open in January.

'Calamity Jane'

Continued from page 63

the original songs for the legit version, in additions to providing several new numbers. The musical arrangements are being handled by Phil Lang.

The score includes the 1953 Academy Award-winner, "Secret Love," and "Black Hills of Dakota," still a top-seller in England. At present, there are 17 musical numbers in the show.

Warners and others with an interest in the basic rights will participate in the proceeds from the legit and possible television performances. The publishing rights to the songs are owned by Music Publishers Holding Corp., the Warner music subsidiary. There's never been an album of the score and, as yet, no deal has been set for the record rights. WB has its own disk firm, Warner Bros. Records.

Tams-Witmark expects to release the property for other stock productions next summer, but on a restricted basis, which will eliminate any presentations in the east. The Casa Manana, incidentally, is operated by Michael Pollock and seats around 2,000.

G&S Splurge

Continued from page 63

Phoenix had originally been scheduled for five weeks, but was extended an additional fortnight.

During last spring and summer, the American Savoyards presented a G & S repertory for 125 performances at the Jan Hus Auditorium, N.Y. The company, which followed the off-Broadway stand with some stock dates, has been booked for a three-week winter engagement at the N. Y. City Center. The N. Y. Opera, current at the Center, has also been presenting two G & S works as part of its repertory.

For the purists, the revival activity also includes a planned tour of Canada and the U.S. next year by the traditional G & S troupe, the D'Oyly Carte Co., of England.

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Connection, Living Th're (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Deep Are Roots, St. Mark's (10-3-60).
Drums Under, Cherry Lane (10-13-60).
Fantasticks, Sullivan St. (5-3-60).
Greenwich Village, 1 Sher. Sq. (9-28-60).
Here Come Clowns, Actor's (9-19-60).
Krapp's & Zoo, Cricket (1-14-60); closes Nov. 20.
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Man & Superman, gate (11-6-60); closes Nov. 27.
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Nat Turner, Casa Galicia (11-4-60).
Shoemaker, Peddler, E. 74 (10-14-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Hedda Gabler, 4th St. (11-9-60).
Rosemary, Alligators, York (11-14-60).
Marcus High Grass, Mews (11-21-60).
Whisper to Me, Players (11-21-60).
Dream Play, Theatre East (11-22-60).
Emmanuel, Gate (12-4-60).
Plough & Stars, Phoenix (12-8-60).
Jungle Cities, Living (Rep) (12-16-60).
Beautiful Dreamer, Mad. Ave. (12-27-60).
Montserrat, Gate (1-8-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Behind Wall, Jan Hus (10-31-60); closed last Sunday (5) after eight performances.

B'way Sinks, But 'Molly' $38,380 (5), 'Invitation' $27,564, 'Cousin' $23,060, 'Wall' 18G, 'Tenth' 16½G, 'Thurber' 14G

Broadway was slugged again last week, with receipts dropping sharply for the second successive stanza. The decline resulted in several shows playing to marginal or unprofitable business.

The sellouts last week were "An Evening With Nichols and May," "Irma La Douce," "Sound of Music" and "Tenderloin."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Becket, St. James (D) (5th wk; 37 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week $58,706 with parties. Exits the St. James following the Dec. 17 evening performance and after a week's layoff opens Dec. 26 at the Royale.

Last week, $56,256 with parties.

Best Man, Morosco (CD) (31st wk; 240 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $40,535.

Last week, $35,256.

Bye Bye Birdie, 54th St. (MC) (29th wk; 224 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $58,933.

Last week, $55,076.

Evening With Mike Nichols and Elaine May, Golden (R) (4th wk; 33 p) ($6.90-$7.50; 773; $30,439). Previous week, $30,552.

Last week, $30,450.

Face of a Hero, O'Neill (D) (3d wk; 20 p) ($6.90-$7.50; 1,076; $45,052) (Jack Lemmon, Albert Dekker, James Donald, George Grizzard). Previous week, $31,863 with parties.

Last week, $28,735 with parties.

Fiorello, Broadhurst (MC) (49th wk; 388 p) ($8.35-$9.40; 1,214; $58,194). Previous week, $58,486.

Last week, $56,617.

49th Cousin, Ambassador (C) (2d wk; 12 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $20,011 for four performances and two previews.

Last week, $23,060.

Gypsy, Imperial (MC) (70th wk; 551 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week $51,690.

Last week, $48,190.

Hostage, Cort (CD) (7th wk; 55 p) ($6.90-$7.50; 1,155; $40,000). Previous week, $28,404. Moves next Monday (14) to the Barrymore.

Last week, $25,828.

Invitation to a March, Music Box (C) (1st wk; 9 p) ($6.90-$7.50; 1,101; $40,107) (Celeste Holm). Previous week, $9,091 for preem and one preview.

Last week, $27,564.

Irma La Duce, Plymouth (MC) (6th wk; 44 p) ($8.60; 999; $48,250). (Elizabeth Seal, Keith Michell). Previous week, $49,077.

Last week, $49,032 with parties.

La Plume de Ma Tante, Royale (R) (99th wk; 787 p) ($8.05; 1,050; $44,500) (Robert Dhery). Previous week, $37,008. Ends Broadway run Dec. 17 and reopens Dec. 23 in Las Vegas.

Last week, $32,513.

Miracle Worker, Playhouse (D) (54th wk; 428 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $34,723.

Last week, $32,308.

Music Man, Broadway (MC) (150th wk; 1,192 p) ($8.05; 1,900; $73,850). Previous week, $38,482.

Last week, $36,230.

My Fair Lady, Hellinger (MC) (242d wk; 1,927 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $50,968.

Last week, $43,888.

Rape of the Belt, Beck (C) ($6.90-$7.50; 1,280; $49,500) (Constance Cummings, Joyce Redman, Peggy Wood).

Opened last Saturday night (5) to three favorable reviews (Aston, World-Telegram; Chapman, News; McClain, Journal-American) and four unfavorable (Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $4,815 for preem.

Sound of Music, Lunt-Fontanne (MD) (48th wk; 380 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,941.

Last week, $75,951.

Take Me Along, Shubert (MC) (51st wk; 400 p) ($8.60-$9.40; 1,453; $64,000) (Walter Pidgeon, William Bendix, Eileen Herlie). Previous week, $40,938. Sidney Blackmer succeeded Walter Pidgeon last Monday (7).

Last week, $31,986.

Taste of Honey, Lyceum (D) (5th wk; 39 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $24,704.

Last week, $22,799.

Tenderloin, 46th St. (MC) (3d wk; 24 p) ($8.60-$9.50; 1.342; $65,331) (Maurice Evans). Previous week, $62,802 with parties.

Last week, $62,394 with parties.

Tenth Man, Booth (D) (52d wk; 407 p) ($6.90-$7.50; 807; $32,000). Previous week, $20,124.

Last week, $16,510.

Thurber Carnival, ANTA (R) (9th wk; 72 p) ($6.90-$7.50; 1,185; $49,178) (Paul Ford, Peggy Cass). Previous week, $21,606 with twofers.

Last week, $14,046 with twofers. Alice Ghostley is pinchhitting for Miss Cass, who returns to the cast Nov. 17.

Toys in the Attic, Hudson (D) (36th wk; 280 p) ($6.90-$7.50; 1,065; $39,600) (Jason Robards, Jr., Maureen Stapleton, Irene Worth). Previous week, $24,013.

Last week, $20,856.

Unsinkable Molly Brown, Winter Garden (MC) (1st wk; 4 p) ($8.60-$9.40; 1,404; $68,000).

Opened last Thursday (3) to one favorable notice (McClain, Journal-American), one unfavorable (Coleman, Mirror) and five mixed (Aston, World-Telegram; Chapman, News; Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $38,380 for first four performances and one preview.

Wall, Rose (D) (4th wk; 31 p) ($6.90-$7.50); 1,162; $46,045). Previous week, $22,018.

Last week, $18,078.

West Side Story, Alvin (MD) (27th wk; 209 p) ($8.05; 1,453; $55,194). Previous week, $33,742 with twofers.

Last week, $29,575 with twofers.

Miscellaneous

She Stoops to Conquer, Phoenix (C) (1st wk; 7 p) ($4.60; 1,150; $29,382).

Opened Nov. 1 to six endorsements (Aston, World - Telegram; Chapman, News; Coleman, Mirror; McClain, Journal-American; Taubman, Times; Watts, Post) and one yes-no (Kerr, Herald Tribune).

Last week, $15,019 for first seven performances.

Opening This Week

Period of Adjustment, Hayes (C) $6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber).

Cheryl Crawford presentation of play by Tennessee Williams; opens tomorrow night (Thurs.).

Other Broadway Theatres

Atkinson, Barrymore, Belasco, Longacre, Majestic, Miller's.

Ballets Africains 21G On Single Week, Boston

Boston, Nov. 8.

Les Ballets Africains grossed $21,000 last week at the Wilbur Theatre here at a $4.95-$5.50 top. The presentation got a routine visit from the city censor Dick Sinnott, who reportedly found the bare-bosom costuming "in good taste."

The troupe drew unanimous critical raves (Doyle, American; Hughes, Herald; Lloyd, Monitor; Kelly, Globe; Maloney, Traveler; Norton, Record).

Off-Broadway Review

A Zany Evening With Elsa Lanchester
(HUNTER COLLEGE, N. Y.)

Elsa Lanchester's one-woman show is spotty. The touring presentation hit New York last Friday night (4) for a one-performance stand at Hunter College under the sponsorship of Art D'Lugoff, operator of the Village Gate nitery in Greenwich Village and promoter of concert-styled offerings at such Manhattan spots as Carnegie Hall and Town Hall.

Miss Lanchester, who's been doing the one-woman show routine for several years, is assisted in her current venture by pianists Ray Henderson (also musical director) and Don Dollarhide. Most of her material consists of songs, described in a blurb as "frequently naughty." Some of the stuff is also corny.

The program has its good moments, particularly when Miss Lanchester portrays two characters in a rendition of Osbert Sitwell's poem, "The Ballad of Sister Anne." In this her acting ability is excellently demonstrated.

Some of the numbers, such as the one about a girl's unexciting swain and another about a woman who finds a husband after announcing her availability in a catalog, are also enjoyable. Miss Lanchester's vocal performance is pleasant.

There are dull spots, however, as well as certain pat movements and occasional sticky chatter. Miss Lanchester changes attire frequently, during those intervals either Henderson or Dollarhide takes over the stage in an okay display of solo piano playing. The tw also occasionally participate clowning with Miss Lanchester.

Besides her one-woman performances, Miss Lanchester has also recorded several albums. The presentation at Hunter College, which drew a large audience, was scaled to a $3.85 top. *Jess.*

Future Productions

BROADWAY

"How To Succeed In Business Without Really Trying," musical comedy based on Shephard Mead's novel, adapted by Abe Burrows, Jack Weinstock and Willie Gilbert; music and lyrics, Frank Loesser; producers, Cy Feuer and Ernest Martin. For next season.

"Don Quixote," musical version; adapter and composer not set; producer, David Cogan. For next fall.

OFF-BROADWAY

"The Apple," drama by Jack Gelber; producer, Living Theatre. For late winter at the Living Theatre, N. Y.

Stanley Richards Sails To Dicker London Deals

Stanley Richards, playwright and drama theatre critic for Players Magazine, sailed last week Europe aboard the Queen Elizabeth.

While in London, he plans to view West End productions and confer with English publishers about a British edition of his book, "Canada on Stage," published in Toronto by Clarke, Irwin & Co., as well as English publication of several of his plays.

Java Spots Off-Limits

Actors Equity has taken the steam out a mushrooming legit production movement in Greenwich Village coffee houses. It has instructed members not to appear in presentations in the java joints or cafes except under contractual conditions approved by the union.

The growing popularity of cafe theatres, mostly offering revues or small plays, had already spurred Equity to form a committee to study the situation. It's figured that the coffee houses will also come under surveilance by the committee.

Steve Cochran will direct and star in a dramatization of **Robinson Jeffers'** narrative poem, "Mar," to be done in Los Angeles this winter.

Shows Out of Town

Continued from page 62

I'm With You

this show. In dance numbers Negro performers are meticulously paired off, but the work and contributions of Negro and white performers are on a par. Th show's producers evidently went out after talent, regardless of color.

Two numbers were cut from "I'm With You" before the opening, so that this doesn't suffer the usual giantist of a new musical. The two acts run just over two h or nearly perfect length.

w the big problem if Capitol Records wants to protect its $150,000 investment; is to put singer Cole at ease with a less hokey story line for actor Cole. *Stef.*

Love and Libel

Toronto, Nov. 3.

Canadian Theatre Exchange Ltd. Theatre Guild (in association with Don Herbert) presentation of three-act comedy by Robertson Davies, based on his novel, "Leaven of Malice." Staged by Tyrone Guthrie; settings and lighting, David Hays; costumes, Marie Day; incidental music, John Cook. Stars Dennis King. Opened Nov. 2, '60, at Royal Alexandra Theatre, Toronto; $5 top.

Dean Knapp	James Edmond
Prof. Vambr	Lawrence Hardy
Pearl Vanbrace	Corinne Conley
Humphrey Cobbler	Dennis King
Mrs. Bridgetower	Madeleine Christie
Gloster Ridley	Robert Christie
Solomon Bridgetower	John Milligan
Norman Yarrow	Gene Saks
Dutchy Yarrow	Roberta Kinnon
Swithin Shillito	Tony Van Bridge
Bevill Higgin	Leo Leyden
George Morphew	ce Swerdfager
Edith Little	Amelia Hall
Kitten Morn	arbara Hamilton
Miss Forgie	Roberta Kinnon
Molly Cobbler	Charmion King

Others: Cynthia Belbout, Kay Hawtrey, Edward K. Holmes, Jack Hutt, Grania Mortimer, Ken Pauli, Paul Robi

The keynote of "Love and Libel" is the extraordinary speed of Tyrone Guthrie's direction, his peopling of a bare stage with brought-on and descending sets at a breathless pace, with members of the cast, portraying stagehands, whisking the changes with speed and aplomb.

The rest of the play, based on a lawsuit for libel against a small-town newspaper which inserted a false engagement announcement, is virtually a parody on shows in which whodu it uestions are never answered or motivated. Blame is apparently due Robertson Davies' adaptation of his "Leaven for Malice" novel. The leisurely and philosophical book has not become a good play, and plenty of doctoring is needed in the Toronto-Detroit-Boston tryout period prior to Broadway.

"Love and Libel" adds up to a hodge-podge of vignettes of vicious and superficial characterizations amid the stuffiness of a university and cathedral city. There is a welter of gossip over the spurious engagement notice of the professor's daughter and a weak boy who not only is dominated by his wealthy mother but is carrying the torch for a local deb.

Comedy highlights are the double-talk accusations of a campus consultant on "psychology engineering" who charges the heroine's father with an Oedipus complex, the striptease antics of the mother who is retiring for the night under the ministrations of her son, and the lusty life of the voluble cathedral organist and his wife.

In a dream sequence, Guthrfie employs unpredictable fantasy and forges an intricate surrealistic scene of beds in the nightmare but self-revelatory dreams of the protagonists. The pieces fall into place in the third act, but there is still the detective technique of red-herring "clues" as to the identity of who inserted the newspaper announcement.

As the bibulous organist who is still an ambitious artist in the pursuit of his calling, Dennis King has a strong part and plays it with alternating bombastics and pathos that enriches the witty, philosophical writing. Outstanding, too, the performances of Lawrence Hardy as the bride's outraged father, Robert Christie as the harrassed publisher, Gene Saks as the breezy psychology consultant, Leo Leyden as a job-seeking sharpie, and James Edmond as the dean of the cathedral.

Madeleine Christie is splendid as the domineering dowager with money, Charmion King and Barbara Hamilton are comediennes, and Amelia Hall is good as an avaricious but mousy widow. The young romantics, linked by the engagement announcemen ire Corinne Conley and John Milligan, who play with sufficient bewilderment and heart-warming charm.

"Love and Libel" owes any present success to Guthrie's deft staging and Davies' pungent writing, but it will need plenty of surgery for Broadw acceptance. *McStay.*

Touring Shows

(*Nov. 6-20*)

Advise and Consent (tryout)—Walnut, Philly (7-12, moves to N.Y.).
All the Way Home (tryout)—Shubert, New Haven (10-12); Colonial, Boston (14-19).
American Shakespeare Festival Theatre Co.—Shubert, Det. (7-12); Blackstone, Chi (14-19).
Andersonville Trial—McAllister, San Antonio (6); Civic, Harlingen, Tex. (7); Municipal, Lafayette, La. (9); Memorial, Shreveport, La. (10); New Downtown Municipal, Dallas (12-13); Municipal, Austin (14); Memorial, Wichita Falls (15); Pershing Municipal, Lincoln, Neb. (17); Music Hall, Kansas City, Mo. (18-19).
At the Drop of a Hat—Shubert, Cincy (7-12); KRNT, Des Moines (14); Aud., Denver (17-19).
Camelot (tryout) Shubert, Boston (7-19).
Conquering Hero (tryout)—Shubert, New Haven (19).
Critic's Choice (tryout) — Play Wilmington (9-12); Forrest, Phille
Destry Rides Again—Curran, S.F.
Do Re Mi (tryout)—Shubert, (7-19).
Fiorello (2d Co.)—Shubert, Chi (7-12); High School, Topeka (15); Miller, Wichita (16-17); Central Sr. High Scho; Springfield, Mo. (18-19).
Five Finger Exercise—Colonia (7-12); Nixon, Pitt. (14-19).
Flower Drum Song—American, L (7-12); Shubert, Chi (14-19).
I'm With You (tryout—Gear, (7-9); Aud., St. P. (10-19).
J.B.—Indiana U., Bloomington (; Eastern Illinois U., Charleston (7); Loeb, Lafayette, Ind. (9-10); Univ. East Lansin (11); Masonic, Muncie, Ind. (12); RK Orpheum, Davenport, Ia. (13); Morri Civic Aud., South Bend, (15-16); Wisconsin Union Theatre, Madison (17-18); Kohler (Wis.) Woman's Club & Kohler Foundation (19); igh School, Wausau, Wis. (20).
Li le Moon of Alban (tryout)—Forrest, Philly (7-12); National, Washington (14-19).
Love and Libel (tryout)—Cass, Det. (7-19).
Majority of One—Erlanger, Chi (7-19).
Music Man (2d Co.)—Aud., Dayton (7-12); Aud., Columbus (14-19).
My Fair Lady (2d Co.)—O'Keefe, Toronto (7-19).
Once Upon a Mattress (Hurok)—Biltmore, L.A. (7-19).
Once Upon a Mattress (bus-and-truck)—Keith Albee, Huntington, W. Va. (7); American, Roanoke (8-9); Center, Norfolk (10-12); Municipal, Charleston, W. Va. (14); Memorial, Greensboro, N.C. (15); Univ. of North Carolina, Chapel Hill (16); Memorial, Spartanburg, S.C. (17); Ovens, Charlotte, N.C. (18-19).
Pleasure of His Company—State College, Chico, Cal. (6); Civic, San Jose, Cal. (7); Strand, Modesto, Cal. (8); Memorial, Sacramento (10-11); High School, Stockton (12); Memorial, Fresno (14-15); Fox, San Bernardino (16-17); Harvey, Bakersfield, Cal. (19); Fox, San Diego (20).
Raisin in the Sun—Hanna, Cleve. (7-12); Royal Alexandra, Toronto (14-19).
Send Me No Flowers (tryout)—Fo Balto (9-12); Walnut, Philly (14-19).
Threepenny Opera (2d Co.)—Music Box, L.A. (7-19).
Under the Yum-Yum Tree (tryout)—National, Wash. (7-12, moves to N.Y.).
Wildcat (tryout)—Erlanger, Philly (7-19).
World of Suzie Wong—Tower, Atlanta (8-12); American, St. L. (14-19).

SCHEDULED B'WAY PREEMS

Period of Adjustment, Hayes (11-10-60).
Under Yum-Yum, Miller's (11-16-60).
Advise and Consent, Cort (11-17-60).
All Way Home, Belasco (11-30-60).
Little Moon, Longacre (12-1-60).
Camelot, Majestic (12-3-60).
Send No Flowers, Atkinson (12-3-60).
Critic's Choice, Barrymore (12-14-60).
Wildcat, Alvin (12-15-60).
Do Re Mi, St. James (12-26-60).
Conquering Hero, ANTA (1-5-61).
Comedie Francaise, Center (2-21-61).

O'KEEFE CENTRE
FOR THE PERFORMING ARTS
TORONTO CANADA
NEW YORK REPRESENTATIVE: ALEXANDER H.
40 WEST 55TH STREET, NEW YORK 19, N.Y.

November 7, 1960

Mr. Herman Levin, Producer
My Fair Lady
424 Madison Avenue
New York, N. Y.

Dear Herman:

Last week at the O'Keefe Centre MY FAIR LADY grossed $110,844, a house record which is going to be hard for anyone to beat since it represents the sale of every ticket at each performance. The balance of the engagement for the next two weeks is also sold out and the people of Toronto as well as the management of O'Keefe Centre are hopefully looking forward to a return engagement next season of your great musical.

Thanks, Herman, for the booking.

Warmest regards.

Sincerely,

Allan Andrews Holden

Personalized PHOTO CHRISTMAS CARDS
25 FOR $1 ONLY
Black and White from a negative
Complete with envelopes. (Add 35¢ for postage and handling) Additional cards 5¢ each.

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Simply send your order with a negative. (Send photo and 50¢ if negative is not available).
FREE BLACK & WHITE SAMPLE* Send negative, returned with double weight deluxe sample and new 1960 designs.
*One sample per customer
No Free Sample after November 25th.

FULL COLOR PHOTO CARDS 10 for only $1.95
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Presentable youthful Continental to serve chic Ital shoe salon clientelle. TE 8-5320 mornings 9:30 to 11 a.m. (New York).

Congratulations And Our Deepest Thanks To Tammy, Meredith Willson, Dore Schary, Richard Morris And All The Other Many Talented People Who Have Given Us

ANOTHER SMASH HIT
ORIGINAL BROADWAY CAST ALBUM

on Capitol Records *

* Available on November 21

"TAMMY GRIMES HAS MY VOTE AS THE SENSATION OF THE SEASON. SHE IS A GENIUS!

I'LL JUST HAVE TO GO BACK AND SEE HER AGAIN."

—WALTER KERR, HERALD TRIBUNE

"TAMMY GRIMES AS MOLLY IS AN ADORABLE TOMBOY. Her tilted nose is as impudent as the lines she speaks. Her brash voice, in speech and song, is vibrant. There is a new score by the talented music man, Meredith Willson, who has written some ingratiating songs. 'Are You Sure?' is like a scat spiritual which Tammy Grimes and the company line out with fervor. 'Dolce Far Niente' and 'My Own Brass Bed' are sweetly sentimental, and 'Beautiful People of Denver' has bounce. Harve Presnell has a cultivated voice."
—HOWARD TAUBMAN, TIMES

"FAR AND FAR AWAY THE BEST MUSICAL TO HIT BROADWAY SINCE 'MY FAIR LADY.' 'The Unsinkable Molly Brown' is gay, tender, nostalgic and funny. Fresh, vivid and bubbly, with an undercurrent of inventive American humor. 'The Unsinkable Molly Brown' is clearly here to stay."
—JOHN DAY, CBS TV

"A WARMING, BEGUILING MOLLY BROWN COMES ALIVE WITH A WHOOP AND A HOLLER. It is a resounding hit that will be around for a long, long time. Order your tickets today."
—BENNETT CERF, WNEW

"BEING A BUOYANT SPRITE, TAMMY GRIMES IS UNSINKABLE. Meredith Willson is in his happiest mood when the miners in the Leadville saloon sing 'Belly Up To the Bar, Boys'. There is an excellent song for Harve Presnell, 'If I Knew', and a beguiling one, 'Dolce Far Niente'."
—JOHN CHAPMAN, DAILY NEWS

"THE PLAY IS AS AMERICAN AS OKLAHOMA! with the best trappings that Broadway can provide, especially the music by Meredith Willson. The evening was a triumph for genius Tammy Grimes."
—LEON PEARSON, NBC RADIO

"TAMMY GRIMES IS A GREAT BIG HIT IN 'THE UNSINKABLE MOLLY BROWN.'"
—EARL WILSON, POST

"'THE UNSINKABLE MOLLY BROWN' IS A SMASH HIT. TAMMY GRIMES IS A WHIZ. Move over, Broadway, because 'The Unsinkable Molly Brown' will be needing plenty of extra room to accommodate all the patrons who will try to crowd into the Winter Garden."
ETHEL COLBY, JOURNAL OF COMMERCE

"MEREDITH WILLSON'S SCORE IS ONE OF THE BRIGHTEST FEATURES OF MOLLY BROWN. TAMMY GRIMES IS AN EXPERT COMEDIENNE AND MAKES MOLLY SYMPATHETIC, COURAGEOUS AND AMUSING. It hasn't been necessary to tell anyone since 'The Music Man' that Meredith Willson writes songs which are delightful in their frank and unpretentious tunefulness. The score for 'Unsinkable Molly Brown' is one of its brightest features, others being its colorful production, delightful dances staged by Peter Gennaro and the performances of Tammy Grimes and Harve Presnell, who has a brilliant singing voice."
—RICHARD WATTS, JR., POST

THE THEATRE GUILD and DORE SCHARY present
A New Musical Comedy
"THE UNSINKABLE MOLLY BROWN"
Book & Lyrics by MEREDITH WILLSON
Book by RICHARD MORRIS
Directed by DORE SCHARY
with
TAMMY GRIMES
HARVE PRESNELL
CAMERON PRUDHOMME MONY DAUMES
EDITH MEISER MITCHELL LYFER
JACK HARROLD JOSEPH SIROLA
TRICIA KELLY CHRISTOPHER HEWETT
Choreography by PETER GENNARO
Sets Designed by OLIVER SMITH
Costumes Designed by MILES WHITE
Lighting by PEGGY CLARK
Orchestrations by DON WALKER
Vocal Arrangements & Musical Direction by HERBERT GREENE
Dance Music Arranged by SID RAMIN
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WINTER GARDEN 50 St. & B'way CI 5-4870

"TIME FOR REJOICING. A MAGNIFICENT VEHICLE FOR TAMMY GRIMES. I happen to be a staunch supporter of the Meredith Willson school of American musical comedy. Willson's music for 'The Unsinkable Molly Brown' is delightful. I would defy you to leave the theatre without strains of 'I Ain't Down Yet' humming in your bonnet. With Dore Schary's sensitive direction, 'The Unsinkable Molly Brown' is told with such warmth and style and good taste, so magnificently mounted and skillfully performed that there can be no doubt about its acceptance."
—JOHN McCLAIN, JOURNAL-AMERICAN

"MISS GRIMES, I WISH YOU A LONG AND HAPPY FRIENDSHIP. She mesmerized me completely at the Winter Garden last night. Librettist Richard Morris has honed-out some fine corn fed dialogue for the nouveau riche lass who can't make it with Denver's best people. All concerned with the production have been exceedingly wise in retaining Harve Presnell to sing the principal love songs. It's a pleasure, Mr. Presnell. Unmistakably, fun." —WALTER KERR, HERALD TRIBUNE

"A NEW STAR IS BORN. Tammy Grimes has bounce, gaiety and life, and she is triumphant in 'The Unsinkable Molly Brown'."
—WARD MOREHOUSE, NEWHOUSE NEWSPAPERS and NANA

TAMMY GRIMES IS IMMENSELY DYNAMIC. First nighters got an opportunity to see the widely heralded 'The Unsinkable Molly Brown' last night and judging by their lusty laughter and robust applause, they found it to their liking. They also loved the antics of Tammy Grimes. Dore Schery has staged the show with the speed of grub-stakers rushing to the scene of a big strike. It's all glittering and bouncy."
—ROBERT COLEMAN, MIRROR

"BROADWAY'S NEWEST MUSICAL IS ALSO BROADWAY'S NEWEST HIT. Brilliant songs by Meredith Willson. Tammy Grimes is irresistible. Harve Presnell has truly a magnificent voice."
—JACK WALTERS, CBS RADIO

"A HARDY AND HEARTWARMING SLICE OF AMERICANA!"
—JACK GAVER, UNITED PRESS INTERNAT

"'THE UNSINKABLE MOLLY BROWN' MERITS THE TOP OF YOUR LIST OF SHOWS TO SEE. TAMMY GRIMES IS VIVACIOUS, PERT AND DYNAMIC. Buoyant, peppy, tuneful, a show of genial humor, originality and unsurpassable verve. Meredith Willson has turned his 76 trombones on Broadway once again and his jaunty, lilting score and his tangy lyrics once more combine into a zestful bit of Americana."
—THOMAS DASH, WOMEN'S WEAR DAILY

"TAMMY GRIMES IS ADORABLE. 'THE UNSINKABLE MOLLY BROWN' IS DELECTABLE at start, middle and finish. Meredith Willson wrote its tuneful music and lyrics, and Tammy Grimes gave it enormous zest."
—FRANK ASTON, WORLD-TELEGRAM & SUN

The great songs from THE UNSINKABLE MOLLY BROWN, the smash hit new Meredith Willson musical, will be heard on radio and television beginning November 21.
On November 21, the original Broadway cast CAPITOL RECORDS album will be available, and all your favorite radio and television programs will be presenting tunes from this new hit.

"SMASH HIT! SHOULD BE AROUND FOR MANY A MOON."

—JOHN McCLAIN, JOURNAL-AMERICAN

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible sources. The intention is to service performers with leads presented with the assignments of the shows involved rather than to run a week's gross marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the management is not accepting casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Carnival" (formerly "Carrot Top") (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: title role, girl singer-dancer, 18-22; fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; made concertina player. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Come Blow Your Horn" (C). Producers, Michael Ellis & William Hammerstein (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Part available for leading lady, under 30, not an ingenue, must be accomplished actress. Mail photos and resumes, above address.

"Come Spring" (C). Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: two boys, 12-13, one Negro and one white; white girl, 16; white girl, 23; two character men, 40's, one Negro and one white; Negro character woman, 70's, grandmother. Mail photos and resumes, c/o above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30, and 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome physical; femme, 18-25, girlish, attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty; gossipy matron, should be able to sing; two men, character comedians, should sing; two showgirls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, Marvin Krauss, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y., LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St. N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; three men, 25-35, husky, two women, 20-30, attravtive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above address.

"Queen and the Rebels" (D). Producers, Marilyn Shapiro, Michel Bouche, Mark Shoenberg (65 C.P.W. N.Y.; TR 3-1480). Available parts: European general, 50-60; his swinish aide, man, 20's, opportunist, foppish manner. Mail photos and resumes, c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstei 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Take Me Along" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a character actress, 35-45, who also sings, as understudy; girl, 18-20, under 5 feet 4 inches tall, must sing and dance. Mail photos and resumes, c/o Michael Shurtleff, above address.

"The Explainers" (R). Producer, John Lotas (156 W. 44th St., N.Y.; CI 5-0930). Parts available for young male and femme performers, comedy experience preferred. Mail photos and resumes, c/o above address.

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N. Y.; OX 5-3783). Available parts: girls, 17-30, Hawaiian types; men of various ages, mainly 20's-30's, Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes through agents only, c/o Carl Sawyer, above address.

"Whole Darn Shooting Match" (C). Producer, Anthony Parella (230 W. 54th St., N. Y.; CI 6-8538). Available parts: man, 26, handsome, enthusiastic, Ivy Leaguer; girl, 21, striking brunette, quick, alert; girl, 25, sharp features, shrewish; man, 66, New England philosopher type; boy, 19, obnoxious, smark aleck. Mail photos and resumes, above address, preferably through agents.

OFF-BROADWAY

"Cicero" (D). Producers, Norman Seaman, Winston Sharples Jr., Ben Tarver (516 Fifth Ave., N.Y.; MU 2—3383). Available parts; woman, 40, shrewish; man, 20's, handsome, naive; man, 35, attractive, hard; man, 30's, military; man, 35-40, strong, aristocratic; several young male and femme walk-ons. All should look Roman. Mail photos and resumes, c/o above address.

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N. Y.; WA 9-4978). Available parts: character man, 45-50, British accent; several understudies. Mail photos and resumes, c/o Morrison, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Fugitive Air" (D). Producers, Norman Willock & Gigi Cascio (c/o Sheridan Squar Playhouse, 99 Seventh Ave., N.Y.; CH 2-9609). Available parts: man, 40-50, well-educated southerner; Negro man, 30's, handsome, playboy type; woman, 25-35, sensual; Negro character woman, 30-45, dumpy, dynamic; character man, bleached-out southerner; Negro character man, 40-55, good voice; Negro character man, 60-70; boy or girl, 9-12; Negro girl, 25-35; several male and femme, Negro and white ch racter parts. Mail photos and resumes to C/ , above address. Casting will begin Nov. 15 and appointments will be made by postcard.

"Ladies Night in a Turkish Bath" (C). Producers, Anil & Harold Lawrence (319 Main St. East Orange, N.J.; OR 4-8432). Available parts: man, 20's, girl-shy; man, 20's, playboy; man, 30's, fun-loving; girl, 20's, collegiate, formal; girl, 20', attractive; woman, 40's, attractive matron; stripper; French maid, 20's, sexy; femme, 20's, attractive, man-chaser; woman, 40, stout, excitable; several extras. Mail photos and resumes, above address.

"Sleep of Prisoners" (D). Producers, Michael Ross & Manheim Fox (510 Madison Ave., N.Y.; EL 5-5633). Available parts: man, 20-25, slight, witty; man, 20-25, tall, muscular; man, 30's, 5 feet, 10 inches tall, stocky, kindly; man, 50's wise, affectionate. Mail photos and resumes, above address.

"Tattooed Countess" (MC) Producer, Richard Barr (c/o Cricket Theatre, 162 Second Ave., N. Y., OR 4-3960). Available parts: soprano, 35-40, attractive leading lady; baritone, 18-22, strong, sensitive; bariton, 50, debonair. Mail photos and resumes, c/o above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

TOURING

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y., LO 3-7520). Available parts; soprano, 5 feet, 10 inches tall, blonde, attractive; man, 5 feet, 4 inches to 5 feet, 7 inches tall, actor who also dances; baritone, 5 feet, 8 inches to 6 feet, 1 inch tall; two femme dancers who will strip. Mail photos and resumes c/o Michael Shurtleff, above address.

"Sound of Music" (MD). Producers, Rogers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at book-stories.

SHOWS IN REHEARSAL

BROADWAY

"The Conquering Hero" (MC). Producer, Robert Whitehead (163 W. 46th St., N. Y.; PL 7-5100).

OFF-BROADWAY

"Dream Play" (D). Producer, John Bowman (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515).

"Jungle of Cities" (D). Producer, Living Theatre (530 Avenue of Americas, N.Y.; CH 3-4569).

"Marcus in the High Grass" (D). Producers Stella Holt, Carl Salmaggi & George White (c/o Greenwich Mews Theatre, 141 W. 13th St., N. Y.; CH 2-3550).

"On the Way to Capetown" (D). Producer, Marshall Young (c/o Lunt-Fontanne Theatre, 205 W. 46th St., N. Y.; JU 6-5555).

"Whisper To Me" (D). Producer, Manya Starr (1 Gracie Sq., N. Y.; LE 5-2559).

Opera

"Bartleby." Producer, Richard Barr (c/o Cricket Theatre, 162 Second Ave., N.Y.; OR 4-3960). Available parts: baritone, 30's, warm, understanding; character baritone, 35-40; character tenor. All must have trained voices. Mail photos and resumes, above address.

"Night In Paris" (tentative title). Producer, Joyce Lynn (160 W. 77th St., N.Y.; TR 3-8935). Availabl parts: lyric tenor, 25-30, handsom ; two femme dancer-singers, Can-Can girls. All must read music. For appointment, phone above number, 1-5 p.m. weekdays.

Television

King Variety Shows. Producer, George King (117 W. 46th St., N.Y.; CI 7-1744, Room 202). Accepting photos and resumes of male and femm musical variety performers, daily except Sunday, 2-7 m., above address.

Films

"South of Key West" (featurette). Producer, Donald C. Dorick (Creative Mart, 507 Fifth Ave., N.Y.; OX 7-5895). Available parts; girl, 21, attractive blond; girl, 21, attractive Latin features; man, 25-30, tall, handsome, well-built. Mail photo and resumes, above address.

SIDNEY KINGSLEY'S

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Dear Orphans of the Stor

"The theatre of tomorrow will be built on your kind of conviction, bursting energy and convi imag- I am indebted to you for thi adventur The world of the theatr ill hear much more from esch and everyone of you and it will be good."

SIDNEY KINGSLEY

"This is the most exciting play I have seen in New York, on or off Broadway with the exception of THE HOSTAGE."

BRENDAN BEHAN

"It's wonderful to see this much acting and directing talent and vitality in the workshop producti of DEAD END."

RUTH GOETZ

. . . contains the best ensemble acting by an American cast that I have seen in a long, long ti Director Nola Chilton has earned rmous credit by her sense of theatrical style, the vitality of her stage pictures, and a remarkable talent for making actors give their best."

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He Played a Character Part on The Quaker Oats Show (Senator Claghorn Character)
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Brooklyn, 51st State In The Union

Continued from page 2

Irving Wallace's hotly controversial "The Chapman Report." But this can't happen in Manhattan where the public libraries quickly put the kibosh on the best seller.

William McKelvy Martin, director of the Brooklyn Academy of Music, is largely responsible for lifting the venerable institution ut of its mutton-chop whiskers er. A former manager of the Cleveland and Pittsburgh Symphony orchestras, Martin is now in his fourth year of directing the Academy. He has revolutionized the promotional techniques for obtaining new subscribers and assured them of a wide and absorbing assortment of events on this year's calendar. To entice new subscribers to the 1960-61 season, he's dangling in front of them the sort of objects the banks have been dishing out for a number of years, namely, tote bags, weekend cases, electric clocks, singing teakettles, cookbooks, longplaying records and aluminum serving ovens. The only thing Martin hasn't done is serve up green stamps and if this will keep the intellectual pot boiling in Brooklyn, he'll do that, too.

Churches, Too

Nor are the churches overlooking any promotional gimmicks in order to fill their parish pews. The many religious (this still is the City of Churches) tabernacles hereabouts are going in for superduper movie exploitation techniques. Also, this borough, which for years was sans an art gallery of any consequence (aside from the enterprising Brooklyn Museum) now possesses an aggressive one on Brooklyn Heights—the sapolioed, Mr. Clean, Left Bank of Kings County.

The battle cry for cultural enlightenment also will be heard from the Brooklyn Eagle. The Eagle, which disappeared from the front doorsteps of Flatbush burghers, has returned to the newsstands first, as a Sunday sheet, and later it is hoped as a daily, if biz justifies. Robert W. Farrell, who published the now defunct Magazine Digest and was a Broadway columnist on the old Eagle, acquired the sheet from Frank Schroth last year.

As regards the Academy of Music under Martin's aegis, membership zoomed in the past two years from 2,400 to nearly 4,000. The goal is 4,600 and Martin feels he'll achieve it shortly, because of the stepped-up promotional activities including newspaper, subway advertising, but best of all, he's counting on the wealth of yeastly attractions to draw the crowds from this part of the metropolis.

With Martin's green lighting, boroughites can now traipse to the Academy of Music and gander the goings-on of the Brooklyn Opera Co. under the direction of Guido G. Salmaggi; Brooklyn Philharmonia with Siegfried Landau conducting; the Brooklyn Civic Ballet (no kidding) under Alan Banks direction; the Brooklyn Theatre Arts Company, a new venture under the direction of Earl G. Muron and Joseph Yaver, with two theatrical productions under way, the first "Paint Your Wagon."

The Academy, despite an increase in membership and array of talent, appears destined to operate in the red for some time to come, but the trustees are less inclined to grumble these days in view of the hosannahs from Academy attendees. Membership is $15 a year and entitles members to huge numbers of free lectures, films and concerts and decent discounts on special events for the Boston Symphony, N.Y. Philharmonic, Ballet de Monte Carlo and Society of American Magicians to mention a few.

Premieres Also

A number of the special events re in the nature of premieres and "firsts" thus giving Brooklynites a heady feeling of supersophistication and snobbery, vital elements that have been sadly lacking in the social geography of this fading urban community. Attendees are largely from Manhattan, New Jersey and Connecticut who evidently regard a safari into the wilds of Brooklyn with less hesitation than a spin in the stationwagon to the local shopping center.

The Academy has been refurbished and its booking program today is as sleek and perk as the stiletto heel on a flamenco dancer's shoes. Martin has added more science programs and increased the lineup of attractions for the lollypop set from a mere half dozen to 17 plays and three films. He's beefed up the lectures on world affairs from 17 to 30 and scheduled more at night. There's additional theatrical film, more live theatre for adults, more travelogs, particularly from the Burton Holmes outfit; the restoration of talks on literature with Dr. Frederick Ewen presiding (this includes readings by the Helen Hayes Equity Group and dramatic productions of the American Academy of Dramatic Arts); more folk dancing on the stage of the Opera House, and a barrage of lectures on how to invest your dough in Wall Street.

Academy advertising is handled by the Walter Morin Agency. This year the campaign calls for reduction of space in print media and added expenditure in subway advertising. Printing matter has been jazzed up considerably and the cover of the 1960-61 broch re listing the major events of the season is a departure from previous issues. Cover photo depicting the various arts is credited to Young & Rubicam.

Constant pitch is to provide an outlet for Brooklyn talent in the performing arts. William B. Hewson, chairman of the governing committee of the Academy, is determined to make it an incubating source for Brooklyn talent via growing opera, symphony, ballet and theatre endeavors.

Only The Dodgers Missing

Lobby of the Academy has showcases with displays of free gifts new members get, as well as giveaways to old members. Examination reveals that No. 1 giveaway is a plaid weekend case; No. 2 is an electric wall clock. Westminster made the longplaying records which the Academy dishes out. No. 4 record giveaway is Liszt's Six Hungarian Rhapsodies. Bizet's Carmen Suites No. 1 and No. 2 is runner up.

Only fly in the Academy's ointment, according to reports, is the absence of the cacophonous Brooklyn Dodgers Sym-phoney on the stage of the Opera House to round out the brilliant lineup. It has been suggested that Martin book the old Ebbets Field attraction. Soloists, in this instance, would be Eddie Batan, who played a penny whistle during three decades of attendance at Ebbets Field, and Hilda Chester, the onetime cowbell-swinging fan of the daffy Dodgers. It would be a hollering success, the one for the road, so to speak, after a genuine cultural binge in the lofty halls of the Academy.

Foreign Stars

Continued from 1

Chamber Orchestra, famed French actor and mime Jean Louis Barrault, Marcel Marceau—all have appeared in Israel this year. It is too much of too good a thing for a small country to absorb.

As all of them are big names, arriving under a barrage of publicity, nearly every foreign artist or group plays to full houses. But this means that the average Israeli family, within its rather limited budget for entertainment, is deserting the Hebrew theatre for the sake of foreign performances.

A government committee was set up more than a year ago, to regulate "the import of artists from abroad." This committee is quite powerful as, due to currency regulations, one needs its permission to take out any money earned in Israel. No artist, whose appearance in Israel was not previously approved by the committee, gets this permission.

But, in practice, matters are handled in a liberal way and practically every foreign artist who wants to perform here gets a ready okay. The only thing the committee does is setting dates for foreign performances, and seeing to it that bookings don't get overcrowded.

The Hebrew theatres are not satisfied with this arrangement and demand that only performances of real artistic value should be imported. Even these should pay higher taxes than they do now and the gain should be used to help the Hebrew theatre.

The government-sponsored Council for Culture & Arts is holding hearings now on this curious problem of imports. Representatives of theatres and impresarios have already presented their diametrically opposed views: the former as defenders of Hebrew culture, the last—in the name of laissez faire—let the public make its choice.

Public opinion is divided (in Israel a theatrical dispute is a matter of wide concern): some are invoking civil liberties against any interference with artistic life. But others are worried with the fate of the Hebrew theatre and demand safeguards for the newly born or, correctly, newly reborn Hebrew cultural life.

Harold Holland, Cultural Affairs Officer of the American Embassy here, states that the American repertory drama group, sponsored by the State Dept. and headed by Lawrence Langner, director of the Theatre Guild, will visit Israel next April; only three days, giving three performances.

Tennessee Williams' "Glass Menagerie," William Gibson's "Miracle Worker" and Thornton Wilder's "The Skin of Our Teeth." Helen Hayes is supposed to come along as star of the group.

"Menagerie" was a success here a few years ago when presented by the Kameri Theatre; "Skin of Our Teeth" was played by a smaller company, and "Miracle Worker" is under rehearsal in Habima. The American group will find here an audience eager to compare.

Ben-Hur

Conti from page 1

it appears that Metro has recovered or is near reaching its negative cost.

Simultaneous with the instantaneous click of "Ben-Hur," Metro's fortunes took a turn for the better. With "Ben-Hur" serving as the impetus and greatest coin collector, M-G losses trend was quickly reversed and the studio, which was showing a loss of $5,000,000 annually, began to register an annual profit. Dividend payments, withheld for several years, were resumed and increased. And, perhaps most important, Metro regained it's status as the Tiffany of the business.

Other Grosses

During its first year at Loew's State, the picture will have grossed more than $2,300,000. It has passed the $1,000,000 in five engagements—Boyd, Philadelphia; Egyptian, Los Angeles; Michael Todd, Chicago; Coronet, San Francisco; Empire, London. It has exceeded $500,000 at the Saxon, Boston; Alouette, Montreal; University, Toronto; Lincoln, Miami; United Artists, Detroit; Warner, Washington; and Warner, Pittsburgh.

In addition to the New York engagement, year runs will shortly be chalked up in Boston, L. A., Philly, Dallas, Montreal, London, San Francisco, Toronto, Chicago, and Miami.

Moreover, the picture made a remarkable impact. It copped 11 Academy Awards, including the "best picture of the year," the greatest number ever received by any picture. The picture is also credited with starting a renovation boom, with Loew's State setting the pattern with $1,000,000 facelifting prior to the picture's premiere. This set the pattern for similar renovations by many other theatres in key cities.

In addition to the critical acclaim the picture received, unique for a spectacle film, "Ben-Hur" was lauded in editorials, widely heralded from the pulpit, and the subject of tributes from commentators and opinion makers.

"Ben-Hur" is probably the most honored picture in history. In addition to the Academy Award, it was named the "best picture of the year" by the N. Y. Film Critics. Among its other awards are the Golden Globe as "best picture of the year" by the Hollywood Foreign Press Assn.; "best produced picture" by the Screen Producers Guild; "best directed picture" by the Screen Directors Guild; "best picture" by the American Foreign Language Press; "best drama of the year" by the Federation of Motion Picture Councils. Moreover, "Ben-Hur" was presented with a special certificate by the Natio al Conference of Christians and Jews for "outstanding leadership in promoting the cause of good will and understanding among all the people of the nation." The picture, as well as individuals connected with it, received numerous other awards, including many from foreign countries.

Movies & Mores In The New Japan

Continued from page 2

on every side. The fabulous department stores are jammed with merchandise and with eager buyers. Stock market quotations are skyrocketing more rapidly than ours are declining. As a consequence of this widespread prosperity the movie business is, comparatively speaking, in the doldrums. The public is far too busy watching newly acquired tv sets, madly driving newly acquired automobiles and reveling in newly acquired refrigerators and other American gadgets to find time to attend any except a limited number of pictures, frequently the worst ones. Sex, sadism and sensationalism fortfied with a few stars are as safe a recipe for success on the Japanese screen as on the American.

The theatres are encountering tough competition from coffee houses, which in a land of tea drinkers specialize in bad coffee and good American records. Even more devastating are the inroads of the pachenko parlors—pachenko being a Japanese form of pinball with a vast popular appeal.

Still Dandy

All in all, the picture business has declined approximately 8% from the banner year of 1958. Conditions in the industry, however, are still calculated to arouse nostalgic yearnings in the hearts of oldtime American movie makers and distributors. The average citizen of Tokyo attends 20 times a year, more than twice as often as his counterpart in New York. Only 25% of American pictures made in the past 10 years ever recover their original budget cost but almost all Japanese pictures are in the black inside of a year. There is no financial necessity to sell them down the airwaves to television or even to export them to foreign countries.

The first run theatres, except when they play a really fine picture like "Sons and Lovers," are usually packed to the rafters. Tickets are sold as long as there is space to jam another body into the house. If there are any fire regulations, no exhibitor pays the least attention to them. The patrons crowd the aisles and stand five rows deep in the rear.

Intermissions are interminable so as to promote the sale of ice cream, candy and pop, all of which are consumed by Japanese audiences in terrifying quantities. When at length every potential consumer's stomach has been satiated, the house is darkened but not for the showing of a feature picture. Advertising slides run anywhere from 10 to 20 minutes and along with the concessions are a source of additional theatrical revenue.

There has been no antitrust decision in Japan to compel the producers to dispose of their theatres and to sell pictures individually. Most of the major companies control theatre circuits and pictures are block booked. Exhibitors frequently buy their entire product for one year, maybe as many as 102 pictures, from one producing company. There is no shortage of flims as in the United States. Approximately 500 Japanese features are made annually and as many as 200 foreign pictures are imported. The foreign pictures are shown with sub-titles on the right hand side of the screen. No Crowther disciple has arisen as yet in Japan to urge that titles should be discarded and that all pictures should be dubbed.

U.S. Share Down

American film business in Japan has been steadily deteriorating. Under the Occupation we occupied a privileged position and possibly as a consequence even five years ago we were still grossing at least 40% of the total reciprts. Today it is doubtful if our share exceeds 20%. Pictures which were formerly sold regardless of quality for 60% of the receipts if in color and 50% if in black and white, must now be rented strictly on their merits. Single featuring, which we insisted upon, is being replaced by double features. European pictures have made substantial inroads on American preeminence in the foreign market. The appeal of French, English and Italian films may be, like olives, a cultivated taste, but once acquired it grows in intensity. The interest in continental stars and directors seems to be far greater today in Japan than the appeal of their U.S. competitors. We have failed not only to develop new personalities but also adequately to publicize those we have.

The decline in American motion picture prestige, however, is due even more to the ever-increasing power of the Japanese film companies. Toho, in particular, has more than a toehold—really a stranglehold—on the local market. It operates the best-located theatres in Tokyo and many of the other large cities. It has the biggest studio with the most celebrated stars and directors on its payroll. It has reciprocal agreements with its less aggressive competitors and it has an import quota of 25 pictures. This is far more than is allowed to any American company and makes it the biggest foreign distributor in the country. Indeed, through its control of production, exhibition and importation it might well be regarded as the Metro-Goldwyn-Mayer-Burstyn of Japan. Here in the U.S. picture-makers and distributors frequently attribute much of their current distress to the devastating effects of the anti-trust decision which compelled them to sell their theatre holdings and rent their pictures individually instead of in groups. In Japan on the contrary the preservation of their prestige and popularity may require some similar restraints on the evils inherent in unrestricted monopoly.

Chatterley OK

Continued from page 2

and though the condensation is said to preserve the feeling of the book the four-letter words which were widely discussed in the court proceedings will not be used.

Several cinemas have quickly leaped on the publicity bandwagon by showing the five-year-old French film of the book, which starred Danielle Darrieux and Leo Genn.

Boston Catholics' Blast

Boston, Nov. 8.

The Pilot, official organ of the Archdiocese of Boston, took a whack at the giving of freedom of circulation in Britain to "Lady Chatterley's Lover" in an editorial, "The Lady's Chatter," stating:

"D. H. Lawrence could write an English sentence and had certain clear literary gifts; at the same time this little volume was an attempt to shock much more than a literary effort and it succeeded better in the first than in the second.

"Freedom of expression is one of man's most glorious liberties and it never should be restricted without good reason. To allow a book to be studied by serious students or read by mature adults is surely quite a different thing from permitting its promiscuous distribution among the young and the innocent."

Zolotow's Biog

Continued from page 2

some ardent Francophiles who might incline toward BB); instead, it is a careful closeup on an s.a. commodity who seemingly realizes she's worth the marquee difference of up to $1,000,000 at the b.o. yet who can be unreliable and capricious in her professional hours but, paradoxically, appears dedicated to becoming a truly expert thespian as witness her Actor's Studio training.

The contretemps with her sundry leading men, her misfired marriages and her current role as Mrs. Arthur Miller make for a strange pattern but somehow it all adds up to the fact MM ain't no dumb blonde. Incidentally, her playwright-husband's career is curiously affected since their romance started and bloomed into the marital state. Zolotow is not unsubtle about this aspect also.

The book's in-depth reading tops the McCall's digest of this memoir which touched only on certain highlights. *Abel.*

Broadway

The Vernon Dukes east on business.

Jimmy Durante slated for a San Juan, Puerto Rico, date in late January.

Charles Columbus resumed the 1960-61 Mayfair Dances at the Hotel Plaza Saturday (5).

Cornelius Vanderbilt Jr. resigned as an officer and employee of Airtronics International Corp.

Bennett Cerf did a "one-man show" Friday night (4) for benefit of the Westchester Mental Health Assn.

Burl Ives has been visiting and entertai ing at Dawson City in Canada's Yukon Territory, neighbor to Alaska.

Dore Schary and Arthur B. Krim cochairmaning an Election Night $60-a-plate dinner at the Astor in behalf of the Kennedy-Johnson ticket.

Andre Navarra, French cellist, now managed by Mildred Shagal of Cosmetto Artists Management. He's touring Canada this spring, will hit States in March, 1962.

Show biz interested in Robert Oberfirst's biog of Rudolph Valentino, 35 years after death of the Italian sex-bomb. Being brought out in London by Frederick Muller Ltd.

Playbill Restaurant's second anniversary celebrated by Manhattan Hotel executive v.p. and g.m. Frank W. Kreidl cutting the traditional birthday cake, with celebs in attendance.

Joe Martino chairmaning the dinner-dance Dec. 5 at the Waldorf-Atoria at which Jinx Falkenburg (Mrs. Tex McCrary) and William Clay Ford will receive "humanitarian awards."

Comedian Jimmy Savo, who died in Italy last Sept. 3, left an estate of $3,699, according to his will filed for probate in N. Y. Widow, Lina Farina Vecchi, residual beneficiary and executor of his estate.

Capt. George H. Maines, vet legit manager and now repping Jimmy Durante, getting over a bed siege in his native Flint, Mich., following a blood clot which, at first, suggested possible surgery.

Entertainer Denise Darcel's ex-husband, Francis Peter Crosby, sentenced to four years in prison on another stock fraud rap. Previous five-year term will be served concurrently with the new prison sentence.

Little Orchestra Society making publicity hay of its quest for a "musical serpent," as specified by Haydn for one of his divertimentos. This eight-foot musical instrument, a primitive woodwind, is hard to find around the music shops, needless to say.

Leah Salisbury, to the Coast Friday (11) for discussions on recent film sales including "The Inspector" by Jan de Hartog, "Two For the Seesaw," and "The Miracle Worker" for which she has signed her client, William Gibson, to do the screenplay.

Else Hillpern, Austria-trained psycho-analyst, whose clients included many Broadway and a number of Hollywood stars, has removed her practice from Manhattan. Will live and work hereafter in Philadelphia. She's sister-in-law of Oliver Freud.

Leon Leonidoff followed up his currently imported "Brazil" show with specs built around Italy, Far East, Puerto Rico, Mexico and Spain, and for which purpose the senior producer of Radio Music Hall will do more globetrotting. He previously imported an all-Israeli revue.

Greenwich Village pharmacist Joseph Saches, who sold the late Robert D. Levitt drugs sans prescription, given a sixmonth suspended sentence and fined $2,000. Former Hearst newspaper and NBC-TV executive died in 1958 of an overdose of barbituates. He was former husband of Ethel Merman.

Ritz Bros. getting $15,000 at Jack Silverman's International Restaurant next spring, the spot's top coin. Sophie Tucker, incumbent, is in at $8,500; Alan Gale and Ted Lewis drew down $6,500. Gale credited with doing peak business with his special brand of humor and the specialized audiences he attracts.

The 24th annual dinner-dance of the Ziegfeld Club, a $25-a-head affair, scheduled for Dec. 9 at the Hotel Pierre. Mrs. Billie Burke Ziegfeld is honorary president; Mrs. Gladys Feldman Braham prez. Bernard Sobel, per usual, handling press and general arrangements; he was longtime publicist of the "Ziegfeld Follies."

Adelaide and Charles (MCA) Miller and Betty and Murray Gruhn are grandparents via the Don Gruhns' (Judy Miller) first baby, a girl. Mrs. Miller (Adelaide) is the sister of MCA board chairman Jules C. Stein; the new pappy is also in the MCA organization and latter's father, Murray Gruhn is an active legit backer.

Rudy Schramm, longtime composer and instructor of music, Americana and broadcasting, is coauthor with Edward Boatner of a folk play for concert presentation, "Angel Feathers," which was debuted last Friday (4) with a 30-voice choir at NYU, under patronage of Dean Paul McGhee of the General Education Division.

Vice President Nixon's crack about "abolishing the white tie, in the White House caused After Six Formals' p.a., Saul Richman, to get Sam Rudofker into the act. Latter garnered wide press-service pickups when he protested against the idea of toning down sartorial splendor for the males, in the White House, in diplomacy, or anywhere.

Claude C. Philippe's Lucullus Circle shifts to the Four Seasons next week for its inaugural ((invitation membership) dinner, and thence to the Hotel Plaza, after longtime at the Waldorf-Astoria and thereafter at the Hotel Astor. Philippe, now v.p. and g.m. of the Commodore Hotel, hasn't the facilities for this type of fete at his hostelry.

Showman-industrialist Harry E. Gould to Buenos Aires tomorrow (Thurs.) with attorney Francis S. Levien, also w.k. in show biz, on an Argentine-U. S. construction project. Gone less than a week, then Gould and his wife off to Hamburg and Stockho'm on Nov. 25 in connection with his basic paper busi and back just before Xmas.

Legit backer and CPA Jack (J.S.) Seidman (& Seidman) back from Europe where, with the Lord Chief Justice and Lord Amory, h was anchor-man on the three-member talking relay which addressed the 80th anniversary of the Chartered Accountant Intitute. It was held at the famed Guildhall in Amsterdam and Paris. Seidman made similar addresses before accountancy organizations.

Zurich

By George Mezoefi

(32 Florastrasse; 34-70-32)

Geneva smallseater, Theatre de Poche, presenting Swiss preem of Shelagh Delaney's "Taste of Honey."

Some 3,322 new tv subscriptions were registered here in September. Total number of Swiss subscribers now amounts to 114,297.

Kaethe Gold was awarded the Swiss "Hans Reinhart Ring," bestowed annually to a legit actor or actress for exception merit.

Swedish documentary feature, "Mein Kampf," breaking attendance records at Zurich artie Studio 4, as well as Bubenberg, Berne.

Annual Italian song competition, Festival della Canzone, set at Kongresshaus Zurich. Bill includes three orchs and 18 singers, with best song determined by public voting.

Joseph Szigeti has again taken up residence in Switzerland after 20 years' stay in the U. S. He is presently repping the U.S. as judge in the International Paganini Competition in Genua, Italy.

Cast of new production of Mozart's "Cosi Fan Tutte" at Stadttheatre here includes three U. S. singers: Negro coloratura Reri Grist, tenor Robert Thomas and baritone Robert Kerns. Latter appeared at Gian-Carlo Menotti's "Festival of Two Worlds" in Spoleto this summer.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Billy Williams' option hoisted at the Riviera; remains lounge headliner through Jan. 2.

Among the most impressive performances in the Sahara pro-am was the work of tourney queen Norma Yost, 20th-Fox actress.

The Novelties (Frankie Carr, Joe Mayer, Chuck Leonard) were such a hit at the Dunes, the comics were inked to a Latin Quarter date in N. Y., opening Dec. 7.

Silver Slipper producer Eddie Fox booked exotic terp Kim Athas, a femme fast draw champ in Texas, so that she can compete in the second annual Sahara Fast Draw tourney Nov. 19-20.

London

(HYDe Park 4561/2/3)

Actor Bob Monkhouse won over $1,200 in the football pools last week.

"Butterfield 8" (M-G) starts its European preem at the Warner, Leicester Square, on Nov. 17.

Juliet Mills signed as this year's Wendy to Julie Lockwood's Peter in the annual Scala presentation of "Peter Pan."

Ben Warriss named King Rat by the Water Rats, succeeding Arthur Scott. It will be second time he has held this top job.

Actress Shirley Anne Field, one of stars in current British hit film, "Saturday Night and Sunday Morning," was one of four guests at yesterday's (Tues.) Variety Club lunch.

The Royal preem of Rank's "Man in the Moon," attended by the Queen, Prince Philip and the Luke and Duchess of Gloucester, netted $28,000 for the King George Jubilee Trust.

Ni and Frederik, who opened a Savoy cabaret engagement last Monday (7), were guests of honor at two cocktaileries last week. One was tossed by the Savoy and the other by EMI Records.

Anthony Birley is moving over from Rank Overseas Paris office to become personal assistant to Colan Mac Arthur, managing director of J. Arthur Rank Overseas Distributors; succeeds John Simson, transferred to the Near East.

Elizabeth Taylor, who has been running a temperature for some weeks, which delayed filming on "Cleopatra," at Pinewood, was moved to the London Clinic where it has been diagnosed that she is suffering from Malta Fever.

New restaurant manager at Dorchester Hotel is Terroni who at one time was headwaiter at Potsdam Conference. His predecessor, Emile Calder, is joining the new Carlton Tower Hotel, built by the Hotel Corp. of America, which opens next month.

"Ben-Hur" (M-G) starts a hard ticket date at the New Oxford Theatre, Manchester, at the end of this month. This opus, which completes its first year at the Empire, Leicester Square, next month, currently is playing Birmingham, Glasgow and Dublin.

Continental Distributors has acquired U.S. distribution rights to the Rank comedy, "Make Mine Mink," in which Terry-Thomas is starred. Additionally, th company is to handle theatrical release of a number of Rank reissues including "Tight Little Island," "Kind Hearts and Coronets," "Red Shoes" and "Hamlet."

Hong Kong

By Ernie Pereira

(Tel. 774156)

Audio tours have finally come to the Colony in a drive to give added color to the tourist trade.

Colony's Kai Tak Airport is to have a new terminal building, construction on which starts in two months.

Thousands from Hong Kong ferryboating to tiny Macao this weekend (Nov. 5-6) for that city's biggest annual tourist auto attraction—the Macao Grand Prix.

Walter Lantz and wife Grace skied to Bangkok. Before taking off, Lantz said he had spent some time in a Hong Kong art studio and was impressed by th talent he saw.

F. Marvin Plake, executive director of PATA (Pacific Area Travel Association) in from Bangkok to confer with Major H. F. Stanley, executive director of Hong Kong Tourist Assn.

Hong Kong has been chosen as site for the first Asian managers conference of American Express Co., with Howard L. Clark, president of the organization, presiding over confab from Nov. 5-8.

Two West German film-makers, Ferdinand Khittl, director, and Ronald Martini, cameraman, emplaned for Tokyo after spending six days here shooting Hong Kong scenes which will be included in a 90-minute documentary film and a series of TV programs.

General David Sarnoff, RCA chairman of the board, and Mrs. Sarnoff here for a four-day private visit from Japan. During stay, the RCA bigwig will visit the Colony's radio stations. Accompanying the Sarnoffs on their trip are Paul Mazur, RCA director, and Mrs. Mazur.

A Hong Kong casting bureau has been opened by local free-lancing radioman John Wallace and American Wally Gayda who ran the Golden Gate nitery in Tokyo. Wallace emceed for Fred Astaire when he was here on a p.a. tour for "Silk Stockings." Gayda is the double for Rod Taylor in the ABC-TV series "Hong Kong," exteriors of which are still being shot here.

Minneapolis

By Bob Rees

(4009 Xerxes Ave. So. WA 6-6935)

Betty Johnson in for two weeks at Flame Room.

St. Paul Civic Opera opening season with "La Boheme."

The Treniers playing return engagement at the Key Club.

Minneapolis Symphony twilight concert series opening Nov. 13 in Northrop auditorium.

Mantovani orch in one-nighter at Minnesota U. as part of the school's celebrity series.

American pianist Byron Janis set to appear with Minneapolis Symphony early next year.

Bert Lahr and American Shakespeare Festival rep company inked for three performances of "Midsummer Night's Dream" as part of coast-to-coast tour.

Jaye P. Morgan, who appeared recently at Radisson Hotel Flame Room, back to do two-performance benefit for the Jaycees in Minneapolis Auditorium. Show included Hop & Jethr

Tokyo

By Dave Jampel

(Imperial Hotel, Ext. 160)

Taylor Sisters, Danish acro dancers, will leap into local circuits soon.

Soviet coloratura soprana Tamara Sorokina here for 20 Nippon recitals.

Baritone Bimbo Danao will head his own Xmas show at New Latin Quarter.

Producer-director John Florea putting finishing touches on h long tv ilot titled "M.R."

Russian conductor Arvid Yansons baton Tokyo Symphony Orch in two Hibya Hall concerts.

Warners sold 30-episodes of "77 Sunset Strip" to KRTV for choice Sunday eve airtime. Show will be dubbed.

Daiei will send crew to Indi for lensing of "Sakya," with either Kazuo Hasegawa or Raizo Ichikawa in role of Buddhism founder.

Back fr m his annual vacation, Benson Fong urges Japanese talent to learn English, pointing up desperate need of U. S. moviemakers for Nippon players.

"The Alamo" (UA) opens second week in December concurrently at Togeki, Pantheon and Milano-za, making it first pic in triple-road-show over lucrative New Year holiday.

LeRoy Pri reached accord with Shochiku for co-production of color dance film with 60-minute version geared for U. S. tele and 90-minute edition for subsequent theatrical release.

In burgeoning campaign against excessive sex and violence in domestic films, Japan Motion Picture Board of Ethics (Eirin) decided to screen rush prints as well as examining scripts and final products.

All-Korean package show, Kimchi Kats, boffo on Okinawa, now is playing Taiwan and then the Philippines. Visas hav been approved for Japan dates beginning in mid-November. Would make it the first Koreans to play here postwar other than those "passing" through.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; 356156)

First color tele shown here at Physicians Congress.

Hal Holbrook to go on tour in Austria reading Mark Twain.

First Japanese orchestra with conductor Hiryukl Iwaki guesting in Vienna.

Walter Berry to sing In Richard Strauss' "Salome" at the Vienna state opera.

Americanization in naming amusement places: "Hot Dog" dance hall in Meidling.

Actor Anton Edthofer received the Josef Kainz medal, highest distinction of Burg Theatre.

"My Fair Lady" will be produced by Volksopera, branch of state opera, in summer of 1962.

Salzburg City Kino will open with all widescreen "South Pacific" (20th) selected as first pic.

Robert Stolz' operetta, "Midnight Waltz," repertory of Baden near Vienna City Theatre.

Hollywood

Bob Coburn joined Globe Photos Inc.

Hamil Petroff will choreog "Mutiny on Bounty."

Jack Byers new controller at American-International Pictures.

Milton R. (Mickey) Dubin upped to senior veepee of Filmways Inc.

Marvin Schenck returned to his Metro exec desk after two months out for surgery.

Grady Sutton returned after eight-year Gotham stay for 20th-Fox "Madison Avenue."

Anne Baxter wings from her Australian home to Oklahoma City to attend "Cimarron" preem Dec. 1.

William Wyler will interview young actresses in England as well as N.Y. and Hollywood for "The Children's Hour."

Gordon Kay released by NBC to fulfill previous commitment to produce Audie Murphy's "Posse from Hell" for Universal.

Al Shenberg left Metro after 23 years to become assistant director on William Castle-Columbia Pictures' "Homicidal."

Chicago

(DElaware 7-4984)

Martha Raye doing "Solid Gold Cadillac" at Drury Lane through Dec. 4.

"Beat" poet Lawrence Ferlinghetti reads his work at the Gate of Horn next Sunday (13).

Second City cabaret - theatre press-showings of its new revue, "Seacoast of Bohemia" night of Nov. 9.

Advance for Otto Preminger's "Exodus" (UA) went over the $100,000 mark here. Pic opens at the Todd Cinestage Dec. 16.

Chi Symphony maestro Fritz Reiner, who'll be 73 in December, and ill since start of season, will be out of action now till Feb. 2.

The "Mr. Lucky" teleshow has inspired a "Mr. Lucky's" cafe on the southside, with an entertainment policy starting with the Carol Coleman Tri and new Chi comic Mickey Rio.

Playboy mag, which now is in the key club business, plans as its next subsidiary project "Playboy Tours," initially offering trips (through recognized travel agents) to Europe, the Caribbean, Mexico and Pacific.

Midwest Region of the Artists' Representatives Ass re-elected its entire officership, including vet prexy Jack Russell. Others were Fred C. Williamson (Joe Glaser' veepee here), Charles Hogan, Sid Page, Goldie Cohan and Howard Schultz.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; Suf 5920)

There were 15 legit, music hall, dance and film openings last week, making it tough on first-nighter and aislesitters.

American operatic singer Grace Bumbry doing Bizet's "Carmen" at the Opera-Comique. Sre did "Aida" at the O-C last summer.

The governmental tele setup and Gaumont denied reports that the Swiss Lidophore theatre screen process will be installed here.

Louis Armstrong will play a role in "Paris Blues" (UA), the Pennebaker Prod which rolls here thi week. It stars Paul Newman, Joanne Woodward and Sidney Poitier.

Robert Hirsch walked out on the Comedie-Francaise revival of Victor Hugo's "Ruy Blas" after a disagreement with director Raymond Rouleau. He was replaced by Jean Piat.

Yank director Hubert Cornfield inked local star Jeanne Moreau for femme lead in his next pic based on Alfred Hayes' book, "My Face for the World to See." It will be made in English.

Inside dope has it that the UFA-Sofradis distrib and production pic org here, heretofore mainly West German in control, will be bought out by French interests to make it completely French and cut off the strong German inroads into the local film scene.

Plenty of foreign actors i French pix, with Yanks Jean Seberg and Jess Hahn, Portuguese Clara D'Ovar, Germans Nadja Tiller and Peter Van Eyck and the Canadians Alan Scott and Alexandra Stewart playing here. Now, Gerard Deville wants two U.S. Actor's Studio players to portray dope smugglers in his first film "The Big Trap."

OBITUARIES

MACK SENNETT

Mack Sennett, 80, pioneer motion picture producer, whose forte was the zany comedy done in pantomime, the man who introduced to the world the Keystone Kops, died broke in Hollywood Nov. 5.

Story in Film section.

WARD BOND

Ward Bond, 57, motion picture nd television actor, died of a heart attack in Dallas Nov. 5, one day short of his scheduled appearance at the Dallas Cowboys-Los Angeles Rams football game.

Bond had a cardiac history, having been forced to leave the agon Train" tv series for a short period two years ago because of the condition. He resumed in the video airer and this along with a long career in theatrical productions made him a familiar figure to the public, both here and abroad.

Bond was a member of the Screen Actors Guild board and, in the field of both national and international politics, was a leader to th "right." He was a prominent member of the same cam with actor Joh Wayne, college football teammate U. of Southern Calif ia nd director John Ford. This was a lasting allegiance, for every Ford picture which had Wayne in it al-o had Bond.

Bond appeared in over 200 theatricals in all, from small parts featured roles. Apart from his acting talents he was known within the trade as an outspoken foe of Communism. It was at his home on the Coast that the American flag flew half last during Premier Krushchev's visit to Hollywood in 1959.

Bond's wife, Mary Lou, was with him in Dallas when he died.

DIMITRI MITROPOULOS

Dimitri Mitropoulos, 64, Greek-born, American-famed symphonic conductor, died Nov. 2 during a rehearsal of a concert orchestra at La Scala in Milan, Italy. He had suffered a serious heart attack year ago but had resumed a fairly full schedule of conducting after some months of hospitalization.

Originally intending to become concert pianist, he switched to conducting, coming to America in 1936. He conducted the Minneapolis Symphony for a decade before joining the New York Philharmonic Although widely respected a musician, Mitropoulos was sistently criticized as a "program-maker," having a distinct tendency select music only to his wn taste and to ignore the subscribers.

Upon leaving the conductorship of the Philharmonic, he continued there as a guest conductor and as a pit maestro at the Metropolitan Opera. His musical travels were extensive, including his native Greece. Some of his admirers were quick to advocate the idea of his being buried in Greece, though he became an American in 1946.

Mitropoulos was a lonely figure, with few personal friends. Never wed, he is not known to have any surviving relatives. Settlement of his estate may prove difficult, the law probably requiring a search-via-advertisement for heirs in Greece.

Meanwhile his appearances at the N. Y. Philharmonic in December were to have included conducting for the Soviet pianist, Sviatoslav Richter. He was also scheduled to handle four operas at the Met. Substitutes at both institutions still pend.

GISELA VON COLLANDE

Gisela von Collande, 45, German stage and screen actress, was killed Oct. 23 in an auto accident on the highway near Pforzheim, Western Germany. Born in Dresden, she began her acting career under Heinz Hilpert and belonged to latter's ensemble of Deutsche Theatre, Berli , until 1945. After the war, she continued her career in Hamburg, where she trouped at the Thalia Theatre.

Miss von Collande appeared in numerous German pix and on radi , but was primarily a stage actress. As such, she registered her biggest professional triumphs. She also played in Berlin after the war and clicked as "Joan of Arc" and i "To Damascus" at city's municipal theatres.

Surviving are two daughters, a son and a brother, Volker Collande, German actor, director and author.

EDWARD FITZPATRICK

Edward (Eddie) Fitzpatrick, 46, a vet of 29 years in show business —the last 13 of it in Reno—died Nov. 2 after conducting his orch for the midnight show at the Riverside Hotel. He collapsed backstage soon after the second show and died later at a Reno hospital.

Fitzpatrick had conducted his house band at the Riverside for three years. Prior to that he fronted his own band at the Mapes Hotel, Reno. His professional career began in 1931 at the Del Monte Hotel on the Monterey Peninsula (Calif.). He later had a band at the St. Francis Hotel in San Francisco and became known for his nightly radio broadcasts from the hotel.

He was a member of the musicians' unions in Reno and San Francisco. At the time of his death, he served as a member of the board of the Reno local.

His wife and daughter survive.

JOHNNY HORTON

Johnny Horton, 35, country & wester singer, died in an auto crash near Cameron, Tex., Nov. 5. Two passengers in his car were injured. Driving with Horton on his way back to his home in Shreveport, La., were his manager Tilman Franks and a musician, Gerald D. Tumlinson.

Horton broke into the pop music scene last year with his recording of "The Battle of New Orleans" on the Columbia label. It sold over 1,000,000 copies. The singer is currently riding the charts with the Col disking of "North To Alaska." He also sings the song on the track of the 20th-Fox pic of the same nam

ELSIE LOEB

Elsie Loeb, 77, Cleveland correspondent for several film trade papers, died Oct. 20 ' Venice, Italy. Making her first trip abroad, she had visited England, Belgium, Germany and Italy on what was to have been a month's tour.

The Cleveland-born writer, whose business-husband Joseph W. Loeb died in 1941, recently was given a testimonial dinner, a watch and scroll of good wishes by Variety Club members for her contributions to show biz. She was reporter for Film Daily, Motion Picture Daily and other trade sheets.

Daughter of the late Col. Felix Rosenberg, Cleveland newspaperman, Mrs. Loeb is survived by a son.

OTTO KAPL

Otto Kapl, 68, former president of the Cleveland musicians union, died Oct. 28 in Cleveland. For about 30 years he played trumpet in various bands including the Angelo Vitale and Cozlick-Wallace units. After holding several posts in the musicians local, he was elected head of it, serving 1931-36. He also was a member of the exec board of Cleveland Federation of Labor. More recently he was in the insurance busines

Survived by , sister and two brothers.

PHIL CARDEW

Phil Cardew, 57, saxophonist, composer and arranger, died Oct. 19 in Copthorne, Eng. He started his career with Jack Hylton's Metronomes at the Piccadilly Hotel, London, and later played with Fred Elizalde's orchestra and Billy Mason's at the Cafe de Paris.

He later turned to arranging and composing for pix and tv. He was musical director, arranger and leader of the "Band Waggoners" in the Arthur Askey radio show, "Band Waggon."

Cardew was a founder-member and president of the Arrangers, Composers and Copyists section of the Musicians' Union.

GLYN JONES

Glyn Jones, 61, BBC sound radio producer, died Oct. 25 in London. He joined the BBC in 1934 and moved to London in 1943 when he appointed presentation and variety censor. He became a variety producer in 1945.

The Billy Cotton band show, "Join In And Sing," "Workers Playtime" and "Two-Way Family Favorites" were among the light entertainment shows for which Jones was responsible at various times.

AMOS E. VOORHIES

Amos E. Voorhies, 91, publisher of the Grants Pass, Ore., Daily Courier and part-owner of KAGI-AM. Grants Pass, and tv stations KBES (Medford), KOTI (Klamath Falls) and KPIC (Roseburg), died at Grants Pass Oct. 27.

Voorhies had been a newspaperman 69 years, mostly in Oregon, and secretary and director of the Oregon Caves Co. 35 years. Until suffering a stroke in early October, he'd been on the job daily.

HARRY GROOMBRIDGE

Harry Groombridge, 66, bandleader and composer, died Oct. 17 in London. He was bandleader at Brighton Dome from 1939 to 1945 and then at the West Pier until 1946.

He wrote songs for Hildegarde, his best known composition being "Bon Soir," and also played piano for Maurice Chevalier and bass with Stephane Grappelly and Django Reinhardt.

CHARLIE NEEDLE

Charlie Needle, 59, stage manager, died Oct. 27 at Oxford, Eng. He had been stage manager at the Oxford News for the past 25 years.

Needle started in the theatre when he was 14 as property master. Later he toured with a stock company and became an actor. Then he joined a vaude act and later was personal manager to Gracie Fields for four years.

JUDAH COHEN

Judah Cohen, 42, theatrical agent, was killed Oct. 30 in an auto accident at Tring, Eng. A former dance band musician under the name of Jack Conway, he was general manager of the Tito Burns theatrical agency.

Two passengers, Red Carter and Jack Lester of the comedy instrumental act, "The Four Playboyds," were taken to a hospital.

BILLY MASON

Billy Mason, 58, former dance orchestra leader, died in Glasgow Oct. 22. He became a musician in London after World War I and was musical director in several of the top hotels there. He toured with Louis Armstrong in the U.K. in 1932.

More recently, Mason was manager of the Loch Lomond Hotel, Balloch, and retired in 1956.

HENRI CROLLA

Henri Crolla, 40, guitarist and composer who was Yves Montand's accompanist and arranger, died of cancer last week in Paris. He also did film music. His last stint was for Mercel Cam ' "Os Bandeirantes."

Crolla occasionally handled roles i films.

CARMAN SAVIANO

Mrs. Carman Saviano, 33., part of the dance team of Carlos & Kaye, died of cancer Oct. 28 in Cleveland. Mrs. Saviano (Kaye), the former Viola Kovach, and her husband known as Carlos, had toured the nitery circuit nationally before organizing two dance studios in Cleveland.

Her husband, a son, stepdaughter and parents survive.

HAROLD BROOKS

Harold Brooks, 60, film sales manager, died Nov. 3 in Southport, Eng. Since 1956 he had been Manchester branch manager for Rank Film Distributors. Previously he had served at various times with the defunct General Film Distributors, Paramount, Universal and Eagle-Lion.

His wife survives.

LEE JUPITER

Lee Jupiter, 39, account exec with the Pat McDermott Co., a pub relations agency, died of a heart attack Nov. 3 in Syosset, L.I. A former newsman, he had been associated with several ad agencies before joining McDermott.

His wife and three children survive.

JOSEPH R. SCOTTI

Joseph R. Scotti, 77, retired theatre manager and former entertainer, died Oct. 29 in Albuquerque. In addition to having been a theatre manager and entertainer in Albuquerque, he was a pro baseball player for a time.

Son and sister survive.

PAUL A. MARQUARDT

Paul Alfred Marquardt, 71, Metro composer for 35 years, died after a long illness in Hollywood Oct. 30. Prior to leaving the studio in 1954 to freelance, he worked on all Metro cartoons and had composed scores for many silent pix.

Wife survives.

JACK ROURKE

Jack Rourke, 52, pianist and arranger, died recently in London. For the past 12 years he worked with the Bobby Martin orchestra and more recently was holiday relief pianist at the Berkeley Hotel.

His wife and son survive.

PIERRE VERY

Pierre Very, 60, French screen writer and novelist, died last week in Paris. Among his credits were such films as "The Vanished Ones of Saint-Agil," "It Happened at the Inn" and "The Perfectionist."

His wife survives.

MILTON GLABMAN

Milton Glabman, 32, promotion man for Record Sales, died in Hollywood Oct. 27 following heart surgery.

Two children survive.

Ernest L. Kurth, 75, a director of the Jefferson Amusement Co. in Beaumont, Tex., died Oct. 26 in Lufkin, Tex. He also was a director of the Forest Capital Broadcasting Co., operator of KTRE and KTRE-TV in Lufkin.

Eileen Ellis, 36, associate director of public relations for The Campfire Girls for the past five years and a familiar figure among radio-tv writers, died of pneumonia Oct. 23 in New York. Her parents survive.

Marjorie Bellairs, actress, died recently in Molton, Eng. She was the widow of James Bromley Challenor, famed for his role in "When Knights Were Bold."

Barney Dalitz, 85, father of Las Vegas Desert Inn's Moe Dalitz, died Oct. 31 in his native Ann Arbor, Mich., where he operated the Varsity Laundry.

Morris B. Lang, 70, who operated the nabe Harrison filmery in Chicago till eight years ago, died Oct. 28 in that city. Wife, two sons and a daughter survive.

Lloyd Maxwell, 81, chairman of executive committee of Roche, Richard & Cleary ad agency, died Nov. 3 in Chicago. Wife and daughter survive.

Ralph Bolander-Olson, 59, one-time nightclub columnist for the old Herald-American in Chicago, died Nov. 3 in that city. His wife survi

Edmund P. Sullivan, 52 owner of the Hilltop drive-in, Minneapolis, died Oct. 22 in that city. Survivors include his wife and two sons.

Father, of actor Dick Winslow and six-member act known as The Johnson Children in late '20s and '30s, died Oct. 29 in Van Nuys, Cal.

Rudolf Klaer, 75, onetime weight lifting artist who appeared in top vaude shows throughout the world, was found dead Oct. 22 in Vienna.

Wife, 57, of Willis H. Vance, Cincinnati exhibitor, died Oct. 25 in that city. Three daughters and two brothers also survive.

Bert Brook, 62, bandleader, died recently in Hull, Yorkshire. Survived by his wife and daughter.

Father, 70, of Kip Jamison, p.r. staffer for WGN Inc. in Chicago, died Oct. 25 in Elgin, Ill.

MARRIAGES

Daphne Fairbanks to Nigel Weston, London, Oct. 28. Bride is eldest daughter of Douglas Fairbanks Jr.

Mary Law to Kenneth Alwyn, London, Oct. 29. Bride is an actress; he is musical director of London Coliseum.

Perin Lewis to Vince Taylor, London, Aug. 29. Bride is an actress and dancer; he is a U. S. rock 'n' roll singer.

Karen Leerburger to Alan J. Hartnick, Alexandria, Va., Oct. 31. He's assistant general counsel of Metropolitan Broadcasting Co.

Jean Simmons to Richard Brooks, Salinas, Cal., Nov. 1. Bride's the actress; he's a director.

Emily Majewski to Kevin Fox, Philadelphia, Oct. 22. He's a WIP account exec.

BIRTHS

Mr. and Mrs. Steve Yates, daughter, Hollywood, Oct. 31. Mother is dancer Beverly Yates; father is an agent at GAC.

Mr. and Mrs. Ron Soble, daughter, Hollywood, Oct. 29. Father's an actor.

Mr. and Mrs. Dick Carr, daughter, Philadelphia, Oct. 11. Father is a WIP personality.

Mr. and Mrs. Steve Keegan, son, Miami, Nov. 2. Father is a former VARIETY staffer.

Mr. and Mrs. Donald Gruhn, daughter, New York, Nov. 1. Father is with MCA and grandfather, Charles Miller, is an MCA top v.p.

George M. Cohan

July 4, 1878 - November 5, 1942

SIGMUND ROMBERG

(Nov.

ALWAYS IN OUR HEARTS

Sylvia and Irving Squires

Sigmund Romberg

(November 9, 1951)

HARRY D. SQUIRES

In Memoriam

ROBERT J. O'DONNELL

(November 10, 1959)

Tootsie

WE NEVER FORGET YOU

Louise Baer

NOV. 13, 1950

Atra and Bugs Juni

JIM BIONDO

Remembered By His Many Friends

STEVE and EYDIE TOPS!

Steve Lawrence and Eydie Gorme are the most joyous supper club act New York has seen in many a season; they vibrate with talent and humor and almost constitute a musical comedy in themselves.

DOROTHY KILGALLEN, *New York Journal-American*

"This Could Be the Start of Something," a bright number with which Eydie Gorme & Steve Lawrence open their newly fashioned act is quite prophetic because it really is the start of something good and completely delightful.

They've come a long way as solo diskers and now that they've teamed up for a swing through the nitery circuit they're bound to go even farther.

Lots of credit to the slickness of the presentation belongs to Don Costa who brought in arrangements that are fresh and pointed to their vocal stylings.

VARIETY, *Gros*

EYDIE, STEVE CLICK AS COPA TEAM

Eydie Gorme and Steve Lawrence have youth and romance. Furthermore, they can sing. And they got that swing.

I joined the Copa customers in applauding them loudly and shouting: "One more time!"

JIM O'CONNOR (Gene Knight) *New York Journal-American*

Steve Lawrence and his B.W., Eydie Gorme, opened at the Copacabana with such warmth, charm and talent that Hollywood producer Joe Pasternak said to me, "They are Mr. and Mrs. Delight."

EARL WILSON, *New York Post*

Eydie Gorme and Steve Lawrence combined their great talents to offer an enthusiastic assembly a pleasurable evening they'll never forget. What a darling pair—and what a wonderful act they've put together! . . . scored one of the great trimuphs in night club history.

LOUIS SOBOL, *New York Journal-American*

STEVE, EYDIE TAKE OVER THE COPA

They'll need a trapdoor to get those kids off the Copa stage for the next three weeks. "Those kids" are Steve Lawrence and Eydie Gorme. The trapdoor scheme seems only logical, since the wall-creasing crowd was enthusiastically loath to let them depart: they wanted MORE.

JACK KLEIN, *New York World-Telegram and Sun*

Steve Lawrence and Eydie Gorme bring a crisp, clean feeling to the famous room, and leave the customers asking for more.

This young man has every qualification for stardom; he oozes stage presence, is a capable impressionist and a deft light comic. And his voice is round and rich and strong. In his easy approach to a song he sounds and acts like a non-alcoholic Dean Martin.

MARTIN BURDEN, *New York Post*

STEVE AND EYDIE A HIT IN COPA

The Copacabana needed stretchable walls to contain comfortably the crowds attending the opening of Steve Lawrence and Eydie Gorme. Captain tells us this is the most potent attraction since the Louis Prima-Keely Smith record date.

FRANK QUINN, *New York Mirror*

Never attended a nightspot opening as heart-warming as Steve Lawrence and Eydie Gorme's at the Copa. And their ovations were really deserved—for they're two of the great young entertainers of today.

BERT BACHARACH, *New York Journal-American*

STEVE AND EYDIE ARE GREAT

When Steve Lawrence and Eydie Gorme sing they do a great deal for themselves and their audiences and for the entertainment industry in general.

These two young stars of today may very well be the giants of tomorrow. They qualify for it.

Neither I nor the rest of the audience could have been more excited by them. I couldn't wait to get home to write about them.

BURT BOYAR, *Long Island Daily Press*

Two charming young people, Eydie Gorme and Steve Lawrence, are establishing themselves as major league nightclub performers, these nights, at the Copacabana. These young marrieds have just about everything going for them. Both sing very well, and their duets are a joy. What's more, they have poise, humor, taste and, that most priceless of assets, youth.

TIM TAYLOR, *Cue*

at the COPA...

STEVE and EYDIE

Thank you **JULES PODELL**

Television

Steve — GARRY MOORE (Nov. 22) — PERRY COMO (Dec. 7)

Eydie — GARRY MOORE (Jan. 10) — PERRY COMO (Feb. 8)

Supper Clubs

NEW LATIN CASINO, Merchantsville, N. J. (Nov. 21)

AMERICANA, Miami Beach (Dec. 25)

SAHARA, Las Vegas (March 28)

HARRAH'S, Lake Tahoe (May 4)

Direct: GAC

Personal Management: KEN GREENGRASS • *Public Relations:* MARVIN DRAGER

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SHOW BIZ PONDERS KENNEDY ERA

Israel Still Blacks-Out Talent Deemed Tainted With Nazi Collaboration

By JOSEPH LAPID

Tel Aviv, Nov. 15.

Visiting Netherlands Chamber Orchestra had to make a last minute change in its programme when Israelis refused to listen to work of Dutch composer Henk Badings who was charged in his country with collaboration with the Nazis.

Group is led by Jewish violinist Szymon Goldberg and was invited here to substitute for the Israeli Philharmonic, presently touring the States and Canada. The programme, which was sent in advance from Holland, included "Largo and Allegro" by Henk Badings, a living Dutch composer. Somebody here tipped the management that he was mentioned as a collaborator. "Trio for String Orchestra" by Lex van Delden, another Dutch composer, was substituted.

This not the first time that foreign artists bumped into trouble here because of Israeli vigilance toward ex-Nazis and people who have "collaborated."

"The Egg," an excellent comedy written by French author Felicien Marceau, was dropped out of Habima's repertory upon the disclosure he was not French but Belgian and that he was sentenced in his country to 10 years of hard labor for helping the Germans. This story was carried by the American press, when another play by Marceau,

(Continued on page 20)

Philly Orphans Court Working Overtime With Click Rock 'n' Roll Kids

Philadelphia, Nov. 15.

If it keeps up the Orphans Court here may have to set up a special rock 'n roll division to handle the financial affairs of local teenage ingers who come under jurisdiction.

In the recent months Judge Harold D. Saylor has resided over hearings for Frankie Avalon and Fabian and another hearing is skedded this week for Ernest Evans, better known as recording artist Chubby Checker.

Chubby's Parkway record hit, "The Twist," not only placed him at the forefront of the waxworks brigade but created a new dance craze. His guardian, Merton J. Matz, and attorney, David B. Zoob, told the court that the $150-a-week allotted the boy is not enough.

The figure was set by the court Aug. 31 to take care of Chubby's daily expenses. His kiting popularity in recent months, however, has led to booking offers in Australia and Hawaii, and the guardian is asking the court for permission to spend more of the singer's earnings as expenses to forward his career.

The Gas Works

Philadelphia, Nov. 15.

The Philadelphia Gas Works had purchased a customary courtesy ticket to the annual dinner (13) of the Philadelphia Press Assn. at the Ben Franklin Hotel.

Then it was learned that the newsmen had picked as "best reporter of the year" the Daily News' Phil Fine for his explosive series on irregularities in the operations of the gas company. The Gas Works cancelled its single reservation.

ANTA Purchases 'Conquering Hero' For B'way Stand

The financially strapped American National Theatre & Academy is playing longshot to get the funds for its various projects aimed at stimulating national interest and activity in legit. The non-profit organization has purchased the Robert Whitehead-Roger L. Stevens production of "The Conquering Hero" for just the Broadway engagement at the ANTA Theatre, N. Y.

The musical, bought for an undisclosed set price by the Congress-chartered organizati from the Whitehead-Stevens corporation, responsible for the production, will be taken over by ANTA when it opens at the outfit's N. Y. theatre next Jan. 5. Prior to that, the show will belong to Whitehead and Stevens, including the New Haven opening next Saturday (19) through the end of the scheduled tryout tour Dec. 31 in Philadelphia.

The coin for the ANTA purchase of the production was acquired by the organization's refinancing of its theatre mortgage. The move was

(Continued on page 78)

IMPERIAL FAMILY SEEN SHY OF THEATREGOING

Tokyo, Nov. 15.

Emperor Hirohito and the Empress, as well as Crown Prince Akihito and Princess Michiko, through the Imperial Household declined invites to attend the Dec. 15 Japan premiere of "Spartacus" at the Yuraku-za.

Belief is that the Royal Family, along with other bigwigs, are shy of public appearances since the recent assassination of Socialist leader Inejiro Asanuma by fanatical schoolboy.

EARS TUNED TO D.C. CURRENTS

By LES CARPENTER

Washington, Nov. 15.

Like every other segment of American business, the entertainment industry watched television's most dramatic all-night show—the closest election of the century—and now ponders what the new Kennedy Administration will do about countless problems which continue to mount for all phases of the industry in Washington.

President-elect John F. Kennedy is a fancier of the arts. He is a lover of the theatre and good music, and his family has long had motion picture theatre interests as well as other investments in the entertainment industry. Peter Lawford is his brother-in-law.

Outside these personal matters, which could easily lead to sympathetic White House consideration of problems of the industry generally, these factors seem to emerge:

—Any new Administration, particularly when it represents a change in political party control in the executive branch of the Government, is marked in its first year with a "reform" atmosphere. It should be more so in 1961 because Kennedy, in addition, is the youngest (43) man ever elected to the Presidency, and he has already indicated he will be surrounded in the White House by other young men.

—Networks, of course, are hoping that this new tone in Washington won't lead to enactment of the Harris Bill requiring the licensing of webs by the Federal Communications Commission. Rep. Oren Harris (D-Ark.) has an-

(Continued on page 24)

Missouri Exhib Now U.S. Senator

An active exhibitor is now a full-fledged member of the United States Senate.

He is 52-year-old Edward V. Long, of Bowling Green, Mo., who was elected last week to fill the remaining two years of the unexpired term of the late Missouri Sen. Thomas C. Henning Jr.

Long, president of the Long Theatre Co. of Bowling Green, operates theatres in the St. Louis area. A former Democratic Lieutenant Governor of Missouri, he was oppointed last summer to fill the vacancy created by Sen. Hennings' death. He won the seat handily in last week's election.

Long has been a member of Theatre Owners of America for many years and has been active in the Missouri-Illinois Theatre Owners Assn., a TOA affiliate.

AFTRA-Networks Race Deadline; Many Contract Issues Unresolved

The Royal Pipeline

Not generally known (although the NBC top command knows it) is the fact that the network's John F. Royal, perhaps more so than anyone in broadcasting, has a built-in pipeline into the White House stemming from a friendship with the Kennedy family that goes back many years.

It was Royal who mentored the President-Elect through his radio-tv p's and q's when he initially embarked on a political career. But even predating that by many years was Royal's close association with papa Joe Kennedy in the days when the latter, an oldtime showman, headed up the Keith-Albee empire.

Network and agency negotiators and those for the American Federation of Television & Radio Artists and the Screen Actors Guild were struggling well into yesterday (Tuesday) evening for solutions to the multifold problems preventing an agreement on a new two-year contract. Major issue still seemed hinged on the rates for tv tape and tv film commercial rerun fees, although when the negotiators broke briefly early last night, they still had most of several dozen categories to discuss.

Both union and management officials (latter also including members of the Film Producers Assn., which represents tv film commercial makers) agreed late yesterday that a decision most probably couldn't be reached before the Nov. 15 midnight deadline, when the old AFTRA two-year pact ended. AFTRA and SAG negotiators hours before had gotten the last necessary okay from the rank-and-file to pull a strike if they felt it was necessary to winning ground.

However, observers in the room where the large body of negotiators held their meetings at CBS' 485 Madison Avenue headquarters in New York felt that the current situation might prove to be a repetition of the 1958 contract talks, which progressed without a strike by AFTRA for three-and-a-half weeks beyond the contract expiration.

In its 24 years, AFTRA has never

(Continued on page 48)

Acts, Agents Tap B.O. Bonanza In College 1-Niters

The new style one-nighters have been a big item for many kinds of acts. Standard equipment on these jaunts seems to be a set of ballads, guitar and/or banjo and audiences comprising mostly collegians. The collegiate route is probably one of the most profitable aspects of show biz for lotsa talent. These campus capers command some of the highest coin on the one-nighter prospectus, and have become the newest version of the band hegiras.

The consensus among agency men is that the modern collegian no longer dances with his former fervor, except possibly at the class formal functions. Today's scholar is a little more heady and intel-

(Continued on page 78)

'EISENHOWER YEARS' FOR 'PROJECT 20'

NBC-TV's "Project 20" is preparing a stanza by Don Hyatt called "The Eisenhower Years—Tribute to a Patriot." It'll be aired sometime around the Jan. 20 inauguration of John F. Kennedy as new President.

Besides this and his previously designated chores (several nighttime hours), Hyatt's special projects unit is working on two new daytime series of specials—"Seven Ages of Man" and "Tabus in Our Society," both "dramatic documentaries." With Hyatt on those two projects will be daytime program chief Bob Aaron and specials boss Dick Linkroum.

N.Y. Nitery Biz Finding Lotsa Jack Around At Start of Kennedy Era

Gotham nitery business continues bullish, to the pleasant surprise of the bonifaces who also make note that the upbeat wasn't stemmed by the Kennedy victory. It parallels last week's Wall Street rise presumably because the market has "digested" (1) the GOP defeat, and (2) the anticipated upping of defense spending.

Whether inflationary fears figure in the nitery spending, or whether it's the seasonal "going-out" habit being renewed, along with the fall-winter theatre season, biz is good.

Paradoxically, election night was the worst in memory. It was so poor in all key and pop spots that veteran bonifaces started to recall that, in the pre-Univac era of election returns, whether a local national poll, that night was the "biggest," including New Year's. This past week saw a phenomenon born (1) of the acute interest in the Kennedy-Nixon outcome and (2) the electronic era. Latter probably had more to do with it than anything. Many houseparties were planned.

N.Y. Citizens Committee Opens Fight Vs. Police Permits for Nitery Workers

[illegible] inst police [illegible] in New [illegible] ted [illegible] a [illegible] ast week follow- "Lord" Richard [illegible] former whose was picked [illegible] ile work- [illegible] t. Marks returned. [illegible] en as a [illegible] ed the [illegible] at [illegible] Citi- [illegible] will [illegible] [illegible] to [illegible] [illegible] al activity among pre- [illegible] police personnel. The [illegible] of prominent [illegible] fields also stated they will call on City [illegible] to demand a special investigation of corruption in the police department. A spearhead in the movement has been Art D'Lugoff, operator of the Village Gate, who stated that he has been harassed by police on a variety of charges.

One of the major beefs is the fact that entertainers are fingerprinted and mugged and must pay $2 for a permit. The fees, it is charged, go to the Police Pension Fund.

Atty. Cohen's Broadside

Mayor Wagner ordered City Investigations Commissioner Louis J. Kaplan to look into the charges after an extremely stormy hearing at City Hall Monday (14). The hearing was marked by several clashes between attorney Maxwell T. Cohen and Police Commissioner Kennedy. Among the charges levelled at the hearing was one that, at a Police Legion of Honor dinner, Buckley had been solicited for a bribe by someone not officially connected with the Police Dept. Cohen also made the charge that Frank Sinatra had appeared at the Copacabana about 10 years ago without a card. Kennedy said he would look into that and, if true, the Copa faces revocation or suspension of its license since

(Continued on page 64)

'Esther' $100 Pre Preem

Hollywood, Nov. [illegible]

Twentieth-Fox' "Esther and the King" will toss pre-opening benefit preem at Vogue Theatre for Gateways Hospital building fund, with seats selling for $100 each.

Hospital expects to raise between $50,000 and $60,000 from one-night event.

Tom Waller's Political Baptism on Long Island For Robert D. L. Gardiner

A former Manhattan film industry figure, Tom Waller, spent the last six months as political strategist and copywriter in Suffolk County on Long Island. He was employed by Robert David Lion Gardiner, who owns 5,000 acres in that area and is scion of the island's oldest family. What made Gardiner's campaign sensational was his switch from Republican to Democrat and the consequent blackout of the G.O.P. publications and many of Gardiner's society chums.

In order to get publicity Waller had to go into the Manhattan dailies and on the Long Island radio stations. To assist on the latter Norman Brokenshire was hired to read radio text written by Waller, averaging 14 minutes daily on seven stations, WPAC and WALK of Patchogue, WRIV, Riverhead, WGSM, Huntington, WBIC, Bay Shore and WGLI and WBAB in Babylon.

Against the background of prejudice and with Suffolk a cinch for the G.O.P., Waller thinks Long Island radio can take a big bow that Gardiner polled 117,000 votes to Elisha Barrett, his Republican opponent's 145,000. Waller has been with Paramount and United Artists, among others.

EARL WILSON

Raconteur, World Traveler and Broadway Reporter whose [illegible] appears [illegible] the New York Post and many oth[illegible] [illegible]

"Triumph [illegible] aged tycoon [illegible] at the COPAC[illegible] A NEW YORK. PAUL ANKA [illegible] PAUL ANKA, composer, publisher, recording star—very possibly a GENIUS. PAUL ANKA has already packed them in from Tokyo to Paris."

Capital Cities Gets Eichmann Trial TV Rights

Capital Cities Broadcasting Corp. has grabbed exclusive world tv and film recording rights to the Israeli trial of w[illegible] criminal Adolph Eichmann. Chai[illegible] executive producer, Milton A. Fruchtman, who will also handle the coverage, negotiated in Jerusalem a non-profit deal on the rights.

The Israeli government, Capital Cities said, had received several requests for rights to cover the trial, but because of the desire to keep the affair from becoming an electronic circus, the Israelis settled on one company. Capital, which will feed video tapes and films to any outlet requesting them, from tv stations and networks to newsreel companies and private groups. Frank Smith, Capital prexy, [illegible] its aim is to offer them at an "equitable and ratable" charge and if there happen to be any profits the com[illegible] will be turned

(Continued on page 79)

DAUGHTERS OF TEXAS: FIE ON N.Y. CRITICS

[illegible]an Antoni[illegible] Nov. 15.

Daughters [illegible] the Republic of Texas, official custodians [illegible] the original Alamo, took a dim view of adverse New [illegible]k reviews of John Wayne's "The Alamo" (UA[illegible]). York Times called feature "another belea[illegible]ed blockbuster western" and added that Richard Widmark, as Jim Bowie, ap[illegible]ars as a grown-up dead end kid who gives Travis more trouble than Santa An[illegible]a did. Time and Newsweek reactions were of like tenor.

Mrs. Philip Harrel, prez of the Alamo Mission Cha[illegible]ter of the DRT, said, "It is out of line entirely for the New York papers to be so sarcastic."

While she confessed to being slightly uneasy about some of the film's departures from historical facts, [illegible]s. Harrell [illegible]aid the picture as a whole is i[illegible] iring in that "it instills i[illegible] the minds of people today that our wonderful freedom did not come by accident."

For Columnist

Jim Bishop

It's a memory-recall on personalities, ranging from Jackie Gleason to the Pope, Jack Paar to Eisenhower, Jayne Mansfield to Kim Novak et al, in his

Memory Bit

another amusing Editorial Feature in the upcoming

55th Anniversary Number of VARIETY

'Too Many American Foundations Torture Rather Than Help'—Levine

By ROBERT J. LANDRY

Marks Levine, founder and retired head of National Concerts, is one [illegible] those taking a strongly [illegible]tical view [illegible] "contests," [illegible]s a way of life in America's longhair music. Apart from his doubt that any small jury should decide who is or [illegible] not ready for a career on the concert platform, he feels that it is unfair to all losers. Putting a great number of sensitive pianists through the agony of a competition as with this year's Leveritt Prize [illegible]nly to anti-climax with a jury decision to give no award at all makes a mockery of the whole thing.

Levine's own evaluation of Leveritt winners through the years [illegible] that only three really have [illegible]nee[illegible] managed durable [illegible]areers" of five years or more. He notes the well-known fact that Van Cliburn was unsellable until Moscow discovered him. Winning the Leveritt Prize was substantially a cipher to Cliburn, though his Russian vogue made him for big fees in America.

What makes far more sense to Levine is the policy adopted by the foundation operating in the name of the late Walter Naumberg, N. Y. music buff.

"They really do something for the winner. First the prize itself is the largest, $5,000 cash. But more important than that the foundation guarantees the winner a later New York recital [illegible]nd they [illegible] the fees and commissions to the Herbert Barrett Management office to assure the winner a number of key symphonic bookings."

Naumberg Foundation "contest" is, however, held only every other year, for strings, then for piano, alternately. Joseph Silverstein first violinist with the Boston Symphony, was the first to cop, at the age 28. Says Levine, "This is [illegible]rize already worthwhile, unlike so many others. [illegible] Silverstei[illegible] will solo next year with the Indianapolis Symphony, and others, through Barrett's booking efforts, which the foundation pays for."

Clandestine Cinema

London, Nov. 15.

A new film house has opened in London. Headed by Tony Tenser, former publicity chief of Miracle Films, Soho's Compton Cinema is a private club which will specialize in sexy, offbeat pix that are unlikely to get the censor's nod for general exhibition.

Opening film is NTA's Private Property," written and directed by Leslie Stevens. It stars Kate Manx and concerns the planned seduction of a married woman by a brace of teenage hoods.

Mex Actress' Novel Idea That Reporters Pay Her Stops All Interviews

Mexico City, Nov. 15.

Christiane Martell, a "Miss Universe" beauty queen of some years back, who has carved a career for herself in Mexican motion pictures, has issued a press interview edict which has the local film press guffawing.

From now on an interview with Miss Martell will cost 1,120 Mex pesos ($140 U.[illegible]). The actress' press aide, Jorge Madrid Campos, has given out the news that there are to be no free interviews.

At first the press here thought it was some sort of a joke. But assured that it is in earnest, la Martell is most shunned player, and when the "interview tariff" is lifted, as seems inevitable, local press has already sotto-voced it will make no difference—Miss Martell is not likely to get many reporters breaking down any doors.

Top London Busking Trio in Split-Up

London, Nov. 15.

The Happy Wanderers, crazy trio of street performers who have long been one of the sights of the West End, have split up. The trio visited America at the invitation of Alexander H. Cohen a year ago and demonstrated the art of busking in Shubert Alley, when "Drop of Hat" opened at the Golden.

Now there are two similar teams. Two of the founders, Ronnie Ross and accordionist Mrs. Mickie Glover, are working together. Nearby [illegible] other founder, Bert Hollis, has brought in his broth[illegible] Harry, and an accordionist, as rival attraction.

For the two acts it represents split profits, for the public two lots of laughter, and for the police who, though often turning a blind eye, officially has to keep the buskers moving, a double headache. But that's show biz.

Kennedy's Brother's Book Newly Interests Hollywood

Hollywood, Nov. 15.

Electio[illegible] of John F. Ke[illegible]nedy as President of the United States has stirred a revival of interest in film rights to brother Robe[illegible]t Kennedy's book, "The Enemy Within." Several studios reportedly [illegible]ave made inquiries to agent [illegible] rep[illegible]ing th[illegible] property.

Property, published by Harpers, was the object [illegible] interest from film studios [illegible] months ag[illegible] There is no indication at this point, whether Robert Kennedy, now that he's the brother of the next President, would [illegible]onsider a film sale.

Book is a documented account of certain elements in labor and of Kennedy's role [illegible] vesti[illegible]at

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LUCKY (& LECHEROUS) CLASSES

350 Prints Saturate Canada

Utilizing 350 prints, 20th-Fox plans what company calls the coast-to-coast saturation booking in history of Canadian exhibition with the upcoming release of "The Canadians."

Pic, which stars Robert Ryan, wound up shooting in Saskatchewan two weeks ago. It will be launched in Canada the first week of February with a series of government-sponsored premieres.

Sam Jaffe, Sam Marx Teamed; For Coproduction (?); Sicilian Tale

Hollywood, Nov. 15.

Sam Jaffe, the agent, and producer Sam Marx have partnered and set a deal to coproduce for MGM on story's Sicilian background, "Damon & Pythias." According to Marx, a coproduction deal will be sought with an Italian company, but if this isn't forthcoming, MGM will finance 100%. Marx reports deal was set directly with MGM prexy Joseph R. Vogel.

Jaffe for over 20 years operated on his own or was partnered with Charles K. Feldman in talent agencies here retired several years back. Prior to percenting, he was production manager with Paramount, with David O. Selznick and at Columbia.

Marx lately has been in vidpix in Britain, but till two years ago was an MGM-TV production exec and before that for more than a decade a theatrical producer at Metro. He has screenplayed "Damon" with Barry Oringer. He reined two re-

(Continued on page 26)

distinguished Lawyer-
Morris L. Ernst
projects a platform for the future
Seven Hopes of The Seven Lively Arts
another bright Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

Cornel Wilde's Lancelot Saga Via Yugoslavia; Seeks Yank Financing

Hollywood, Nov. 15.

While Lerner and Loewe are saying it with songs on the Broadway stage via "Camelot," Cornel Wilde and wife Jean Wallace will star sans music on the screen in "Lancelot and Guinevere." Wilde, recently returned from an extended film safari in Europe, has bought screen rights to the Knights of the Round Table saga written by the late Richard Schayer. Wilde reports he has a coproduction arrangement with Dubrava Film of Yugoslavia and now is negotiating a distribution deal with two major American companies.

Film is aimed for a spring start. Wilde figures it can be shot as a spectacle in color and brought in for around $2,000,000, because the Yugoslav partner will be able to obtain services of hundreds of cavalry soldiers and horses at a fraction of the price the cost otherwise would be.

Wilde now is in the market for a director, and said he would like to get England's Jack Hawkins or Peter Finch to appear as King Arthur.

Wilde said Schayer gave him the only typed copy of "Lancelot and Guinevere" about three years ago; that when he determined to buy it last summer he could find no trace of the author's estate. Actor-producer said he finally obtained name of Schayer's attorney through the Writers Guild of America, West, and only recently completed the purchase.

Mexico's Academy Again Stalled

Mexico City, Nov. 15.

With the 1960 year's-end but six weeks off, the word is that the long deferred Ariel Awards (similar to Hollywood's Oscars) have again been put off. Industry no longer finds anything funny in the constant talk of revival of the Mexican Academy of Film Arts and Sciences, the awardi of prizes, and then the postponements.

Now Raul de Anda, president of the Mexican ssn. of Film Producers, and champion for reconstruction of the Mexican Academy, admitted that plans have been suspended again. This time uncertainties of the new Film Law, which also reportedly has provisions for a Film Institute to take over Acad- duties, has been direct cause of dropping of Academy reestablishment plans.

MILTON MORITZ TELLS 'EM

American Int'l Showmanship Detailed to Allied

Chicago, Nov. 15.

American-International Pictures dispatched ad-pub topper Milton Moritz to last week's National Allied conclave here for a patent defense of the company's exploitation policies against its critics.

It meant a pointed assertion that final decision on product theme and content is up to the producer, but further justified in the AIP view because there no longer are major studios but only "major pictures." He impressed upon the assemblage in this vein that it's the progressive industryite who sees it as an "entertainment" and not a "motion picture" business. The former concept, he suggested, implies constant alertness to "changing demands of audiences."

The line of demarcation drawn by Moritz permits exhibs to "suggest or recommend, but the final decision lies in th hands of the ment in the NIA's John C. Klein producing company. . . . *Our films are produced and merchandised to cover special markets, nd these markets are large.*"

Exec also used the occasion (AIP's annual luncheon for the Alliedites) to remind parley that his company has been, and is, committed to spending 25% of its gross income on promo and advertising—"and most of it at the local level.

PAIR SCOUTING EUROPE

Mulvey and Griesdorf Want Negatives and/or Deals

James A. Mulvey, president of the newly-formed Beaver-Champion Attractions, and David Griesdorf, v.p., left New York for a three-week swing round Italy, France and England.

They're on the prowl for product in the form of either co-production deals or the acquisition of already-completed pictures.

Roger Lewis' Oscar Role

Roger H. Lewis, ad-pub headman at United Artists, has been designated a key figure in the promotion of the next Academy Awards television program.

He heads a film company ad-pub committee which will work in liaison with a Coast group which has yet to be named. Objective: Ballying the Oscar tv'er next April.

FILMS' LOWDOWN ON HI SOCIETY

Why is it that high society—the elegant world of the very rich, the glamorous and the politically powerful—has in recent years been so seldom utilized by U. S. filmmakers as the background for serious, socially-probing motion pictures?

Question arose last week in course of an interview with European producers' representative, Marshall Schacker. Latter had just returned to his New York office after a month's tour of major production centers abroad. It was Schacker's idea that European filmmakers, particularly those in Italy, who won their early postwar reputations with neorealist films about the poor and downtrodden trying to get along in worlds they never made, are now at the start of a new wave of pix focusing on how the lucky (and lecherous) other half live.

Rome's Classy Bums

Major item in this ne wave, he said, is Federico Fellini's current b.o. smash, "La Dolce Vita," a jaundiced view of the manners and mores of Rome's international cafe society. Upcoming, he reported, are three more "serious" Italian films (each of which Schacker will be trying to sell distribs this side) which use this same upper-crust world of money and social position as th ir milieu. Two of these films, "Dolci Inganni" (Sweet Deceptions) and "La Novice" (The Novice) are the works of director Alberto Lattuada, while the third, "Un Amore a Roma" (A Love in Rome) is by Dino Risi.

They Can Dream!

According to Schacker, these films not only reflect a certain amount of social criticism, but they also inevitably reflect a desire on the part of the Italian public for stories about rich and beautiful people in handsome, plush surroundings. Though the pix have their serious side, they also may be serving the same kind of escapist function which Hollywood's lushly mounted romances served in the 1930s, 1940s and even up to the present day.

Principal difference between the domestic and European "glamor" films, says Schacker, seems to be that the Hollywood brand is generally escapist in point of view as well as locale, while the foreign filmmakers are generally concerned with showing up the frailties and foibles of the debutramp milieu. Thus, while a French producer comes up with something like the controversial "Liaisons Dangereux," and a German producer with "Rosemary," both dealing with pretty despicable types in sleek settings, Hollywood comes forth with a magnificently plush soap operas like "Imitation of Life" or "Portrait in Black."

Why the difference?

No Creme de la Creme

One reason put forth is that the U. S. really doesn't have anything comparable to the upper upper-crust which has long dominated the social life in the European capitals. The U. S. is strictly middle class and the most serious American film dramas have all been (some by design and some by indirection) commentaries on middle class manners and morals — "The Apartment," "Butterfield 8," "Elmer Gantry," "The Dark at the Top of the Stairs," "From The Terrace," to name a few.

Another reason may be that U.S. filmmakers, remembering the charges of Commie influence levelled at Hollywood not so long ago, have been somewhat wary of turning out product which might be construed as socially critical.

Thus, while Hollywood has seriously examined Big Business in such films as "Executive Suite," "Patterns" and "Power and The Prize," the examinations have been principally concerned with personal relationships and the sometimes corroding effect of the lust for power, rather than with the kind of blanket condemnations of The System which moti-

(Continued on page 20)

Owes Warners Money, But Now Glad; Carroll Baker on Career Management

Tokyo, Nov. 8.

Interviewed recently in Tokyo, Carroll Baker declared that she hand-picked every one of her roles. Her independence, after misunderstandings over "Baby Doll," led to a lengthy suspension from Warners and a label in some industry circles as being "difficult." This, coupled with time out for bearing two children, has resulted in Miss Baker making only six pictures in a career spanning five years.

Although it had a mixed effect on her professional progress, she has no regrets over having made "Baby Doll" and over it having come very early in her career. Evaluating her participation as the thumb-sucking, adolescent, sex-teaser in the controversial Tennessee Willams' drama, she offered, "Of course it was a very, very strong characterization. I think that until the time I do a film with an equally-strong character, I will be remembered for 'Baby Doll.'

"I feel very fortunate in that as a young actress I was able to do a part that is considered memorable. You can work for years and years and never get a memorable part," she submitted.

"One of my biggest problems with Warners was their misunderstanding of 'Baby Doll.' I didn't think it was just a lewd, sexy role."

Upshot was that there was no meeting of the minds on her casting. "I thought it much better not to work," Miss Baker said. "That, of course, stopped my outside films as well."

Miss Baker explained that she originally signed a seven-year contract with Warners because that studio offered the lure of breaking into pictures under George Stevens in "Giant" after she had film offers from the Broadway impression

(Continued on page 20)

Vet Editor
William C. Lengel
details the dollar status of the reprint business in his defi itive piece on
The Big Stake For Paperbacks
another important Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

Lee Kamern of Metro Made Dear Films Mgr. In Seckler's Old Post

Rome, Nov. 15.

Ned S. Seckler, general manager for Dear Films of Rome, has resigned his post and will be succeeded by Lee Kamern, who has held the same position in Metro's Italian office for the last eight years. Dear topper Robert Haggiag noted his company's regret at Seckler's departure, adding that Seckler must return to the U.S. immediately for personal reasons, thus anticipating his decision.

Kamern has been with Metro for the last 31 years, starting as an usher under Joe Vogel and eventually becoming the youngest theatre manager on Broadway in handling the Astor in pre-war days. After a wartime stint in the Marine Corps, for which he was twice decorated, and from which he emerged with the rank of captain, Kamern joined Metro's foreign department. He rose to general manager of India, Pakistan, Burma and Ceylon areas. In 1952, he was named general manager for Italy.

Haggiag expressed his pleasure at Kamern's nomination by saying that "we are exiremely happy to have Kamern with us and are positive that the confidence he has in our company and our product will be shared by all in the industry."

"With the addition of Kamern to our staff," the Dear Film topper continued, "I feel that I can devote myself more fully to the production of Italian films, and I already have several projects in mind in addition, of course, to the 'El Cid'."

Kamern's successor in the Metro spot here will be Charles Rosmarin, as recently announced. Kamern is expected to take over his new Dear role Dec. 1.

GRANT RADNITZ HIS WAY OUT

He Found Adler Policy Okay Shifted at 20th

Hollywood, Nov. 15.

Robert Radnitz requested and has been granted release from his five-year producer-writer contract with 20th-Fox on the grounds that studio no longer cleaves to the type of picture for which he was signed by the late Buddy Adler.

In his wire to prexy Spyros Skouras, Radnitz pointed out there was an agreement on the kind and scope of ix that he would produce, in his dealings with the late production chief. Now, however, he added:

"I find that the kind of films I believe in, the subject matter I want to make, and the projects that interest me, no longer coincide with the present thinking at the studio."

Radnitz produced "A Dog of Flanders" for 20th and followed with "Misty," on which he is now wrapping up post-production work. He also has been planning "The Young and the Beautiful," "The Dead Sea Scrolls" and an untitled children's film.

Omat to Allied: Lots Pix Coming

Chicago, Nov. 15.

Omat Corp., indie film company which had considerable difficulties with production of "Brotherhood of Evil" in Hollywood late last year and in early 1960, has now embarked on a major program of production and distribution involving 12 to 20 features per year. Ambitious plan was revealed here at the Allied States Assn. convention by company execs Howard J. Beck and A. W. Schwalberg.

Company already has acquired 14 features for release and currently is negotiating for more product. One of the pix is "Never Take Candy from a Stranger," British film which Columbia was to have released but was forced to drop when it was denied an MPAA production code seal. Col appealed the production code nix, but lost. Another film Omat has acquired is Federico Fellini's "La Dolce Vita," Italian film widely heralded in Europe which won this year's Cannes Film Festival grand prize. Other Omat releases will be "Gina,"

(Continued on page 26)

LEGION'S LATEST 'B's'

'Butterfield', 'G.I.', 'Goddess' and 'Suzie Wong' Deplored

National Legion of Decency is stacking up the "B" ratings anew, with four features this week classified as morally objectionable in part for all.

So designated by the Catholic reviewing organization are: Metro's "Butterfield 8," offensive because of boldly suggestive treatment in costuming, dialog and situations; Paramount's "G.I. Blues," is "highly objectionable in its theme and treatment"; 20th-Fox's "Goddess of Love," frowned upon because of "suggestive costuming and situations," and Par's "World of Suzie Wong," morally unacceptable because of the brothel atmosphere.

Love 'Facts', But Hate 'Liars' More: or, What Johnston Learned About Pix Biz

By GENE ARNEEL

(1) Council of Motion Picture Organizations is in process of readying a testimonial for Eric Johnston on occasion of his 15th anniversary as president of the Motion Picture Assn. of America.

(2) At the same time Albert Sindlinger, an independent researcher on-and-off employed by COMPO, reports latest results of his continuing analyses on theatre attendance. This is a separate story, which says simply that October admissions were 5% over admissions of October, 1959.

On the surface, the above two separate news situations would appear unrelated. But on careful analysis there's a provocative conclusion to be drawn.

Johnston, upon taking offic nearly 15 years ago, said he was appalled with the lack of information which the industry has about itself and he was hopeful that educational processes would develop. Indeed, what could be more informative that the boxoffice trends iff co-relation to the pictures in release.

Outside Source

And now, 15 years later, it remains for Sindlinger to tell the public (and the industry itself) how things are going. Perhaps this is traceable to the fact that film industry lawyers are morbidly cautious about disclosures on the state of their own companies' respective boxoffice. These attorneys, who frequently call policy turns, are a worrying, conservative group by their very Blackstonian nature.

There are instances where a sales manager of one company will tell his counterpart of a rival outfit how a certain production is faring in terms of ticket sales. And in almost as many instances the party on the receiving end of this intelligence will regard it with so many grains of salt. (Salt can mean padding.)

Any criticism of Johnston is weakened for the reason that the companies simply are not cooperating in what he had hoped would be a meaningful research program, one which might benefit all.

Cautious Lawyers

The legalistic execs are fearful of antitrust conspiracy and the sales officials just don't want the word spread around that a given picture has failed to achieve blockbuster status.

The big hit and the big flot are discernible almost immediately. But there's no real telling as to how the in-betweeners made out.

Carrying the thought further, there obviously can be no industry-held knowledge anent why, say, a promising property failed to make the grade. Knowledge of this sort, which could be gotten by responsible intra-trade cooperation, would post valuable guideposts for the entire industry, from financier, to producer, to distributor and to exhibitor.

VARIETY has queried numerous sales managers about this deficit in statistical know-about. They'd like to have an inter-change of accurate figures, they say. They also want to know who's telling the truth, who isn't, and perhaps, a couple add, the independent producers who are being so romanced of late just don't want known the b.o. tally on their latest epics.

Warm October Not Ailing

[THEATRE ATTENDANCE UP 5%]

Total film theatre attendance in October was 5% better than the same month last year, due largely to warm weather and resultant improvement at the drive-ins, according to Sindlinger & Co. It marked the first time since last April that an increase was shown over a comparable month in 1959.

Market analyst said attendance at four-wall theatres was dow 7.1% in October, whereas the ozoners were up 13.2%.

Drive-in increase was 64.1% in the east, 23.5% in the south and 32.4% in the west, and down 27.7% in the midwest.

Attendance at four-wall theatres was up only in the south (plus 2.8%).

Sindlinger states the findings are drawn from daily surveys conducted by 376 interviewers situated in 287 United States counties.

'Diversification' Prowl; B. Gerald Cantor Opens Trip in Copenhagen

Hollywood, Nov. 15.

Further diversification of interests for National Theatres & Television will be explored in Europe by B. Gerald Cantor, company prexy, during his current trek to key Continental cities. Number of propects have been presented to Cantor, who left Sunday for Copenhagen to tee off a jaunt through Europe.

Cantor will be joined in Danish capital by Samuel P. Norton, prexy of Cinemiracle Pictures Corp., NT&T subsid, and during trip he'll also be joined by Russell McCullough, Cinemiracle director of engineering, and film editor Dan Finerty. Cantor will meet with producers and distributors also in London, Paris, Berlin, Munich, Rome and Zurich.

ROTHMAN, ROSENFIELD AS COLUMBIA V.P.'S

Mo Rothman, head of Columbia International, and Jonas Rosenfield Jr., ad-pub exec, have been elected vicepresidents of the parent Col corporation. It was indicated earlier that the two were in line for the epaulets; the board formally acted this past week.

Rothman is a newcomer to Col, having joined the company last March in a switch from United Artists. Rosenfield has been an ad-pub exec the past five years.

Board also named Bernard E. Zeeman and Seymour Malamed to assistant treasurer posts. Zeeman is a 25-year Col vet. Malamed has been with Col since 1946.

Agcy. Exec Joins Par

Mort Hock has resigned as account executive with the Blaine Thompson agency to become assistant ad manager of Paramount. He succeeds the late Kenneth Aneser.

Hock had been particularly active in the legit field, having directed the New York and out-of-town ad campaigns for "Gypsy," "Take Me Along" and "Becket." Previously he was account exec for Warners.

Prizes Ought Not Hypo Yen to See Pix Held Back—Allied to Acad

Chicago, Nov. 15.

Articulating a marked sentiment both within and without the industry, Allied States exhibs resolved here last week to petition the Motion Picture Academy to put hard-ticket entries into separate Oscar categories.

Allied conclave termed it an "injustice for millions of movie fans" to stimulate a desire for an attraction through awards, the deny them the chance of seeing it for possibly months to come because they don't live near urbans playing roadshows.

As the theatreowners figure it, the advanced-pricers have "unfairly monopolized" Oscars in recent years (e.g., "Around World," "Gigi," "Ben-Hur"), thereby "eliminating other widely known and extremely popular attractions" from Oscar laurels.

film Exploiteer

Terry Turner

observes

Don't Tell Me John Wayne Ain't Honest!

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

L. A. to N. Y.

Paul W. Benson
Sid Blumenstock
Montgomery Clift
Jack Cole
Buster Crabbe
Bullets Durgom
Richard Egan
Don Fedderson
Sam Goldwyn Jr.
Frank Gorshin
James Leo Herlihy
Ross Hunter
Marty Ingels
Leo Jaffe
Les Kaufm
A. J. "Tony" LaFranco
Lennon Sisters
Peter G. Levathes
Art Linkletter
Abe Montague
Edward Morey
Michael Rennie
Norton V. Ritchey
Frank P. Rosenberg
Sheldon Roskin
Henry G. Saperstein
Daniel Taradash
Peter Ustinov
Eli Wallach
Herman Weinberg

U. S. to Europe

Richard Brooks
David Griesdorf
Alan Hodshire
Joseph L. Mankiewicz
James A. Mulvey
Robert Rossen
Jean Simmons
Gerome Simon
Harry Sions
George Szell

N. Y. to L. A.

James T. Aubrey
Barney Balaban
Alexander H. Cohen
Jerry Franken
Hugh Griffith
Jack Hawkins
Russell Holman
Oscar Katz
Leonard Loewinthan
Hildy Parks
Jerry Pickman
Everett Rosenthal
George Weltner
Roger Lewis

Europe to U. S.

Ben M. Cohn
John Davi
Stephen Draper
Lynn Fontanne
Hermione Gingold
Jean Goldwurm
Eugene Ionesco
Griffith Johnson
Nicholas Joy
William M. Levy
Alfred Lunt
Victor Mature
Nathan Milstei
Louis Novins
Sypros Skouras
Ken Winckles

Stanton Delaplane

Frisco's Globetrotti

In a salute to the glory that was Grauman's Chinese recalls

A Many-Splendored Cinema Temple

One of the many Editorial Features in the upcomi

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of

VARIETY

New York Sound Track

Marilyn Monroe-Arthur Miller split got the P. I treatment from the staid N. Y. Times, in addition to a "profile" on the restless MM, "America's sex symbol," perhaps a first for "the good gray Times."

Sophia Loren is reported ankling her recently-announced commitment to star in **Samuel Bronston's** "El Cid" in Spain . . . script difficulties given as reason—it's a "Man's" picture—no replacement set as yet.

MPEA veep **Griffith Johnson** back at his New York office after a European trip . . . 20th is releasing a 20-minute documentary, "Call of The Holy Land," marking the 100th anniversary of the birth of **Henrietta Szold**, founder of Hadassah who devoted her life to aiding refugees in the Holy Land.

International Livestock Exposition in Chicago next week will feature a new 13-min. Agriculture Dept. film, "Miracles of Agriculture."

Bosley Crowther's N. Y. Sunday Times piece takes a dig at the trade papers for devoting only a couple of paragraphs to the death of **Mack Sennett**. Could be he missed VARIETY's top-head, detailed coverage story last week.

Trend toward the raw romance stuff, n the screen, frequently spotlighted of late, might be called overexposure.

Laurence Olivier notified **Stanley Kramer** he won't be available for the projected "Judgment at Nuremberg" because he's committed to the "Becket" legiter and Manhattan interests . . . **Hermione Gingold** set for WB's "Music Man" . . **Joe Pasternak** wants **Doris Day, Dean Martin** and **Red Skelton** for "Jumbo" . . **Buddy Bregman** sez he starts theatrical production with "The Angels," original screenplay by **John H. Carter**, and it's to be done as a $230,000 budgeter . . SAG strike-caused interruption of "Pleasure of His Company" cost Perlberg-Seaton $200,000.

New York's Museum of Moder Art, in announcing a series of screenings of "Blonde Crazy" (1931, **James Cagney** and **Joan Blondell**), uses an excerpt from the VARIETY review. Cagney is typically Cagney, said this paper's man, and as for Miss Blondell, "this ingenue, with a perfect name for her type, looks better here than ever before, and in her first lead femme role is permitted to depart from the jane class and grab herself a little sympathy."

Irving Wormser, president of Continental Distributing, is currently on a swing through London, Paris, Rome and Berli , negotiating deals for new coproductions as well as checking progress on three recently finished films which Continental will distribute this side. Latter include "The Long, The Short and The Tall," "The Mark" and "The Hands of Orlac" . . . IFIDA holds a general board meeting today (Wed.) to elect a secretary and a treasurer . . **Robert Rossen**, who'll produce and direct 20th-Fox's "The Hustler" on location in New York next spring, is in Paris conferring with his star, **Paul Newman. Rossen** would also like to get **Yves Montand** for the pic.

Evidently life in Yugoslavia is not too different from life in New York. Current bulletin of Yugoslav Film reports on an upcoming short subject called "The Street," described as a "satire on uncoordinated work in repairing our streets" . . . Author **John Cheever** ("The Wapshot Chronicles") has been signed by **Jerry Wald** to write the screen adaptation of **D. H. Lawrence's** "Lost Girl" . . Writer-director **Joe Mankiewicz** has departed for Alexandria, Egypt, to scout sights and sounds for his upcoming "Justine," which will be shot on location there early next year. Film will be a 20th release.

Now that "The Entertainer" has been launched, publicist **Bernice Livingston** is back working out of the Continental Distributing office pitching, among other things, the opening Nov. 21 at the Paris of **Roberto Rossellini's** "General Della Rovere." For "Entertainer," she was headquartering at the **Rogers & Cowan** office . . . French actress **Genevieve Cluny**, star of Films-Around-The-World's "The Love Game," in town to promote the pic en route to Mexico City film fest . . . Janus Films has a couple of important book tie-ups going for its **Ingmar Bergman** releases. Ballentine Books is publishing a paperback edition of screenplay of "The Virgin Spring" and Simon & Schuster is putting out the hardback "Four Screenplays of Ingmar Bergman." Included in the latter are "Smiles of A Summer Night," "The Seventh Seal," "Wild Strawberries" and "The Magician."

Arthur J. Newman, longtime Republic manager in Albany, once a WB branch manager there, and now handler of independent product for theatres and television stations, writing a book on "My 40 Years in Motion Picture Distribution." His wife is his collaborator.

Columbia Pictures bought **Davis Grubb's** new novel, "The Chinaberry Tree," and assigned **William Bloom** to produce . . **George Raft** will star in Arlington Productions' "Cause of Death," rolling in N. Y. Nov. 28 for U release . . **Rock Hudson's** Seven Pictures Corp. purchased "Somersault," original story to be scripted by authors **Eleanore and Francis Perry**, and aimed at U release . . **Eleanor Parker** into Metro's "Away from Home," **Edmund Grainger** production.

Roger Corman closed deal with exhibitors of **Woolner Bros.** of New Orleans, to coproduce **Jules Verne's** "Captain Nemo and the Floating City," to be released through Corman's The Filmgroup and in Cinema-Scope and color . . . **Martha Hyer** into **Jack Webb's** "The Last Time I Saw Archie" for UA release . . . **Hope Lange** and **John Ireland** in "Wild in the Country," Jerry Wald production for 20th-Fox . . . Scripting team of **Matt Finn** and **T. C. Lengyel** sold original, "The Lone Wolves," to Tele-Peliculas Independientes in Mexico City, to be made in Spanish . . . **Ken Scott** co-stars with **Carol Lynley** in **Jerry Wald's** "High Heels" at 20th-Fox . . **Jody McCrea**, Joel's sprout, into 20th' "All Hands on Deck" . . **Mark Stevens** costars and directs Arlington's "Cause of Death" . . . Disney lifted writer **Lowell S. Hawlet's** option . . . **Jack Cardiff** to direct 20th' "The King Must Die" . . **Terence Rattigan** scripting "The V.I.P.'s" for **Anatole de Grunwald's** slate at Metro . . . **Samuel G. Engel** bought **Joseph Kessel's** bestseller, "The Lion," for his 20th program.

Susan Hayward, who is wife of a Carrollton, Ga. business man, **Eaton Chalkley**, may make her next picture fairly close to home. Scheduled for a new Metro picture, "Ada Dallas," with Dean Martin, studio's **Charles E. Coleman**, assistant location manager, has been here surveying Savannah as a filming site.

Jack Hawkins and **Hugh Griffith**, two of the players of "Ben-Hur," left for the Coast to start roles in two Metro productions—Hawkins in "Spinster" and Griffith in "Mutiny on the Bounty" . . **Ben Cohn**, Universal's assistant foreign manager, back from a three-week trip to Europe on business involving roadshow dates of "Spartacus" . . **Sheldon Roskin** returns to N. Y. today (Wed.) after winding up a 16-week stint as unit publicist on United Artists' "The Misfits" in Nevada and Hollywood . . . **Laurence A. Tisch**, Loew's Theatres board chairman, and **Preston R. (Bob) Tisch**, Loew's Hotels prexy, were guest speakers at the monthly luncheon of the Harvard Business School Club Monday (14) at the Harvard Club.

Fred Goldberg, Nat Rudich, and **Herb Pickman** went to Detroit to set plans for the opening of **Otto Preminger's** "Exodus" there . . . Seven Pictures Corp., **Rock Hudson's** indie company, has purchased an original story, "Somersault," by **Eleanore and Francis Perry**, and has engaged the authors to write the screenplay . . . Director **Richard Brooks** and his wife, **Jean Simmons**, off to Europe to bally "Elmer Gantry," in which Miss Simmons stars and which Brooks directed . . **Frank P. Rosenberg**, co-producer with **Robert Mitchum** of "North From Rome," is going to Maryland to confer to Mitchum on production plans . . . "Have Jazz Will Travel," a 26-minute music travelog produced and directed by tv announcer **Don Morrow**, is being distributed by Atlantic Pictures.

Christina Kaufman, teenage German actress, signed by producer-dircetor **Gottfried Reinhardt** for the leading femme role opposite **Kirk Douglas** in "Town Without Pity." The film is a Mirisch Co. presentation

(Continued on page 24)

FILM COEXISTENCE TO DATE

Japan Rentals 40% Remittal

Japanese government has increased current monthly remittance rate for U. S. film earnings by 33⅓%, so that henceforth U. S. companies will be able to remit 40% of their gross film rentals instead of 30%, Eric Johnston, Motion Picture Export Assn. prexy, announced last week.

In addition, the Japanese government has made two other important concessions to MPEA:

(1) The ceiling on prints, previously limited to 14 imported prints per subject or 18 per subject if made in Japan, has been raised to 25 prints, "insuring an adequate supply" of prints for the Japanese market.

(2) The exhibition period for all imported films in Japan has been extended from five to sev

Johnson, paying tribute to MPEA veep for the Far East, Irving Maas, who negotiated the liberalization of the film agreement, also reported that within that last two weeks Maas had negotiated a remittance deal amounting to nearly $3,000,000 from blocked Japanese accounts.

From current discussions now going on, prexy continued, it appears likely that the "small, rigid import quota for U. S. films," which has been in effect in Japan for many years, will be relaxed for the new film year starting in April, 1961.

RONALD SHINER KEEPS SCRIPT SALE PROFIT

London, Nov. 15.

In High Court decision here last week, Mr. Justice Danckwerts upheld an appeal by actor Ronald Shiner against a tax ruling that a $6,440 profit from the sale of film rights in the novel "Aunt Clara" was liable to income tax.

The Commissioners of Inland Revenue had held that the gain rose out of Shiner's profession as an actor and was therefore subject to tax. Mr. Justice Danckwerts, allowing costs and all, reckoned that it wasn't part of Shiner's profession to dispose of copyright and that the sale of his right in "Aunt Clara" was quite distinct from his remuneration as an actor. Shiner was, in fact, realizing an investment.

It was revealed that Shiner bought the picture rights in the book for $4,760, with Margaret Rutherford in mind for the key role, intending to treat the acquisition as an investment so that the income might offset any loss of earnings he suffered as an actor. Eventually he had to sell his rights to Colin Lesslie Productions for $11,200. He starred in the pic at $2,800 a week salary, with a guarantee of 10 weeks and a share in the prof

RAY STARK NEVER SOLD

Par Backed Off Price On 'Suzie Wong'

Ray Stark, indie producer of "World of Suzie Wong," has his interest in the picture still on the block, but no sale yet. Negotiations are going on currently, he said.

Paramount has shown interest in buying out partner Stark but backed away because of the asking price, reportedly "in the millions." Also showing interest was Eliot Hyman.

Stark returned to the Coast over the week-end after a week in New York.

Bob Weston to Embassy

Robert R. Weston has been named advertising manager for Embassy Pictures. He resigned as assistant ad manager of UA to take the new post.

Before joining UA, Weston was a copywriter for Columbia Pictures and then became assistant account executive at the Donahue & Coe ad agency, assigned to the Col account.

Vet H'wood Publici

Pete Smith

recalls some beaut

Bloopers

One of the many Editorial Features in the upcomi

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Decency Rap Puts 'Magdalena' Into Other Channels

"Magdalena," German import acquired several months ago by Magna Pictures as its first outside pic, has been turned over by Magna to the Buh wk Co. following Legion of Decency's condemnation of the film.

Legion gave the film a C last week because of its "low moral tone" and "blatant violation of decency in costuming, dialog and situation."

Magna still will get a portion of any profits which the film might make, though states rights who are handling the pic in local territories will answer to Buhawk. A spokesman for Magna Monday (7) said he did not know where Buhawk has its headquarters or who its officers are, other than none of Magna's top execs is associated with Buhawk.

Situation between Magna and Buhawk seems to be similar to that between United Artists and Lopert or between Columbia and Kingsley International, with Lopert and Kingsley often handling product which the majors, for one reason or another, do not want their names to be associated with.

Alone, Universal Bargains IATSE

Hollywood, Nov. 15.

International Alliance of Theatrical Stage Employes' basic crafts, together with the office workers, have presented demands to Universal and the company, without liaison with the Assn. of Motion Picture Producers, will negotiate

Nate Golter, recently re-appointed personnel and labor relations manager for the studio.

Golter, who had been with the studio for 21 years, left in 1957 to join Metro's labor relations department but rejoined U earlier this year, assuming post previously held by Tony Frederick.

Universal which regards itself as a "major independent," resigned from the AMPP and, according to Golter, is not maintaining a liaison with that organization in its current negotiations with the craft after the unions settle with the other majors. It's a departure from pattern set during the writers and actors negotiations when, although it was in resignment from AMPP, the studio bargained simultaneously.

Also, during the negotiations this spring, UI and MCA's Revue Productions jointly negotiated with the unions but, with division more clearly defined between the tw companies' facilities now than was true then, UI will be bargaining separately.

ROLLING IN GERMANY

Schulberg Freres In on Mirisch 'Remagen' Tale

Hollywood, Nov. 15.

Mirisch Co. has closed a deal with Schulberg Productions for joint filming of "The Bridge at Remagen," property which has been in active preparation for the past three years. Project will roll May 15 in Germany as a United Artists release.

Budd and Stuart Schulberg already have completed detailed treatment of the story based on army historian Ken Hechler's account of the capture intact of the German bridge during World War II. Budd Schulberg goes to work immediately on screenplay.

Col. Barney Oldfield

has some humorous show biz commentary apres la guerre

Apropos la Guerre

a bright Editorial Featur in the upcoming

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of

VARIETY

Sober Mood In Crafts' Dicker With Producers

Hollywood, Nov. 15.

The six basic crafts unions have agreed on the sequence in which they'll take their purely local demands to the Assn. of Motion Picture Producers and the Alliance of Television Film Producers.

First two, Laborers Local 724 of the International Hod Carriers, and Drivers Local 399, Teamsters, have already had sessions with producers' rep Charles Boren and three others—Janitors Local 278, Building Service Employes; Culinary workers Local, Hotel and Restaurant Employes; Electricians Local 40, IBEW—will be sandwiched in between sessions of the 22 IATSE locals.

Plasterers Local 755, Plasterers and Cement Finishers, is presenting no specifically local demands which is also the case with some of the IA locals, which, however, are submitting letters asserting that they demand a "most favored nation" treatment in any case where another local acquires a benefit which could also benefit them.

It appears that the local negotiations are being handled with dispatch and that all attention is focussed on the early tackling of the

(Continued on page 20)

OR, SO WHAT'S NEW WITH USSR?

By VINCENT CANBY

How stands the score between Russia and the United States as to film exchanges? There is a tendency of American film executives to reason that, given the respective exhibition problems in the two lands, the USSR has gotten far more mileage out of the Yank features, than has American exhibition from the imports. It is to be remembered that the films were "forced" upon the U.S. film industry, not freely negotiated, and that in some American communities individual theatre's advertised to the public—"*blame the State Department, not us.*"

Significantly, or call it ironically, the most successful Russian film now in U. S. release was one bought privately outside the State Dept. deal.

This is Valiant Films' "The Sword and The Dragon," a spectacularly filmed adventure pic which was acquired by Valiant from Artkino, official importer of Soviet product. The exploitation pic has done good to great in all its dates so far, and looks to get a wide playoff.

Six Making Rounds

Six of the seven Russian films acquired by the U. S. majors under the culture pact are now in release: United Artists' "And Quiet Flows The Don," Warners' "The Cranes Are Flying," Columbia's "Swan Lake," Universal's "Othello," Paramount's "Circus Stars" and 20th-Fox's "The Idiot." Still awaiting release is Metro's "Don Quixote."

Although Par isn't releasing any rental figures, "Circus Stars" has already played a comparatively whopping total of 4,907 dates and seems sure of turning a profit. For its circuit break in New York, and in some other parts of the country, film was on a doubled bill topped by Par's "Rat Race."

The next two most successful films in the group have been the all-ballet (Bolshoi) "Swan Lake" and "The Cranes Are Flying," the latter having received the best reception from the lay critics. "Swan Lake" has gotten 110 dates and a rental of approximately $90,000, while "Cranes" has done about the same business on 104 dates. Neither film is likely to get circuit booking. Considering fact that there are approximately 500 houses in the U. S. which play art product on a regular basis, the number of bookings on these two pix is not particularly impressive.

Even less impressive, however, have been the pickings for "Othello" and "The Idiot." The former, though praised for its visual qualities, suffered from being dubbed with the original Shakesperian text without much though for synchronization. "Othello" has taken in about $2,200 on eight dates. "Idiot" also has played eight dates for approximately the same returns.

Inquiries at the Metro home office as to the reasons behind the delay in the "Don Quixote" release have so far elicited no response.

Considering that the U. S. companies had to pay between $60,000 and $67,000 for each pic and then shell out for prints, advertising and publicity, only "Circus Stars" is expected to wind up in the black. The burden on the companies will be eased to a certain extent by fact that all returns from distribution of the seven films will be pooled and then equally divided by the companies.

These films haven't finished playing off but chances that any one of them will strike it big at this point seems remote. The U. S. distribs, of course, got a rather bad break in the publicity department as far as timing of the releases is concerned. Shortly after the first of the Red films went into release, the Cold War worsened until the point of the U-2 incident in the late spring, at which time there were strong feelings in some parts of the country that the show-

(Continued on page 24)

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World of Suzie Wong
(COLOR)

Good hot boxoffice looms for this screen translation. But gay life of prostitution may draw civic protests.

Hollywood, Nov. 7.

Paramount release of Ray Stark production. Stars William Holden, Nancy Kwan, Sylvia Syms, Michael Wilding; with Jacqui Chan, Laurence Naismith. Directed by Richard Quine. Screenplay, John Patrick, adapted from novel by Richard Mason and play by Paul Osborn; camera, Geoffrey Unsworth; editor, Bert Bates; art director, John Box; music, George Duning; sound, Roy Baker; assistant director, Gus Agosti. Reviewed at the studio, Nov. 7, '60. Running time, **130 MINS.**

Robert Lomax	William Holden
Suzie Wong	Nancy Kwan
Kay	Sylvia Syms
Ben	Michael Wilding
Gwennie	Jacqui Chan
O'Neill	Laurence Naismith

The advantage of on-the-spot geography does a great deal for the screen version of "The World of Suzie Wong." The ultra-picturesque environment of teeming Hong Kong brings a note of ethnic charm to the Ray Stark production, and amounts to a major improvement over the legit translation of Richard Mason's novel. The cause is further aided by the intimacy of film and the advanced maturity of the leading man. Against which assets the basic story being told remains simply mild diversion, and nothing more. The shortcomings of the original work, which led to the shortcomings of the play, have carried over to the picture, and in a few instances have been compounded.

Commercially, the Paramount release appears to be in good shape. First off, there is the pre-sold audience familiar with Mason's tome. Secondly, there is that legion of femme fans of William Holden, who hasn't exactly suffered from overexposure lately. Additionally, there is the publicity surrounding the leading lady, Nancy Kwan, who stepped into the role under unusual circumstances and has since received no minor national buildup. Finally, there is the picture itself, a compelling and exploitable east-meets-west love story. Boxoffice success seems assured.

The touchy subject of sex will be a key factor in the film's reception. Its frank discussions and examinations of matters sexual, acceptable in its book and play form, are a ticklish business in its transfer to the screen, where a wider variety of ages, outlooks and temperaments are to be exposed to it. For moppets, it is unsavory fare. Unsuspecting mothers who bring their children to the theatre are likely to regret it. For teenagers, particularly the younger ones, it will be an uncomfortable experience and may plant some strange, wild ideas in more impressionable youthful minds. In treating prostitution as a rather delightful "profession" (almost a milk-and-honey world), it conceivably could influence some femme youngsters to consider the "merits" of the occupation. After all, the bar-girls of the film seem to be having a fairly agreeably time at their trade. Boxoffice is going to reflect the moral stance of the filmgoing public. There is likely to be some controversy stirred up, and the result will be a stimulus to adults and a caution to parents.

"Suzie Wong" is the story of an artist (Holden) who has come to Hong Kong to devote one year to "learning something about painting and something about myself." Before long, he is also learning a great deal about Suzie (Miss Kwan), a kind of titular leader of a band of lovable, warmhearted prostitutes (are there any other kinds?). After resisting temptations of the flesh and giving her the brush for an admirable period, Holden eventually succumbs to the yen. Complications ensue when it develops Miss Kwan has a child, but harmony once again prevails and east-west relations are cemented following a rather spectacular rainstorm during which the child perishes and Hong Kong seems to be coming apart at the seams.

Scenarist John Patrick's attempt to enhance the romance by layi in some additional social significance is, for the most part, abortive. His little glimpses into western prejudice do not quite ring true with three-dimensional insight. But the love story makes much more sense with the substitution of the mature Holden for the younger hero of the play. It is far more understandable that an older man would fall deeply in love with the little Oriental bargirl, and that she would return that affection.

That and the scenery are the major improvements. On the decidedly negative side of Patrick's adaptation are three passages in which realism is virtually abandoned for theatrical effect. These are scenes in which (1) Miss Kwan, beaten up by a sailor, proudly displays her bloody lip to the girls as a token of Holden's jealousy, (2) Miss Kwan and Holden dine on salad dressing so as not to reveal her illiteracy to a "stuckup" waiter, and, (3) Holden impulsively tears Miss Kwan's dress off when she turns up in his room looking like the western version of what she is.

Utilizing the intimacy of the camera, director Richard Quine has been able to add several humorous touches to the action. He also seems to have extracted the best possible work from his cast, particularly in choice of when to zero in for tight closeups and when to pull back and away. In this respect, credit is also due editor Bert Bates. With cameraman Geoffrey Unsworth, Quine has added interest and mobility through several strokes of dramatic lens-positioning such as a sudden glimpse of the bedroom from a darkened and elevated vantage point. Unsworth's shutterwork is most notable for the subtle photographic qualities of his smoky barroom views.

Interior sets designed by John Box smack of authenticity and are a fine complement to the enchanting shots of Hong Kong itself. There are several passages of sheer travelog, worthwhile glimpses of culture-in-action. Audiences unfamiliar with the city will marvel at them. George Duning's music is unobtrusively gratifying.

Holden gives a first-class performance, restrained and sincere. He brings authority and compassion to the role. Miss Kwan, a most agreeable-looking creature, is not always perfect in her timing of lines (she has a tendency to anticipate) and appears to lack a full range of depth or warmth when the occasion calls for an extreme degree of emotional reaction, but on the whole she manages a fairly believable portrayal. She will be a valuable commodity whenever Eurasian parts are to be filled in films.

Michael Wilding is capable in a role that has been trimmed down somewhat in importance from the play version, in which the character seemed less appealing. For purposes of contrast, it should have remained less appealing. Sylvia Syms does exceedingly well by the comparatively thankless role of the "other woman," and Laurence Naismith is excellent as her liberal-minded father. Jacqui Chan is convincing as a B-girl sans sex appeal, only one of the group outside of the heroine left with an identity in the screen translation.

Tube.

De tal Palo, tal Astilla
(Chip On the Shoulder)
(MEXICAN)

Mexico City, Nov. 8.

Peliculas Nacionales release of Filmadora Chapultepec production. Stars Luis Aguilar, Lalo Gonzales ("Piporro"). Bassoons features Flor Silvestre, Marina Camacho. Directed by Miguel M. Delgado. Screenplay, Alfredo Varela Jr., from original by J. Maria Fernandez Unsain; camera, Agustin Jimenez; music, Manuel Esperon. At Cine Orfeon, Mexico City. Running time, **90 MINS.**

Attempt in this one was to poke fun at the typical American western. But even though singer Luis Aguilar and comic Lalo Gonzalez ("Piporro") swagger around with traditional six shooter trappings, give a version of the stalk, and use the word "sheriff" for the Mexican upholder of law and order (played by Aguilar), it just doesn't come off.

Sum total is neither a Mexican western, although it has the necessary number of shooting scenes and the inevitable singing, nor a lampoon of the Hollywood potboilers.

Both actors play double roles of father and son, and story centers around differences of opinion of two old timers in the Mexican village, and a "switch" of offspring of both where the "good guy" has the "bad man's" child and vice versa. Situations this develops have been used before in other films.

Audience liked the show, laughing at the conventional stock comedy situations. It all winds up in a stirring quartet achieved by trick dubbing, with warring old timers burying the hatchet, the mixup of sons cleared up and love interest provided by Flor Silvestre and Marina Camacho. These latter don't sing, only look on adoringly as the two stars give forth with gusto in their quartet finale.

Producers obviously intend to build up Aguilar and Gonzalez as a team for the home and Latin American markets.

Emil.

The Facts of Life

Lively, witty romp sparked by spirited work of Bob Hope and Lucille Ball as a pair of frustrated extra-marital lovers. Bright b.o. prospects.

Hollywood, Nov. 9.

United Artists release of Norman Panama-Melvin Frank production. Stars Bob Hope, Lucille Ball, Ruth Hussey, Don De Fore, Louis Nye; with Philip Ober, Marianne Stewart, Peter Leeds, Hollis Irving, William Lanteau, Robert F. Simon, Louise Beavers, Mike Mazurki. Directed by Frank. Screenplay, Panama and Frank; camera, Charles Lang Jr.; editor, Frank Bracht; art directors, J. Macmillan Johnson, Kenneth A. Reid; music, Leigh Harline; sound, Joseph Edmondson; assistant director, Jack Aldworth. Reviewed at Grauman's Chinese Theatre, Nov. 9, '60. Running time, **103 MINS.**

Larry Gilbert	Bob Hope
Kitty Webster	Lucille Ball
Mary Gilbert	Ruth Hussey
Jack Webster	Don De Fore
Charlie Busbee	Louis Nye
Doc Mason	Philip Ober
Connie Mason	Marianne Stewart
Thompson	Peter Leeds
Myrtle Bushee	Hollis Irving
Airline clerk	William Lanteau
Motel clerk	Robert Simon
Cussie	Louise Beavers
Man in motel room	Mike Mazurki

The ishing art of bedroom comedy is revived in the Panama and Frank production of "The Facts of Life." Thanks to the comic know-how of a couple of pros, Bob Hope and Lucille Ball, the effort is highly successful, and the boxoffice is going to reflect that success in spite of the fact that Hope and Miss Ball are so frequently accessible for free on television.

The humor "Facts" ranges from rapid-fire gag lines to out-and-out farce, but hits its peak in a couple of situations that are telling takeoffs on contemporary family relations. These scenes have an immmediate communicative impact on audiences. They hit home. But the United Artists release is mostly light, harmless romantic fluff of the bedr m-hopping variety, and is liable to launch a trend by putting some fun back into filmdom's bedroom, site of so much no-nonsense dr matic ctivity in recent times.

The sharp, fast-moving screenplay, collaborative effort of producer Norman Panama and d tor Melvin Frank, pairs off Hope and Miss Ball in an extra-marital romantic affair. Both, taken for granted by their respective spouses and children, seek escape from humdrum suburban family life in each other's arms, but the affair swiftly expires when the red-tape and heartbreak involved in a clean break with the past become apparent. Obviously there is an underlying serious strain to the proceedings, but this serves primarily as a sound, solid springboard for some of the year's best screen humor.

Both of the stars are in exceptionally fine for . Hope exhibits refreshing restraint in his approach, admirably underplaying to his costar but rattling off gags and handling reaction business as only he can. Miss Ball returns to the screen after a rather lengthy absence and proves anew that she's one of the top comediennes around, a fact with which tv audiences ar quite familiar. Somewhat more subdued than her well-known "Lucy" image, Miss Ball thoroughly brightens up the comedy, be it farce, slapstick, sophisticated or satire, all of which are incorporated into the picture.

Ruth Hussey and Don De Fore are disarmi gly unpleasant as the non-romantic mates of the roving couple. Louis Ny is a delightful bounder. Among the supporting players, Peter Leeds gives a particularly amusing performance as a sharp-eyed laundryman and Robert F. Simon put ver some memorably unimpressed visual attitudes as a motel clerk who isn't buying the husband-wife registration stance of Hope and Miss Ball. Additionally agreeable support is generated by Philip Ober, Marianne Stewart, Hollis Irving, William Lanteau, Louise Beavers and Mike Mazurki.

Frank's direction is a gem of comic perception, with only one or two lapses in which bits of business initially uproarious are repeated until the life has been sapped out of them. Only other criticism is the fact that a large amount of dialog is drowned out beneath waves of audience laughter over the lines preceding them. Presumably the dialog lost is unimportant, but seeing lips move without hearing what is being said is thoroughly frustrating.

Workmanlike camera capers by Charles Lang Jr., cutting by Frank Bracht and art direction by J. Macmillan Johnson and Kenneth A Reid are vauable contributions to a film that is unpretentious by physical and photographic standards. Leigh Harline's score adds a light, effervescent note, and there is a lilting, literate title ditty by Johnny Mercer, sung by Eydie Gorme and Steve Lawrence as the Saul Bass titles unravel. *Tube.*

Man in the Moon
(BRITISH)

Amiably amusing, but mainly disappointing Kenneth More comedy. This spoof on science fiction ambles along to rather gimmick ending. Excellent production work, and More's name should suffice.

London, Nov. 8.

Rank release of (Michael Relph & Basil Dearden). Allied Film Makers' production. Stars Kenneth More; features Shirley Anne Field, Michael Hordern, Noel Purcell. Directed by Basil Dearden. Screenplay, Michael Relph, Bryan Forbes; camera, Harry Waxman; editor, John Guthbridge; music, Philip Green. At Odeon, Leicester Square, London, Oct. 31, '60. Running time, **99 MINS.**

William	Kenneth More
Polly	Shirley Anne Field
Herbert	Norman Bird
Dr. Davidson	Michael Hordern
Dr. Wilmot	John Glyn-Jones
Professor Stephens	John Phillips
Leo	Charles Gray
Rex	Bernard Horsfall
Roy	Bruce Boa
Prosecutor	Noel Purcell
Storekeeper	Ed Devereaux
Dr. Hollis	Newton Blick
1st Doctor	Richard Pearson
2d Doctor	Lionel Gamlin
Woomera Director	Russell Waters
Lorry Driver	Danny Green
Jaguar Driver	Jeremy Lloyd

The ularity of Kenneth More will insure safe b.o. reaction at popular houses, but considering the amount of talent on the bandwagon for "Man In The Moon," this is mild disappointment. It's an amiable spoof on science fiction but is rarely as funny as its original idea promises. It ambles along towards a gimmick ending which is not strong enough to justify the word "climax." There are quite a number of yocks, but the film is a tame return for More to the type of comedy that he can handle so well.

He plays a medical guineapig who, at the start of the film is working on field tests for th Common Cold Research Centre. But More a person of such nable temperament that he's mpletely immune from violent emotions. And, apparently, from colds, too. Anyway, he's fired by the Research Centre.

But next door, at the National Atomic Research Centre they're looking for a man to train as a pathfinder to the moon, before sending off a rocket containing a team of supermen. They decide that More's the man—healthy, with no ties, unworried, expandable. The financial carrot's satisfactory to him and he agrees, but there's one flaw in the plan.

They neglect to tell him that he's destined for the moon and con him into thinking that he's still a guinea pig. When he discovers the truth and that there's a reward of $280,000 for being the first man on the moon, he decides to go through with it, figuring the cash will be useful for marrying a stripteaser for whom he's fallen. But, in the finale, the test fizzles out and so, in fact, does the film.

The most fun comes in th rivalry of More and the three supermen, excellently played by Charles Gray, Bruce Boa and Bernard Horsfall. Shirley Anne Field competently provides the brief romantic trimmings. Michael Hordern, John Glyn-Jones and John Phillips are soundly amusing.

Basil Dearden's direction is uneven as, indeed is the script by Michael Relph and Bryan Forbes. The whole affair has the air of a serious film into which comedy has been rather desperately pumped. More's affable personality is relaxed and pleasant as always, but in this instance the character seems insufficiently rounded for full impact. Harry Waxman has done a good job with his lensing.

Rich.

AB-PT Common Stock Extra Divvy of 2% Paid

American Broadcasting-Paramount Theatres this week declared an extra dividend in the form of a common stock 2% in addition to the regular fourth quarter 25c cash on both the common and preferred issues. There was no such extra payoff to stockholders last year.

New cash melon is payable Dec. 15 to holders of record on Nov. 25 before giving effect to the stock divvy. Latter is payable Dec. 28 to holders of record on Nov. 25.

'Beat' Girl
(BRITISH)

Cheap little dualer about a London kid who gets mixed up ith beatniks, a striptease murder and problems with her father and stepmother; may click with undiscriminating audiences.

London, Nov. 8.

Renown release of a George Minter (George Willoughby) production. Stars David Farrar, Noelle Adam, Christopher Lee, Adam Faith; features Shirley-Anne Field, Delphi Lawrence, Gillian Hills. Directed by Edmond T. Greville. Story and screenplay by Dail Ambler; camera, Walter Lassely; editor, Gordon Pilkington; music, John Barry. Previewed at Renown Theatre, London, Running time, **86 MINS.**

Paul Linden	David Farrar
Nichole	Noelle Adam
Kenny	ristopher Lee
Jennifer	Gillian Hills
Dave	Adam, Faith
Greta	Delphi Lawrence
Dodo	hirley-Anne Field
Tony	Peter McEnery
Honey	Claire Gordon

It's difficult to know quite how to deal with this film. It's probably no worse than many others that have been specifically designed to appeal to a certain market. But it's a shade puzzling to know how such a market can exist. Some good performers strive valiantly, but with little success, to resource writing, direction and production all of which seem equally spired.

The story concerns a young girl who resents the arrival of her new stepmother, a French girl just married to her father (David Farrar). She seems a nice kid, little sullen, but she's apparently leading a double life by mixing with Soho beatniks. When young mum tries to influence her th youngster discovers that the French girl (Noelle Adam) was once a stripteaser and, maybe, even worse. It takes an attempted seduction by a nightclub lecher and murder before the child is brought to her senses.

Dialog may be authentic to the beatnik atmosphere, but it grates on the ear. Adam Faith, a top pop singer, brought into a film which, with an "X" certificate, bans his own following. Farrar, Miss Adam, Christopher Lee and Delphi Lawrence bring professionalism to cardboard parts while a girl Gillian Hills, is clearly not sufficiently experienced to cope with the unpleasant role of the rebel teenager. John Barry and his Seven play some numbers that are adequate but unmemorable.

Briefly, a British film in which the local industry can take little pride. *Rich.*

I Piaceri del Sabato Notte
(The Pleasures of Saturday Night)
(ITALIAN)

Rome, Nov. 8.

ino DeLaurentiis release of a Donati-Carpentieri production. Features Jeanne Valerie, Andreina Pagnani, Maria Pershy, Roberto Risso, Pierre Brice, Romolo Valli, Scilla Gabel, Jean Murat, Renato Spezial, Elsa Maetinelli, Corrado Pani. Directed by Daniele D'Anza. Screenplay, Oreste Biancoli, D'Anza, Giuseppe Mangione, Mi Guerrini; music, Armando Trovajoli; editor, Roberto Cinquini. At Trevi, Rome. Running time, **101 MINS.**

Slickly made item with several exploitation pegs, notably a topical call-girl theme which coupled to a comely cast should make this a saleable item in many foreign areas. Bally aspects apply to Yank possibilities as well.

Call-girl operation is successful until an elderly client dies of a heart attack while on rendezvous with one of the girls. Attempt to cover up by removing his body merely starts off a chain of complications involving the girl in a murder rap and her father's subsequent suicide.

Thesping is okay, with Jeanne Valerie creditably handling her key role, and Maria Perschy, Scilla Gabel, Pierre Brice, Corrado Pani and others backing her. The girls are all lookers.

Daniele D'Anza's direction functional and lagless, denoting hi video background while other credits measure up in kind.

Hawk.

Valiant's Added Offices

Valiant Films, independent distributor headed by Fred J. Schwartz, has opened offices i three additional cities, with branch managers appointed in each, as follows:

Cleveland (also embracing Pittsburgh sales), Jerry Lipow, who formerly was with Paramount and United Artists; Atlanta (also covering Jacksonville), Edwin H. Brauer, formerly Republic; and Charlotte, Robert W. McClure, formerly United Artists.

AUDITIONING A TOWN TO 'STAR'

Frisco Weather a Surprise?

San Francisco, Nov. 15.

William Perlberg and George Seaton, plagued by bad weather conditions in their four months of shooting "Counterfeit Traitor" in Europe, are now having another hard time of it in lensing "Pleasure of His Company" here. "Pleasure" started to roll early this year but an eight-month suspension was caused by the Hollywood strike.

In resuming the production the company lost two of the first three days of shooting sked due to gray skies, which means a substantial item in that the location shooting costs $24,000 a day whether the cameras roll or not.

Said Perlberg: "It's a continuation of our bad luck." And this, added Seaton, after 104 days of rain and dark clouds in Europe with "Tr ilors."

"Pleasure" cast and will return to Hollywood after the locationing here for interiors at the Paramount studio.

What'll TV Spots Do for 'Esther'?

It's a Test to Pull the 'Oncers' Into N.Y. Palace—Picked Up an Audience Analysis Point of Sindlinger

Twentieth-Fox this week is carrying out what might be termed a "controlled" experiment to test the effectiveness of television advertising of a motion picture. The picture is the Biblical spectacle, "Esther and the King," which opens at the Palace theatre in New York, Friday (18). One of the principal aspects of the pre-opening campaign is the intensive use of tv spots on local WNBC-TV feature film programs, at various morning, afternoon and evening hours for the seven days preceeding the premiere.

Decision to place the spots exclusively on feature film shows, rather than to spread them around on soap operas, children's and family-type western shows, as based on findings of Sindlinger & Co. to the effect that many "infrequent" moviegoers (less than once a month) are such because they satisfy their film hunger by consuming theatrical features on tv. Since Biblical specs are just about the only type of feature film fare not available on tv and since most of them have done well at the b.o., 20th execs reasoned that "Esther" would be an appropriate pic to push via the early-early, late-late (and in-between) film programs on the small screen.

Should "Esther" click at its Palace engagement, results will undoubtedly serve to channel increasing funds into tv advertising, not only on subsequent "Esther" dates, but on all other 20th releases.

Heavy Barrage

Company last week declared that it has completed, and has ready for shipment to branches around the country, all tv and radio spots for 20th releases through the end of the year. Under ordinary circumstances this might not seem unique, but perhaps in 20th's case it is, since the company hadn't (as of last week) even finished production on at least one of the pix scheduled to go out before January 1.

To be ready with the tv promotion spots, company in several cases has had to work from spe-

(Continued on page 24)

film Vet

Herman G. Weinberg

calls on his seasoned experiences in a

Brandy and Cigars Retrospective

another important Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

'Exodus' Advance Tops $1,000,000

The advance sale for the first ine engagements of Otto Preminger's "Exodus" has topped the $1,000,000 mark, Arthur B. Krim, president of United Artists, which is releasing the film, described the advance as "a milestone in the history of motion pictures." He said that "there hasn't been an advance sale remotely like it."

The largest advance has been registered in N.Y. where $611,875 has been collected a month before the Dec. 15 premiere. Receipts in other cities are: Los Angeles, $123,767; Chicago, $109,290; Boston, $58,976; Miami, $36,586; Baltimore, $19,555; Detroit, $18,221; Kansas City, $17,644; Dallas, $15,135.

The picture will be shown on a hardticket basis with a top of $3

(Continued on page 26)

IDEA: VERY DEAD FROM H-BOMBING

By HY HOLLINGER

It has been said that an actor or an actress will do almost anything to get a starring role in a film. Whole communities apparently are no different.

Producers Jules Maitland and Ed Spiegel, who operate under the Urbana Productions banner, have found many small towns in the U. S. willing to portray their own death. The team is currently engaged in a nation-wide search for a town of between 5,000 and 10,000 to "star" "Benson City 1300," a story of the death of a town in the missile age.

The town Maitland and Spiegel are looking for must, in addition, be typical Americana, have a Main Street with a clock tower, an old-fashioned cemetery, and traditional homes and churches. The producers have expressed a willingness to travel anywhere in the U. S. to "audition" the tow

In seeking applicants for the "part," the producers have written to newspapers throughout the country seeking their cooperation in alerting the small comm ities and townships. The newspaper reaction so far has resulted in a solid pre-production publicity campaign.

Need 1,000 Extras

For example, after Maitland surveyed Petaluma, Calif., the local Argus-Courier headlined the event with an eight-column streamer, "Petaluma May 'Star' in Hollywood Missile Movie." The paper pointed out that out of the $250,000 budget between $50,000 and $100,000 would be spent locally and that about 1,000 local extras would be needed.

"Benson City 1300" is the first of series of semi-documentary films planned by the new team which joined forces earlier this year to film "Justice and Caryl Chessman." Second pic—"The Monster"—is the study of a psychopath, and "Little Man From New York" is a satire on low-budget Hollywood producers. Pair will co-script with Maitland producing and Spiegel directing.

Showman As Mayor

Lethbridge, Alta., Nov. 15.

Longtime theatre operator, A. W. Shackleford has been returned to a 10th term as mayor of Lethbridge.

He has been a member of city council for 20 years.

What Canada Okays, U.S. Doesn't, But Paramount-Columbia Joint Selling Hailed as Sure Sense

Longtime Paris Resident

Harold Flender

thinks Paris is too good for the French and is of the opinion

Francais Go Home

one of the important Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

The merger put into effect by Paramount and Columbia in Canada is the type of operation that's an economic must in the States if distribution costs are to be brought down to a "realistic level," according to the sales v.p. of a rival company. But, he added, the antitrust injunctions against all major distributors bar such amalgamations and will continue to do so unless the Department of Justice consents to amendments.

There has been intra-trade agitation for an ease-up on the trust edicts but so far to no avail.

The Par-Col joint operation, the spokesman underlined, is not limited to only physical handling of films—but also includes sales. Except for the large circuits, exhibitors are served in behalf of both Par and Col by the same salesman and this accounts for the major saving.

Each of the two distribs holds the right to approve or reject any exhibition contract under the setup.

High cost of distribution has stirred complaints throughout the industry for years. Problem has been partially solved by cuts in the releasing organizations' offices in the key cities and franchising out film shipping and storaging.

But the distribution operation on the whole remains a fiscal burden that can be meaningfully alleviated only if the D. of J. would permit mergers such as the one entered into by Par and Col in Canada.

Allied Artists' Net in Slump

Hollywood, Nov. 15.

Allied Artists' net profit for the first quarter, ended Oct. 1, 1960, of the current fiscal year dropped to $286,380 (before taxes) from $652,600 for the corresponding period last year, Steve Broidy, prexy, reported at the annual meeting of stockholders here last Wednesday (9).

For this year's first quarter a remaining tax credit, due to a carry-forward of prior year losses, reduced the provision for Federal income taxes to only $9,000. No tax provision was required in the previous year. This resulted in a net profit after taxes for the first 1960 quarter of $277,380.

Gross income in the quarter amounted to $4,244,000, compared with $5,241,000 in the like 1959 period. Stockholders reelected all directors and approved appointment of Price Watergouse & Co. as auditors for the new year.

Following the stockholders meeting, the board met to reelect all officers. They also named Milton Segal assistant secretary of the company.

Board authorized payment of the Dec. 15, 1960 quarterly dividend of 13¾c per share on company's 5½% cumulative convertible preferred stock. Payment will be made to holders of record Dec. 2.

Par's 3d Quarter Pace: $1.44 Per

Paramount's estimated consolidated earnings for the third quarter of the current year amounted to $2,405,000, or $1.44 per share. This includes special income of $1,063,000, or 64c per share, representing installments on the company's sale of the pre-1948 film library to a subsidiary of Music Corp. of America.

Third quarter of 1959 brought earnings of $1,349,000, or 79c per share, including special income of $198,000, or 11c per share.

Total consolidated earnings for the first nine months of 1960 are listed at $6,137,000 or $3.67 per share, including special tv income of $3,018,000, or $1.80 p share. First nine months of 195 ought earnings of $6,609,000, c .88 per share, including special income of $2,965,000, or $1.74 per share, representing principally the profit from Par's sale of its stock in Metropolitan Broadcasting Corp.

Par now has 1,673,231 common shares outstanding, compared with 1,703,927 a year ago.

It's 50c for Par

Paramount board has declared the regular quarterly dividend of 50c per share on the common stock, payable Dec. 16 to holders of record on Dec. 1.

As reported in these columns last week, there's to be no early hike in the stockholders' melon, although one has been anticipated in some quarters.

Exec Salaries At Loew Chain

Salaries of officers and directors of Loew's Theatres totalled $430,717, per a proxy statement summoning stockholders to the annual meeting in New York on Dec. 8. Eugene Picker, president and director, is down for $78,000 in addition to an extra $30,372 estimated to be paid under the company's retirement plan. Salary of board chairman Laurence A. Tisch, who succeeded Leopold Friedman on Sept. 1, 1960, is not indicated. It's believed that he receives the same amount as Picker.

Friedman, before his retirement, received $78,000 annually, but his contract was settled, calling for his services as a consultant to the com-

(Continued on page 24)

Pre-Divorcement Indenture Prevents Loew's Circuit Paying Dividend

Loew's Theatres registered a net profit of $2,771,625, equal to $1.04 per share, for the 1960 fiscal year which ended Aug. 31. The profit represented a 38.1% increase over the $2,007,251, equal to 75c per share, recorded for the 1959 fiscal period.

The 1960 net profit came after the deduction of depreciation charges of $3,075,464 and U. S. and Canadian income taxes of $2,710,000. Similar deductions in 1959 amounted to $2,949,139 and $2,445,000.

According to the annual report, shareholders' equity in the company at Aug. 31, 1960 amounted to $62,074,451, equivalent to $23.26 per share, an increase of $1.04 per share over the previous year.

The report to stockholders, signed by board chairman Laurence A. Tisch, says that "theatre operations, the principal source of our earnings, showed a gain in profit last year." However, the report gives no information on the exact amount of the profit increase from theatres.

Total 1960 income amounted to $44,199,085, ith theatre operations and broadcasting (Station WMGM) providing $40,027,337 and rent, interest and other income $4,171,748. The 1959 total was $46,056,090, with $41,951,484 from theatres and broadcasting and $4,104,606 from other sources. A separate breakdown of the theatre and broadcasting earnings is not provided.

Operations Cut

Operating expenses were less in 1960 than in 1959—$32,965,797 as compared with $35,194,785, a factor that may have contributed to the larger profit this year.

Despite the fact that the company's financial position is "sound and healthy," Tisch's message in the annual report notes that an indenture, involving loans made in 1945 and 1947 to the former parent company (Loew's Inc.), "continue to prevent the payment of dividends at this time." Loew's Theatres, it's noted, became bound in the loans in connection with its separation from Loew's Inc. Under the loan agreement, Loew's Theatres may not pay cash dividends in excess of earnings of the company accumulated after March 12, 1959 and no dividend is permitted which reduces the balance of current assets of the company to less than twice current liabilities. At Aug. 31, 1960, it is noted, such current assets were approximately $2,700,000 less than twice current liabilities.

About WMGM

Tisch's message stresses that Station WMGM "completed the best year in its 38-year existence." The report apparently went to press before Loew's sold the station to former WHN (of Major Bowes) to Crowell-Collier for $11,000,000. There's no mention of the sale in the report.

The company's diversification into hotels gets the big play and up front mention in the annual report. A cutout cover features architect's drawing of the two hotels the company is building in New York—The Americana and the Summit. The second page contains a composite of a number of Loew's Theatres and a microphone with the WMGM call letters.

Montague, Jaffe Return

Abe Montague, Columbia exec v.p., and Leo Jaffe, 1st v.p.-treasurer, are back in New York this week following studio conversations with Samuel J. Briskin, production head, about upcoming product.

Mo Rothman, chief of the Col foreign end, went off to Tokyo from the Coast meetings as first leg of a global hop. He's not due back in Gotham for a few weeks.

L.A. Still Sluggish; 'Epitaph' Fair $17,000, 'Hot Wind' 16G; 'Spartacus' Wow 28½G, 'Butterfield' Big 23G

Los Angeles, Nov. 15.

Expected after-election pickup is not materializing here to any big extent with only a few situations showing strength. New entrants, too, are not getting far at the wickets. "Let No Man Write My Epitaph" looks best newcomer, but only fair $17,000 in three theatres. "Where Hot Wind Blows" is after so-so $16,000 in four houses.

"10 Who Dared" shapes soft $14,000 in three spots. "Savage Eye," on first general release, shapes dull at the El Rey.

Regular holdovers are paced by "Butterfield 8," which looks smash $23,000 for second round at Hollywood Paramount. "Dark at Top of Stairs" is rated slow $13,000 for second in three situations. "Inherit the Wind" looms mild $12,000 in second at the Chinese.

"Spartacus" aiming for hoffo $28,500 in city's leader though in fourth frame at Pantages. Other hard-ticket films are showing well.

Estimates for This Week

Warren's, Pix, Wiltern (B&B-Prin-SW) (1,757; 756; 2,344; 90-$1.50)—"Let No Man Write Epitaph" (Col) and "Strangers of Bombay" (Col). Fair $17,000. Last week, Warren's with Four Star, Baldwin, "Gigi" (M-G), "Don't Go Near Water" (M-G) (reissues), $8,500. Pix with Hillstreet, "Thunder in Carolina" (Fav), "Foxfire" (U) (reissue), $7,800. Wiltern with Orpheum, Hollywood, "Journey to Lost City" (AI), "Last Woman on Earth" (Indie), $15,200.

Hollywood, Loyola, Hillstreet (FWC-Metropolitan) (756; 1,298; 2,752; 90-$1.50)—"10 Who Dared" (BV) and "Police Dog Story" (UA). Soft $14,000. Last week, Loyola with Los Angeles, Iris, El Rey, "Sons and Lovers" (20th), "Captain's Table" (20th) (1st general release), $14,300.

Hawaii, State, Four Star, Baldwin (G&S-UATC-State) (1,106; 2,404; 868; 1,800; 90-$1.50) — "Where Hot Wind Blows" (M-G) and "Girl in Lover's Lane" (Fav) (Hawaii, State), "All Fine Young Cannibals" (M-G) (repeat) (Four Star), "Desire in Dust" (20th) (m.o.) (Baldwin, State). So-so $16,000 or near. Last week, Hawaii, "Surprise Package" (Col), "It Happened to Jane" (Col) (reissue) (2d wk), $2,400. State, "Wicked Go to Hell" (Jem), "Female and Flesh" (Jem), $5,300.

Fox Wilshire, Iris, Orpheum (FWC-Metropolitan) (1,990; 825; 2,213; 90-$1.50)—"Top of Stairs" (Continued on page 22)

Key City Grosses

Estimated Total Gross

This Week $2,614,600
(Based on 22 cities and 247 theatres, chiefly first runs, including N. Y.)

Last Year $2,051,900
(Based on 22 cities and 228 theatres.)

'Journey' Hep 14G, Frisco; 'Wind' 11G

San Francisco, Nov. 15.

First-run trade here currently is on weak side, with only a few bright spots. Of new entrants, "Journey To Lost City" shapes good at Paramount while "The Idiot" is okay on opener at arty Presidio. "Where Hot Wind Blows" looms modest on initial round at Warfield. However, "Let No Man Write My Epitaph" shapes sturdy in second St. Francis stanza.

"The Alamo" is rated only fair in third round at the Alexandria. "Ben-Hur" is fancy in 47th week at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Goliath and Barbarians" (AI) and "Sign of Gladiator" (AI). Dull $6,000. Last week, "Breath of Scandal" (Par) and "Time and Eternity" (Par), $7,500.

Fox (FWC) (4,651; $1.25-$1.50)—"10 Who Dared" (BV) and "Walk Tall" (20th) (2d wk). Passable $6,000 in 5 days. Last week, $10,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Where Hot Wind Blows" (M-G) and "Lust to Kill" (M-G). Modest $11,000 or less. Last week, "Streetcar Named Desire" (20th) and "Long Hot Summer" (20th) (reissues), $7,500 for 6 day

Paramount (Par) (2,646; $1.25-$1.50)—"Journey to Lost City" (AI) and "Last Woman on Earth" (AI). Good $14,000. Last week, "Girl of Night" (WB) and "Violent Woman" (WB) (2d wk), $8,500.

St. Francis (Par) (1,400; $1-$1.50)—"Let No Man Write Epitaph" (Col) (2d wk). Sturdy $10,000. Last week, $13,500.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Ciner ma Holiday" (Cinerama) (reissue) (3d wk). Fine $14,000. Last week, $13,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Magnificent Seven" (UA) and "Walking Target" (UA) (Continued on page 22)

Indpls. Slow; 'Hot Wind' Cold 6G, 'Stars' Sad 4G

Indianapolis, Nov. 15.

Biz is generally mild here again this week, although "This Is Cinerama" making a nice gain in sixth stanza at the Indiana to continue leading town. "Can-Can" is drawing only possible interest in roadshow run at Lyric. "Let No Man Write My Epitaph" at Keith's is fair while "Where Hot Wind Blows" at Loew's looks slight.

Estimates for This Week

Circle (Cookrill-Dolle) (2,500; 75-$1)—"Aim at Stars" (Col) and "Man on String" (Col). Poor $4,000. Last week, "Sunrise at Campobello" (WB), $5,000.

Indiana (C-D) (1,000; $1.25-$2.50)—"This Is Cinerama" (Cinerama) (6th wk). Fat $12,000. Last week, $10,000.

Keith's (C-D) (1,300; 90-$1.25)—"Let No Man Write My Epitaph" (Col). Fair $6,000. Last week, "Song Without End" (Col), $4,500.

Loew's (Loew) (2,427; 75-$1)—"Where Hot Wind Blows" (M-G) and "In-Between Age" (AA). Sad $6,000. Last week, "Magnificent Seven" (UA) and "Walking Target" (UA), $5,500.

Lyric (C-D) (850; $1.25-$2.50)—"Can-Can" (20th). Nice $7,000 or over. Last week, "Ben-Hur" (M-G) (35th wk), $9,000.

'Lace' Hep $10,000 Leads in L'ville

Louisville, Nov. 15.

Several new films are in town this week and trade many downtown houses is brisk, despite mild weather. "Midnight Lace," the Kentucky's new entry, looks to garner top take with smash total. "Where Hot Wind Blows," the United Artists is modest Mary Anderson's "Leave It To Jane" is dull. "Journey To Lost City" coupled with "39 Steps" at Rialto shapes slow. "Can-Can," in third week at the Brow looms lively.

Estmiates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th) (3d wk). Likely fine $9,000, on par with second week's take.

Kentucky (Switow) (900; 75-$1)—"Midnight Lace" (U). Heading for smash $10,000, to lead the city; should hold. Last week, "Fast and Sexy" (Col), $5,000.

Mary Anderson (People's) (900; 75-$1)—"Leave It To Jane" (Col) and "Gidget" (Col) (reissues). Dull $3,500. Last week, "No Man Epitaph" (Col), $6,000.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Journey To Lost City" (AI) and "39 Steps" (20th). Slow $7,000. Last week, "Ain At Stars" (Col), $5,000.

United Artists (UA) (3,000; 75-$1)—"Where Hot Wind Blows" (M-G). Modest $8,000 or near. Last week, "Song Without End" (Col), $7,000.

Cincy Climbing; 'Lace' Boffo $11,000, 'Butterfield' Big 16G, 'Hot Wind' 8G

Cincinnati, Nov. 15.

Potent arrivals and holiday padding will add up to a post-election fiesta for Cincy cinemas this week. Openers are paced by "Butterfield 8," looming big at flagship Albee. "Midnight Lace" bids for a socko Keith opening session. "Where Hot Wind Blows" shapes okay at the Palace. First-run Twin Drive-In and hilltop arties are having no pain. "Ben-Hur" looks for minor pickup on 35th lap at Capitol. "Song Without End" rates fairish in fourth week at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Butterfield 8" (M-G). Big $16,000. Holds. Last week, "Day They Robbed Bank of England" (M-G) and Jim Hetzer's "Japanese Spectacular" on stage, not so good $10,500 at $1.25-$1.50 scale.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (35th wk). Strong $14,000 with holiday heave over $13,500 in 34th wk.

Esquire Art (Shor) (500; $1.25)—"Sons and Lovers" (20th) (2d wk). Solid $1,800 after $2,200 preem.

Grand (RKO) (1,400; 90-$1.25)—"Dark at Top of Stairs" (WB) (m.o.) (2d wk). Bright $5,000. Last week, $7,000.

Guild (Vance) (300; $1.25) — "Hiroshima Mon Amour" (Zenith). Fine $2,500. Last week, "I'm All Right, Jack" (Col) (8th wk), $1,200.

Hyde Park (Shor) (500; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (4th wk). Hotsy $1,500. Last week, $1,800.

Keith's (Shor) (1,500; 90-$1.25)—"Midnight Lace" (U). Sock $11,000 or near. Last week, "Let No Man Write my Epitaph" (Col), $6,500.

Palace (RKO) (2,600; 90-$1.25)—"Where Hot Wind Blow" (M-G). Okay $8,000. Last week, "Key Witness" (M-G) and "Subterraneans" (M-G) split with "North By Northwest" (M-G) and "Ask Any Girl" (M-G) (reissues), $4,000.

Twin Drive In (Short) (1,200 cars each side; 90c)—West Side: "Psycho" (Par) and "Five Branded Women" (Par) (subsequents). Pleasing $5,000. Last week, "Aim at Stars" (Col) and "Sign of Zorro" (BV), $2,500. East side: "Lost City" (Indie) and "Between Time and Eternity" (Indie). So-so $3,000. Last week, "Freckles" (20th) and "Walk Tall" (20th), $3,500.

Valley (Wiethe) (1,200; $1-$1.50)—"Song Without End" (Col) (4th wk). Fair $5,500. Last week, $5,000.

Broadway Grosses

Estimated Total Gross

This Week $570,500
(Based on 27 theatres)

Last Year $398,500
(Based on 28 theatres)

'Lace' Smasheroo $12,000, Prov. Ace

Providence, Nov. 15.

Spirited jump in gross take is being enjoyed by "Midnight Lace" at Albee for best showing in city. Majestic's "Can-Can" is rated fair. State's "Where Hot Wind Blows" looms fairish. Strand is only fair with "Song Without End." Armistice Day holiday helped all around.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Midnight Lace" (U) and "Seven Ways From Sundown" (U). Very strong weekend and holiday play for wow $12,000.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (21st wk). Nice $7,500. Last week, same.

Majestic (SW) (2,200; $1.25-$1.75) — "Can-Can" (20th). Rated just fair at $11,000. Scale generally considered too high by patrons. Last week, "Sunrise at Campbello" (WB), $8,000.

State (Loew) (3,200; 65-90)—"Where Hot Wind Blows" (M-G) and "Walking Target" (UA). Fairish $9,000. Last week, "Fast and Sassy" (Col) and "Nights of Lucretia Borgia" (Col), $7,500.

Strand (National Realty) (2,200; 65-90)—"Song Without End" (Col). Fair $5,000. Last week, "Vertigo" (Par) and "Monster from Green Hell" (Col) (reissues), $4,500.

'INHERIT' STOUT 14G, ST. L.; 'WIND' SLOW 11G

St. Louis, Nov. 15.

Plenty of new fare here at first-runs this stanza but few of them are contributing much to the city's overall total. Ace newcomer appears to be "Inherit the Wind," sturdy on opener at Esquire. "Where Hot Wind Blows" is only mild at State while "Plunderers" shapes fair at Fox. Another modest newcomer is "Sword and Dragon," light at the St. Louis. "Battle of Sexes," however, looms fine on itialer at Shady Oak.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Sunrise at Campobello" (WB) (2d wk). Nice $12,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25) — "Marie-Octobre" (Indie). Okay $1,700. Last week, "Ikiru" (Indie), $1,500.

Esquire (Schuchart-Levin) (800; 90-$1.25) — "Inherit Wind" (UA). Sturdy $14,000 or near. Last week, "Song Without End" (Col) (4th wk), $9,000.

Fox (Arthur) (5,000; 60-90) — "Plunderers" (AA) and "Heroes Die Young" (Indie). Fair $12,000. Last week, "Surprise Package" (Col) and "Secret of Purple Reef" (20th), $15,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (M-G) (26th wk). Solid $12,000. Last week, $8,000.

State (Loew) (3,600; 60-90) — "Where Hot Wind Blows" (M-G) and "Enemy General" (Col). Mild $11,000 or less. Last week, "Magnificent Seven" (UA) (2d wk), $8,000.

Pageant (Arthur) (1,000; 60-90)—"Captain Table" (Rank). Good $4,000. Last week, "Sons and Lovers" (20th) (3d wk), $2,500.

St. Louis (Arthur) (3,800; 60-90) —"Sword and Dragon" (Indie) and "Orders to Kill" (Indie). Lean $9,000 or near. Last week, "Aim at Stars" (Col) and "Desert Attack" (Col), $9,000.

Shady Oak (Arthur) (760; 60-90) —"Battle of Sexes" (Cont). Fine $3,000 or over. Last week, "Carry on Nurse" (Gov) (24th wk), $900.

'Turn Over' Huge $15,000, Toronto; 'Stairs' OK 10G, 'Butterfield' Sock 20G, 2

Toronto, Nov. 15.

With exception of "Please Turn Over," which is smash at Hyland, biz is off this week for most of newcomers. "Sunrise at Campobello" is rated light and "Inherit Wind" mild. "Dark at Top of Stairs," however, shapes okay. Leading city is second stanza of "Butterfield 8" sock at Loew's. Third frame of "Midnight Lace" also is solid at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Inherit Wind" (UA). Mild $9,000. Last week, "Song Without End" (Col) (5th wk), $8,000.

Hollywood (FP) (1,080; $1-$1.25)—"Top of Stairs" (WB). Okay $10,000. Last week, "Strangers When We Meet" (Col) (3d wk), $6,000.

Hyland (Rank) (1,057; $1-$1.50)—"Please Turn Over" (Col). Wham $15,000. Last week, "From Terrace" (20th) (15th wk), $4,500.

Imperial (FP) (3,343; $1-$1.25)—"Sunrise at Campobello" (WB). Light $7,000. Last week, "Under Ten Flags" (Par) (2d wk), $9,000.

International (Taylor) (557; $1-$1.25)—"School for Scoundrels" (Cont) 13th wk). Fine $3,500. Last week, same.

Loew's (Loew) (2,745; $1-$1.50)—"Butterfield 8" (M-G) (2d wk). Still sock $20,000. Last week, $24,000.

Towne (Taylor) (693; $1-$1.50)—"Wild Strawberries" (Indie) (3d wk). Big $5,500. Last week, $6,000.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (M-G) (48th wk). Lusty $11,000. Last week, $10,000.

Uptown (Loew) (2,745; $1-$1.25)—"Midnight Lace" (U) (3d wk). Hefty $8,000. Last week, $10,000.

'Butterfield' Wow $35,000 Tops D.C.; 'Inherit' Rich 20G; 'Wall' Great 10G

Washington, Nov. 15.

Two hot initialers are setting a lively pace for mainstem houses this round. "Butterfield 8" shapes for wow at Palace while "Inherit the Wind" looks sock at the Keith's for opening sessions. On arty circuit, "Behind Great Wall" is rated boff at the 940-seat Apex, playing as a regular film version.

"Midnight Lace" looms big in second session at the Ontario. "Hiroshima, Mon Amour" heads for a smash total in second round at the Town. "School For Scoundrels" shapes nifty in seventh at the MacArthur.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Journey To Lost City" (A-I). Good $11,500. Last week, "Girl of Night" (WB), $12,000.

Apex (K-B) (940; 90-$1.10) — "Behind Great Wall" (Cont). Boff $10,000. Last week, "Day They Robbed Bank England" (M-G), $3,000.

Capitol (Loew) (3,426; $1-$1.49) —"Where Hot Wind Blows" (M-G). Sad $8,500. Last week, reissues.

Keith's (RKO) (1,850; $1-$1.49)—"Inherit Wind" (UA). Sock $20,000. Last week. "Magnificent Seven" (UA) (4th wk), $8,000.

MacArthur (K-B) (900; $1.10) — "School for Scoundrels" (Cont) (7th wk). Nifty $5,000. Last week, $4,000.

Ontario (K-B) (1,240; 90-$1.49)—"Midnight Lace" (U) (2d wk). Big $9,000 after $10,000 opener.

Palace (Loew) (2,390; 90-$1.25)—"Butterfield 8" (M-G). Wham $35,000. Last week, "Breath of Scandal" (Par), $9,000.

Playhouse (T-L) (458; $1-$1.80)—"Surprise Package" (Col) (3d wk). Slow $2,000. Last week, $3,500.

Plaza (T-L) (276; $1-$1.80) — "Fast Set" (Indie) (2d wk). Fat $6,000 after $7,700 opener.

Town (King) (800; $1-$1.49) — "Hiroshima, Mon Amour" (Zenith) (2d wk). Sock $12,000, same as last round.

Trans-Lux (T-L) (600; $1.25-$2) —"Song Without End" (Col) (8th wk). Oke $3,500. Last week, $4,800.

Uptown (SW) (1,300; $1.49-$2.75) —"Sunrise at Campobello" (WB) (6th wk). Fair $3,500. Last week, $4,000.

Warner (SW) (1,440; $1.49-$2.75) —"Ben-Hur" (M-G) (35th wk). Nice $10,000. Last week, $9,500.

DETROIT IN HIGH GEAR AGAIN

Post-Election Ups Chi; 'Sunrise' Hot $27,000, 'Breath' Lofty 13G, 'Sword' Boff 25G, 'Lace' Smooth $20,000, 3d

Chicago, Nov. 15.

Post-election pickup, abetted by crisp weather and new product, is giving downtown cinemas a much-needed lift this round. "Sunrise at Campobello" preem looms excellent $27,000 at State-Lake while Esquire's "Breath of Scandal" initialer figures to be fine $13,000.

"Sword and Dragon" actioner is headed for smash $25,000 in Woods teeoff. "10 Who Dared" expects a lively $11,000 at Loop in first.

Pace-setter still is "Butterfield 8," collecting hotsy second round coin the Chicago. "Inherit Wind" is ditto in Roosevelt first holdover session.

Third week of "Midnight Lace" still is big at the United Artists. "[illegible]ise Package" looms good, [illegible]so in third. "Hiroshima Mon Amour" looks great for same World frame. Third stanza of "Battle of Sexes" rated fancy at the Surf.

On hardticket, "Alamo" is perking some for a nice third session at the Palace while "Spartacus" claims a socko fifth frame at McVickers.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Please Turn Over" (Col) (m.o.). Okay $3,500. Last week, "Expresso Bongo" (Cont) (3d wk), $3,200.

Chicago (B&K) (3,900; 90-$1.80)—"Butterfield 8" (M-G) (2d wk). Great $54,000. Last week, $60,000.

Esquire (H&E Balaban) (1,350; ($1.25-$1.80)—"Breath of Scandal" (Par). Nice $13,000. Last week, [illegible]

(Continued on page 22)

'Butterfield' Paces New Philly Pix, Potent 33G; 'Spartacus' Boff 12G, 2

Philadelphia, Nov. 15.

Snappy weekend trade is helping first-run setup here this round. "Butterfield 8," opened rather quietly at Randolph but zoomed ahead to a w w take, to pace new pix. "North to Alaska" shapes sluggish at Stanley on opener. "10 Who Dared" is just okay at Viking while "I Aim at Stars" is rated fair at Stanton.

"Spartacus" is holding with socko total in second Goldman round. "Midnight Lace" still is big in third session at the Arcadia.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Midnight Lace" (U) (3d wk). Big $12,000. Last week, $13,000.

Boyd (SW) (1,562; $1.40-$2.75)—"Ben-Hur" (M-G) (50th wk). Smart $12,500. Last week, $12,000.

Fox (Milgram) (2,200; 99-$1.80)—"Magnificent Seven" (UA) (2d wk). Slick $12,000. Last week, $21,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (2d wk). Socko $12,000. Last week, ditto.

Randolph (Goldman) (2,500; 99-$1.80)—"Butterfield 8" (M-G). Wow $33,000. Last week, "Surprise Package" (Col) (2d wk), $6,000.

Stanley (SW) (2,500; 99)—"North to Alaska" (20th). Slow $13,000. Last week, "Sunrise at Campobello" (WB) (3d wk), $10,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Alamo" (UA) (3d wk). Quiet $9,500. Last week, $10,000.

Stanton (SW) (1,483; 99-$1.80)—"Aim at Stars" (Col). Fair $9,000. Last week, "Girl of Night" (WB) (2d wk), $8,000.

Studio (Goldberg) (483; 99-$1.80)—"Geisha Playmates" (Indie) and "Love and Jealousy" (Indie). Fast $6,000 or over. Last week, "Wild Rapture" (Indie) and "Young Love" (Indie), $4,000.

Viking (Sley) (1,000; 99-$1.80)—"10 Who Dared" (BV). Barely okay at $7,000. Last week, "Breath of Scandal" (Par), $6,500.

World (R&B-Pathe) (449; 99-$1.80)—"Khovanshchina" (Indie). Fair $2,500. Last week, "Studs Lonigan" (UA), $2,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net come.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Lace' Great 10G, K.C.; 'Sunrise' 6G

Kansas City, Nov. 15.

Bright newcomers this round include "Midnight Lace," great at the Brookside, "Sunrise at Campobello," mild at Paramount, and "Where Hot Wind Blows," dull at the Midland. National Theatres has the southside deluxe house, the Brookside, where "Lace" looks in for a run.

"Butterfield 8" is great in second week at the Roxy, following a sock opening round. "Song Without End" is okay in third week in the Plaza. Weather turned sharply cold opening days of week.

Estimates for This Week

Brookside (NT) (800; $1.25)—"Midnight Lace" (U). Swings house back to first-runs, and looks for extended run. Great $10,000. Last week, sub-runs.

Capri (Durwood) (1,260; $1.50-$2.50)—"Ben-Hur" (M-G) (41st wk). Holds steady around $7,500, for a record longrun here. Last week, same.

Fairway (NT) (700; $1)—"39 Steps" (20th) and "North by Northwest" (M-G) (reissue) (2d wk). Okay $1,500. Last week, $2,000.

Kimo (Dickinson) (504; 90-$1.25)—"School for Scoundrels" (Cont). Fair $1,000 in four days without week-end biz; holds. Last week, "Royal Ballet" (Lopert) (5 days), $1,500, at $2.50 top.

Midland (Loew) (3,300; 75-$1)—"Where Hot Wind Blows" (M-G) and "Stop, Look, Laugh" (Col). Dull $6,000, but holds. Last week, "Magnificent Seven" (UA) and "Squad Car" (20th) (2d wk), $5,500.

Paramount (UP) (1,900; $1-$1.25)—"Sunrise at Campobello" (WB) (8 days). Mild $6,000 or close. Last week, "Girl of Night" (WB) (2d wk), $6,200.

Plaza (NT) (1,900; $1.25)—"Song Without End" (Col) (3d wk). Okay $4,000. Last week, $6,000.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"I'm All Right, Jack" (Col) (3d wk). Good $1,200. Last week, $1,500.

Roxy (Durwood) (850; $1-$1.50)—"Butterfield 8" (M-G) (2d wk). Fancy $12,000. Last week, $17,000.

Uptown (NT) (2,043; 85-$1)—"Jungle Cat" (BV) (2d wk) big $6,000. Last week, in combo with Granada (1,217), $12,000.

'LACE' SOCKO $16,000, DENVER; 'INHERIT' 13G

Denver, Nov. 15.

Five new entries here this round and most of them are doing fine to smash trade. Topper is "Midnight Lace," rated great at Centre. "Inherit the Wind" looms sharp at Paramount while "Sunrise at Campobello" shapes fine at the Aladdin. "Desire in Dust" is only fair at the Denver and "Where Hot Wind Blows" is only slow at Orpheum.

Estimates for This Week

Aladdi (Fox) (900; $1.45)—"Sunrise at Campobello" (WB). Fine $6,500. Last week, "Miracle of Fatima" (WB) (2d wk), $4,000.

Centre (Fox) (1,270; $1-$1.45)—"Midnight Lace" (U). Smash $16,-

(Continued on page 22)

'LACE' WOW 20G, 'SPARTACUS' 25G

Detroit, Nov. 15.

Another strong week is in prospect here for the downtown key houses. "Midnight Lace" looks mighty at the Michigan to pace new entrants. "North to Alaska" shapes nice at Fox. "Magnificent Seven" is good at the Palms. "Where Hot Wind Blows" is only lukewarm at Broadway-Capitol.

"Spartacus" looms tremendous i second session at the Madison. "Butterfield 8" is rated great in second round at the Adams.

"Ben-Hur" in 39th session at United Artists and "Windjammer" in 34th week at Music Hall still are solid.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"North to Alaska" (20th) and "Squad Car" (20th). Fine $19,000 or over. Last week, "Desire in Dust" (20th) and "Secret Purple Reef" (20th), $10,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Midnight Lace" (U). Sensational $20,000. Last week, "Sunrise at Campobello" (WB), $10,000.

Palms (UD) (2,961; $1.25-$1.49)—"Magnificent Seven" (UA) and "Cage of Evil" (UA). Good $15,000. Last week, "No Man Epitaph" (Col) and "Stranglers Bombay" (Col) (2d wk), $13,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (2d wk). Wham $25,000. Last week, $27,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.49) — "Where Hot Wind Blows" (M-G) and "Girl in Lover's Lane" (M-G). Passable $14,000. Last week, "Phoenix City Story" (AA) and "Riot Cell Block 11" (AA), $5,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (2d wk). Great $18,000. Last week, $20,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (39th wk). Big $11,000. Last week, $11,500.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65) — "Windjammer" (NT) (34th wk). Fine $15,500. Last week, $13,200.

Trans-Lux Krim (Trans-Lux) (1,000; $1.24-$1.65) — "Jungle Cat" (BV) (2d wk). Oke $5,000. Last week, $6,500.

Mercury (UM) (1,465; $1-$1.49)—"Song Without End" (Col) (5th wk). Good $6,000. Last week, $7,000.

'Lace' Smash at $25,000 In Hub; 'Butterfield' Loud 30G, 'Wind' Hot $14,000

Boston, Nov. 15.

Film biz hit a faster stride here this week with good takes all around hypoed by nice weather, election end and new strong strong product. "Midnight Lace" is smash at the Memorial while "Butterfield 8" is socko at Orpheum. "Where Hot Wind Blows" is rated hot at Pilgrim. "The Plunderers" shapes slick at Paramount.

"Spartacus" shapes boffo at Astor in third round. "Please Turn Over" is good in second at Beacon Hill. "Inherit Wind" looms great in second week at Capri. "Sunrise at Campobello" is just okay in sixth at Gary.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3)—"Spartacus" (U) (3d wk). Solid $18,000 near. Last week, $16,500.

Beacon Hill (Sack) (678; $1.50)—"Please Turn Over" (Col) (2d wk). Fine $11,000. Last week, $13,000.

Boston (Cineram , Inc.) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (return). Opened today (Tues.) following preview last night, Monday. Last week, "This Is Cinerama" (Cinerama) (29th wk-8 days), solid $19,500.

Capri (Sack) (900; $1.50)—"Inherit Wind" (UA) (2d wk). Great $8,500. Last week, $11,000.

Exeter (Indie) (1,376; 90-$1.50)—"I'm All Right, Jack" (Col) (6th wk). Fifth week ended Friday

(Continued on page 22)

Holiday Helps N.Y.; 'Wong'-Stage Mighty $175,000, 'Epitaph' Big 33G, 'Alaska' Nice 41G, 'Night' Slick 29G

Veterans Day holiday, which was stronger than usual, is aiding the overall Broadway first-run showings this round. Launching of five new bills also is helping to brighten the picture. And a plus factor, of course, is the end of the Presidential campaign.

Pacing the field is "World of Suzie Wong" with new stageshow which is heading for a great $175,000 in first session at the Music Hall. Pic hit a new record for Veterans Day last Friday. "North To Alaska" is heading for nice $41,000 on initial stanza at the Paramount.

"Let No Man Write My Epitaph" looms smash $23,000 for opening week at the Forum and a fine $10,000 at the arty Trans-Lux 52d Street. "Girl in Night" is heading for stout $29,000 in first session at the Criterion. "Come Dance With Me" hit a passable $6,800 on opener at arty Baronet and nice $10,000 at the Broadway Embassy, temporarily on first-run with this pic.

Upped holiday scales for Veterans Day and the extra matinee that day is helping all hard-ticket pictures. "Spartacus" is climbing to a great $35,000 in sixth stanza at the DeMille. "The Alamo" hit smash $32,000 in third session at the Rivoli. "Ben-Hur" looks socko $34,500 in 51st week at the State. Setup also enabled "Sunrise at Campobello" to lend an okay $20,000 in 20th and final stanza at the Palace, where "Esther and King" opens on grind Friday (18).

"Never On Sunday" still amazes, holding at wow $26,000 in fourth week at the arty Plaza. "GI Blues" is heading for a big $23,000 in second round at the Victoria.

"Inherit the Wind" shapes solid $18,000 in fifth Astor week. "Hell To Eternity" looks fair $17,500 in fifth frame at the Capitol, where "Butterfield 8" is due to open today (Wed.).

Estimates for this Week

Astor (City Inv.) (1,094; 75-$2.50)—"Inherit Wind" (UA) (6th wk). Fifth week ended last night (Tues.) was nice $18,000 after $17,000 for fourth round.

Capitol (Loew) (4,820; $1-$2.50)—"Butterfield 8" (M-G). Opens today (Wed.). Last week, "Hell To Eternity" (AA) (5th wk). Mild $17,500 after $16,000 in fourth stanza.

Criterion (Moss) (1,671; 90-$2.40)—"Girl of Night" (WB). Initial session ending tomorrow (Thurs.) is heading for stout $29,000. Holds. In ahead, "Surprise Package" (Col) (4th wk), $16,500.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (6th wk). This round finishing today (Wed.) looks to hit great $35,000 after $32,000 for fifth week. Stays, of course, this being close to initial weeks take. Sixth week was helped by upped Armistice Day scale and extra performances.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Come Dance With Me" (Kings) (2d wk). First round ended Sunday (13) was nice $10,000. House went first-run with this pic.

Palace (RKO) (1,642; $1.25-$2.50)—"Sunrise at Campobello" (WB) (7th-final wk). This week taking in today (Wed.) for eight days look like okay $20,000. Sixth regular week was $18,500. "Esther and King" (20th) opens Friday. "Sunrise" is now on m.o. at Murray Hill and on grind.

Forum (Moss) (813; 90-$2)—"Let No Man Write My Epitaph" (Col). Initial stanza ending today (Wed.) looks to hit big $23,000. Holding. In ahead, "Aim At Stars" (Col) (3d wk-8 days), $7,000.

Paramount (AB-PT) (3,665; $1-$2) — "North to Alaska" (20th). First round finishing today (Wed.) is heading for fine $41,000. Will hold. In ahead, "September Storm" (20th) (2d wk-6 days), $17,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"World of Suzie Wong" (Par) and new stageshow. Initial session winding today (Wed.) is heading for great $175,000. Holds. In ahead, "Midnight Lace" (U) with stageshow (4th wk), $134,000, not quite up to hopes, but winding a very prosperous extended-run. "Suzie Wong" hit new Veteran's Day record at Hall on Friday (11).

Rivoli (UAT) (1,545. $1.50-$3.50)—"Alamo" (UA) (4th wk). Third stanza ended last night (Tues.) was great $32,000 or near after $32,500 for second week. Very good advance sale continues.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (51st wk). This frame winding today (Wed.) looks like smash $34,500 as pic nears end of first year here. The 50th week, $34,000. Continues indef.

Victoria (City Inv.) (1,003; 50-$2)—"GI Blues" (Par) (2d wk). This session ending tomorrow (Thurs.) is holding at big $23,000 after $31,000 for opener. Continues.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Come Dance With Me" (Kings) (2d wk). First stanza ended Sunday (13) hit fair $6,800. Day-dating with Embassy on Broadway.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (27th wk). The 26th round concluded Sunday (13) was big $6,300 after $6,100 for 25th week. "Big Deal on Madonna St." (UMPO) opens Nov. 22.

Beekman (R&B) (590; $1.20-$1.75)—"Virgin Spring" (Janus). Opened Monday (14). In ahead, "Confess Dr. Corda" (Indie) (3d wk), slow $3,300, same as second week.

55th St. Playhouse (Moss) (253; $1.25-$1.80) — "Heaven on Earth" (Miske) (5th-final wk). Fifth week concluded Sunday (13) was good $4,100 after $3,700 for fourth round.

Fifth Ave Cinema (R&B) (250; $1.25-$1.80)—"World of Apu" (Harrison) (7th wk). Sixth session concluded Monday (14) held at good $4,500, same as fifth week.

Normandie (T-L) (592; $1.25-$1.80)—"Royal Ballet" (Lope) (6th wk). Held with okay $3,400 in this week ended Monday (14) after $3,600 in fifth. Stays three more day to open "Gigi" (M-G) (reissue) Friday (18).

Little Carnegie (L. Carnegie) 520; $1.25-$2)—"Carry On Nurse" (Gov) (10th wk). This stanza ending tomorrow (Thurs.) looks like lofty $7,200 after $6,000 in ninth. Continues.

Guild (Guild) (450; $1-$1.75)—"I'm All Right, Jack" (Col) (30th wk). The 29th week ended Sunday (13) was big $7,000, same as 28th stanza. Stays.

Murray Hill (R&B) (565; 95-$1.80)—"Sunrise at Campobello" (WB). Opened yesterday (Tues.). Last week, "Surprise Package" (Col) (4th wk-5th wk-4 days), slim $2,500 after $4,000 in fourth round.

Paris (Pathe Cinema) (568; 90-$1.80)—"Picnic on Grass" (Kings) (6th wk). Fifth round finished Monday (14) was rugged $7,200 after $7,000 for fourth.

Plaza (Lopert) (525; $1.50-$2)—"Never on Sunday" (Lopert) (5th wk). Fourth session concluded Monday (14) was mighty $26,000, same as third week.

Trans-Lux 85th Street (T-L) (550; $1.25-$2)—"Inherit Wind" (UA) (6th wk). Fifth round finished last night (Tues.) was perked to big $7,000 after $6,500 for fourth.

68th St. Playhouse (Leo Brecher) (370; $1.25-$2)—"Love Game" (Indie) (2d wk). Initial frame ended Monday (14) was trim $6,200.

Sutton (R&B) (561; 95-$1.80)—"Entertainer" (Cont) (7th wk). Sixth round finished Sunday (13) was smash $8,000 same as fifth week.

Trans-Lux 52d St. (T-L) ($1-$1.50)—"No Man Epitaph" (Col). Initial stanza ending today (Wed) looks like nice $10,000, day-dating with Forum. Holding.

World (Perfecto) (390; 90-$1.80)—"Nature's Paradise" (Indie) (16th wk). This session finishing tomorrow (Thurs.) is heading for big $6,000 after $6,200 in 15th week.

WHEN YOU GET ELVIS

FOR XMAS you get all the dramatic fireworks of "Broken Arrow", "Pinky", "The Defiant Ones", "Sayonara", "Love Is A Many—Splendored Thing"... and

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20TH CENTURY-FOX *presents* for the Holiday Season

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FLAMING STAR

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Hitch Your Theatre To Our "STAR"!

Common Mart Countries Still Probe Pix Setup; U.S. Helped Ultimately

Paris, Nov. 15.

A series of meetings are going on among the Common Mart countries looking into the film situation. Plans are being worked on to make production, interchange of films and personnel easier as well creating overall quotas for their own and foreign pix. This makes the CM loom as one complete mart a. d a powerful one. Yanks queried here feel this will not endanger U. S. outlets and may help if a realistic common market spells better cinema grosses.

U. S. observers also feel that bigger scale productions coming from CM linking will make for healthy competition since bigger pix may be made. This would tend to bolster cinema trade but not monopolize it since these countries need films for their theatres.

The one mart which would take in France, Italy, West Germany and Benelux, once all difficulties are worked out, shows an impressive setup. It has 171,000,000 people, 25,485 film theatres 1 980.-660,000 patrons annually, a gross of $660 000.000 and produces about 342 films a year. This com ares favorably with the U. S. film industry.

Italy has about 39% of the total CM attendance followed by West Germany with 34.5%, France has 18.5% and Benelux 8%. As far as grosses go Germany, because of prices, is ahead with 36%, followed by Italy's 31%, France's 24% and 9% for Benelux.

Further statistics denote that Germany and Italy get 85% of their take at home while France only has 69% pointing up that France films mean more in export values within the GM which may be due to French-speaking elements in Belgium. France, Italo and German films get about 49% of the CM mart, with the U. S. up to about 34% with the remainder split between other filmmaking countries. All this underlines the importance of this CM mart and further clarification is being watched by Yank film people.

SPIEGEL TO LAUNCH 'LAWRENCE' NEXT JAN.

Paris, Nov. 8.

Sam Spiegel has revealed that "Lawrence of Arabia" (Col) will begin exteriors in the Near East and North Africa on next Jan. 2, and will be made in color. David Lean directs, with Michael Wilson scripting. Spiegel said that he was actually having talks with such stars as Cary Grant, Kirk Douglas and Jack Hawkins for top roles, and possibly using a rising new British actor, Albert Finney, to play Lawrence.

Wilson is doing the screenplay, based on Lawrence's own "Seven Pillars of Wisdom," plus four books by Robert Graves on Lawrence and Lowell Thomas's "With Lawrence in Arabia." Spiegel went to London to confer with Lean and Wilson, now winding the script.

Mario del Monaco Set For 5 German Films

Berlin, Nov. 8.

Italian tenor, Mario del Monaco, 39, rated as the world's highest paid opera tenor, came here to start his German concert tour. Gloria-Film took the opportu ity to present the singer to the press here and to bally its soon-due release, "Schlussakkord," which stars Monaco. "Schlussakkord" (The Final Chord) is a joint production of Tele Film (Munich), Les Films Modernes (Paris), Cosmos Film (Rome) and Film Contact Company (Vaduz). Pic is in color.

Monaco said he is signed to appear in at least one film per year over a five-year period under his deal with Film Contact Company.

Next Monaco film might be in in conjunction with Artur Brauner's CCC Berlin). Latter has still "That's My Man" on its property list. Story could not be filmed because of the sudden death of Mario Lanza who was to star in it. Another project is "The Great Mario," a film which bears some resemblance with the life story of La

Cathay Opens No. 60

Singapore, Nov. 15.

The Cathay Organization h opened its new Cathay Cinema in Klang, Malaya, bringing to 34 the number of new theatres it has opened since 1955 and to 60 the total number of theatres it now operates throughout Singapore, Malaya, Sarawak, Borneo and Thailand.

Opening of the newest theatre, a 942-seat house, was attended by the Sultan of Selangor and top exec. of th Cathay organization. In addition to its theatre interests, Cathay also controls the Cathay-Keris studios here, which are now turning out 12 features a year.

French Govt. May Help Pix, Legit

Paris, Nov. 8.

Andre Malraux, Minister of Culture, has gone on record as saying the government is discussing film and legit troubles, and looking into possible detaxation steps to help motion picture and theatre people. But it is only in the talking stage.

Malraux says there is no dramatic crisis in the theatre but only the overall weak business, and that the government is studying this. He explained the government may set up a system of credits to ease producers and house owners. He also points out that theatres are more numerous in Paris than in London and N. Y. Also that a lessening of tax burdens could be in the offing.

He is content with the showings by the state subsidized theatres. Regarding fiims, he states that production is still growing but that he is aware of the still declining filmgoing and especially the exhib problems since the cutting off of Film Aid to them. He has intimated that help may soon be forthcoming to exhibs to help them with their problems.

Meanwhile, Information Minister Louis Terrenoire has said that a pre-censor film script board will go into effect early next year. Members of government bodies, the industry as well as teaching and family groups are now being appointed.

All scripts will have to be turned in to this group and they will inform producers as to whether their pix will be liable to censorship or be forbidden to youngsters. It will be strictly a help and warning to producers who can then go ahead and take their chances or else change things to get a clean visa.

Japanese Importers Of Foreign Films to Get 70% Coin Unfreezing

Tokyo, Nov. 8.

Japanese importers of foreign films are expected to be authorized the remittance of 70% of their accumulated yen earnings by the Finance Ministry in an arrangement similar to that recently allowed MPEA members. Accumulated yen of these Japanese traders was equivalent to about $557.575 at the end of September. Something like one third of that figure was earned by French pix.

In recent weeks, the Foreign Bureau of the Finance Ministry authorized MPEA companies to remit $2.300.000, or 70% of thei accumulated yen earnings.

The same kind of arrangement is also anticipated for Cinerama, which has about $278.780 in accumulated yen, and for the American non-MPEA importer-distributors, who have about $83,635 in accumulated yen.

The Japanese traders were formerly allowed a 40% remittance rate, but this was asked to be hiked to the 70% figure of the U.S. majors. Most of their imports are outright purchase deals. In line with the improvement in Japan's economy,

Olympic Champs Found To Lack Entertainment Value in U.S. Tryouts

Frankfurt, Nov. 8.

Last summer's Olympic giants seem to have just about as much entertainment value today as the hula hoop. And sports enthusiasts, sports promoters, managers and the heroes themselves are worrying about the dull thud that's echoing as the Olympic stars are trying to invade the entertainment industry in the U.S. and abroad.

European papers are full of the sad, sad story of "what happened or didn't happen to poor Carl Kaufmann in the United States."

Kaufmann, who came in second t Am an Otis Davis in the 400-meter record ', sent to the State, with hi "entertainment manager" Rudolf Kinzel, to capitalize on his Olympic glory and to win himself a name in the entertainment industry as a singer.

The 24-year-old Karlsruhe, Germany, lad made no impact on the entertainment moguls. Kinzel reported on his return here. While Kinzel had "interesting talks" with officials from the Walt Disney, Ed Sullivan and Perry Como shows, Kaufmann didn't get a single bigtime television or film commitment. Kinzel returned to Germa alone, reporting that he got Kaufmann one engagement, to sing at the German Club in New York City, but that Kaufmann decided he didn't like the room.

Meantime, back Germany, other Olympic subjects are having their troubles, too. "The world's fastest man," Germa racer Armin Hary, short, after his return from the Oly ics also tried crash show biz. He signed tract to make a pic with Germany's Gloria ilms. Now the whole business seems to e heading for the German courts, with Gloria claiming breach of contract because Hary allegedly showed up late for his first film commitment, but demanded his money.

Gloria offered Hary the top $25.-000 for his first starring role, and had also planned to give him $1.875 for a small part in a Paul Marti film. But all these plans are finished now with Gloria planning to release him from his contract.

And meanwhile on another front, the Globus color full-length film over the wi Olympics fro Squaw Valley, "Mankind, Hope, Medals," opened to very slow business in some key cities in West Germany. And an Italian-produced documentary about th Olympics Rome isn't even being bought in Germany. Reason cited here is that the Italian production costs were so high that it isn't worth the money involved for a distributor to bring it into Germany.

2 Film Versions Of 'Musketeers'

Paris, Nov. 8.

There were recently two British films on Oscar Wilde and now two French producers have announced new versions of the much-filmed Alexandre Dumas swashbuckler, "The Three Musketeers." Jean Becker, the son of late director Jacques Becker, is to do it for producer Emile Natan while Bernard Borderie will make one for producer Raymond Borderie, his father.

Both are slated to start next year. Becker will do it in the usual adventurous tempo, with three of the top young French stars Alain Delon, Jean-Paul Belmondo and Jean-Claude Brial. Borderie will use numerous unknowns surrounded by some star. The latter claims that a picture version completely faithful to the original spi it of the book has yet to be done, and hat he will do it along thes lines.

"Musketeers" was made as a silent film and then as a talki pic in Hollywood by French director Henri Diamant-Berger, with Douglas Fairbanks. Then it served as a comedy vehicle for the Ritz Brothers. It was made here again five years ago with Bourvil and Georges Marshal, and also was done before the last World War.

Another Dumas book, "The Count of Monte Cristo," filmed often in the U.S., France and other countries, also may have two versions produced this season.

Prince Philip at KRS Get-Together

Top British Naval Brass, Johnston, Skouras, Jack Warner Attend Pinewood Studio Dinner

London, Nov. 15.

Prince Philip, in his new capacity patron of the Royal Naval Film Corp., led a contingent of top naval brass, including the First Sea Lord and Earl Mountbatten, when it was entertained by the Anglo-American motion picture industry at Pinewood Studios last Monday (7). The occasion, formally hosted by the Kinematograph Renters Society, was the annual conclave in which the industry and the navy alternate as hosts.

That the event is highly placed on the industry's social calendar was demonstrated by the fact that Eric Johnston, Jack L. Warner and Spyros P. Skouras all made the special journey to London to be present, though only the Motion Picture Assn. prez was among the speakers.

More than 150 guests arriving at Pinewood for the dinner were routed through the exterior lot where night filming was in progress on 20th-Fox' "Cleopatra." The reception area for the pre-dinner get-together and cocktails was the House of Commons set used in the upcoming "No Love for Johnnie," while the stage on which di ner was served was one of the lavish interior sets being used on "Cleopatra." That prompted Lord Carrington, the First Sea Lord, to comment that it was presumably Skouras' idea of the Hous of Lords.

Th speeches—th re were three toasts and an equal number of responses—mainly lacked quotable content, but were largely of a backslapping quality, with th navy thanking the industry for supplying motion pictures to ships at sea, and the industry speakers saying it was a pleasure, etc. It was left to Eric Johnston to point out that there were 200 ships in the Royal Nav showing films, and that United Kingdom pictures were being made available to the Polaris. In a lighter vein, he commented on the cultural exchange between Britain and the U.S.—i.e., Diana Dors for Marylin Monroe, Tommy Steele for Elvis Presley and "Expresso Bongo" for "10 Commandments."

The Duke of Edinburgh, replying to the toast proposed by KRS prexy Montague C. Morton (the UA topper), began by expressing the thanks of the navy and all the men at sea, and then heartened his audience by expressing the firm conviction that people today enjoy "the flicks" and that motion pictures would survive the little boxes that were found in many homes.

Though primarily a straight industry affair in which the trade's wn guest list is selected on a top exec level, a number of visiting roducers and directors, together with a few stars, were among the invitees. Gary Cooper, currently filming "The Naked Edge," was the sole Hollywood star. British thesping talent was repped by Richard Attenborough, Kenneth More, Max Bygraves, John Mills, Richard Todd, and Stanley Baker.

Stephen Boyd, one of th "Cleopatra" stars, was also on the guest list, but prevented by filming from being present. Sam Spiegel, en route to Jordan for "Lawrence of Arabia," Walter Seltzer who, with George Glass is producing "Naked Edge"; Rouben Mamoulian, directing "Cleopatra," and William Wyler wer among the invited visi

In line with tradition, it was fofmal white tie, tails and decorations occasion.

Rome's 'Vaudeville'

Rome, Nov. 15.

"Hal Holbrook Tonight," the 35-year old American actor's representation-recital of the 70-year old Mark Twain as a yesteryear platform personality, currently touring Europe. Show is presented i English.

Among Holbrook's dates ar one here in Rome as opening event (Nov. 8) in the subscription series of the semi-public "Theatre Club."

Same auspices will hav evening with Juliette Grec , Darryl F. Zanuck's film protege, and Gerard Sety, latter styled as "The Danny Kaye of France."

Same "Club" has the British Rambert Ballet, Cuban and Japanese shows lined up.

De Mille Biblical B.O. Wow in Spain

Madrid, Nov. 15.

Paramount's "Ten Commandments" broke all records for box-office attendance in Spain with total of 35 weeks showcast exhibition in Madrid, and an even longer run of 44 weeks in Barcelona. Over a million spectators paid normal prices to see the late Cecil B. De Mille's spectacle in these two major cities, and almost another million first-run customers attended in the next five principal Spanish cities, Bilbao, Zaragoza, Valencia, Sevilla and Malaga.

In 10 months of exploitation "Ten Commandments" drew grand total of 4,800,000 spectators, or one-sixth of Spain's census population. In Barcelona, where the Paramount entry outdrew the previous top grosser "Gone With the Wind," Biblical film was pulled after 44 weeks in deference to obligatory screening of Spanish film fare.

Germany's Most Unique Film Cast of the Year In 'Escape,' 95% Amateurs

Berlin, Nov. 8.

Unique setup prevails in Woelf, a small village in West Germany, near the West-East German border, where Will Tremper is now shooting "Escape to Berlin"—more or less everybody who's associated with the film is appearing i it. In fact no professional bit players are needed, making it around 95% amateur thespian talent.

Peter Schuenemann, the press manager, is showing up as an East German soldier; Erich Hanschick, the man who takes care of the lighting, portrays a Commie functionary; Hermann Molkenbuhr, the still photographer, is also seen as a Commie. Sanford A. Roth, U.S. photographer who got a special assignment with "Escape," is in a street scene. The script girl, Celia M. Zentner, "enacts" a dead body.

In addition, numerous friends of Tremper show up in his production, including Mike Dewey, former AFN disk jockey, as a Commie; Otto Hagelstein, former reporter of Commie radio in East Berlin (he fled to West Germany), is an East German soldier; Graf Einsiedel, Continental advertising director of Newsweek and racing ar driver, is a Commie functionary; Harry Hilt, tv man of Paris, enacts a playboy; H. Thim, a Hamburg draughtsman, is an East German motorcycle cop, just to name a few.

The village Woelf, incidentally, has been picked out of 200 villages of that area. It looks shabby and could easily be identified with an East German village, needed for "Escape." Incidentally, arly all associated with "Escape" are afraid to go back to Berlin via the highway but take a plane instead. Reason, of course, lies with the film. Latter contains strong anti-Communist ingredients and "the other side" doesn't care for efforts like this.

'Ben-Hur' London Gross $1,250,000 in 48 Weeks

London, Nov. 15.

Since its opening on a hard-ticket date at the Empire, Leicester Square, nearly a year ag "Ben-Hur" (M-G) has played to capacity at every evening performance. Now in its 48th week, it has grossed about $1,250.000 and has been seen by more than 810.000 people. Bookings are now being made for the Christmas holiday season and there are already several SRO performances.

Within the last two months, the Metro opus has opened in Dublin, Glasgow and Birmingha and begins a Manchester engagement at the end of the month.

MILAN'S FILM-TV CROSSROADS

Organizers of Pix Fests Had Better Play Ball or Else Sez Int'l Chief

London, Nov. 15.

Organizers of international film fests in 1961 had better stick to the book, be on their toes, and play ball—or else. The stipulation by the International Federation of Film Producers that its regulations covering fests must be strictly followed is going to be enforced to the hilt, according to the group's current president, Arthur Watkins.

Watkins came up with the stern emphasis recently, declaring: "We will only approve a festival if its regulations meet with those we have ourselves centrally laid down, and we shall have no hesitation whatever in withdrawing our approval at any stage up to the opening of that fest if we are not satisfied that the regulations are being carried out.

"And if we are not satisfied that, during its course, the regulations are being followed, we shall have no hesitation in withdrawing our approval for the following year. On this we are quite determined. We shall be very, very strict indeed."

The federation must perforce be a shade more lenient than this indicates towards the 1961 shindigs, inasmuch as it is realized that plans have already been put in hand and it would be difficult to change. The international producer group recommends a 12-day limit to a fest. But if a festival setup has already skedded 14 days, that's okay. All the same, the venue had better not schedule more than 12 days in 1962, or out comes the hatchet.

Though the IFPA doesn't feel it could impose an overall limit to the number of festivals held annually, it intends to specify eventually the four that will be allowed to insist that pix entered shall not have been screened at any other similar contest. Aware that it's in n invidious position and open to charges of "dictatorship," the federation would prefer to see fest organizers forming some kind of get-together group to decide priorities, limitation, etc., among themselves but can't really see this happening.

Prestige & Pesetas

San Sebastian, Nov. 15.

San Sebastian's annual International Film Festival will attempt to live with its budget next year with a marked diminution of festival guests, invitations to the press and money-spending activities.

This is the perspective raised by a former key member of the Basque festival organization whose resignation came simultaneously with that of Antonio Zulueta, festival director for the past four years, who was forced to step down last month.

"Zulueta's principal shortcomings," according to the Basque informant, "was his persistent effort to give the festival brilliance and prestige without an adequate budget." As a result, festival debts have mounted during the past years to create a somber financial situation for which Zulueta was made the scapegoat.

Stringent economy measures planned are expected to bring the San Sebastian festival into its proper focus as a Spanish film industry gathering with limited attendance from other motion picture capitals.

Major Change In Mex Film Prod.

Mexico City, Nov. 8.

A major change in Mexican production policy has been virtually approved by the Mexican Assn. of Film Producers and the three official distributorships. Raul de Anda, presiding over commission of producers and distributor executives, announced that a program called "bases for the stimulation of Mexican production" has been worked out.

Plan calls for production of between 12 to 14 big pictures a year, with production budgets in excess of $240,000 per picture.

Program is now being discussed by the joint counsel board of Peliculas Mexicanas, Peliculas Nacionales and Cimex. de Anda revealed.

Producers turning out the top quality product will get "special considerations" not only from distributorships, which promise to push th selling program, but also in financing by the Film Bank.

Down Under
D. G. Dubbelt
TV's Coming, But Meanwhile B.O. Okay In New Zealand
another Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

Arg. Filmites Protest 'A' Rating Turn Down Handed Native 'Mesa 10'

Buenos Aires, Nov. 8.

The case of Simon Feldman's (Silueta) first feature film, "Los de la Mesa 10" which was refused an "A" certificate (for compulsory first-run exhibition) by the new Screen Institute Board, continues arousing protests from many quarters connected with the screen industry except exhibitors. Assn. of Screen Critics sent the institute a memorandum asking that a resolution establish, in accordance with Clause 7 of Film Law 62/57, that the institute board's task is merely to classify native product for standard purposes, and not to set up as official reviewers. The task of reviewing, according to the crix, should be left exclusively to them and to the competent jury which decides annual awards.

The Film Exhibitors Federation issued a note rejecting the Argentine Producers Assn. implication that the board's classification had no legal validity, because of insufficient quorum when the institute board did its reviewing. The Film Directors Assn. stated that the picture is within the requirements of Film Law's Article 7, and should belong in the "A" Classification.

The Screen Union met on the subject before demanding an audience to complain to Education Minister McKay against the "insensibility" in understanding the industry's position, shown by the institute board. It also drew attention to the fact that though the board had asked the country's press to publish the Film Exhibitor Federation's memorandum containing nfavorable statistics on attendance in theatres where this film was released, it did not take the same trouble over the Screen Union's note.

Despite all these protests, the Classifying Committee reviewed the picture once more in the presence of eight members, four representing the Institute Board, but the president refraining from voting, two producer reps and two exhib reps. By a 5-to-3 vote, it was resolved to uphold the "B" classification. This was communicated curtly to the producer, with a rider that this closed the matter.

Mrs. E. R. Ruenes has taken over the operation at Port Isabel, Tex., of the Roxy Theatre.

COMMON MARKET FOR THE WORLD

By ROBERT F. HAWKINS

Milan, Nov. 15.

The foundation of what is ambitiously but confidently envisioned as *the* film industry world trade mart of the future is currently rising in this industrious north Italian metropolis, as proved by a visit to the Milan MIFED (International Film, Documentary & TV-Film Trade Market), currently winding the second of its twice-yearly get-togethers. Built on the grounds of the renowned Milan Trade Fair, the MIFED is a unique, completely independent, non-profit organization whose principal intent is to stimulate sales-purchase operations of films from all countries, at the same time offering an ideal physical plant and atmosphere in which to conduct these operations. The only such outfit currently functioning on an international scale, organizers expect it to fit the rising world trend towards centralized motion picture industry operations in all sectors.

The second MIFED (the first was held this April) topped the previous installment in attendance and sales volume, with 243 pic purchasers and sellers from 32 countries participating versus the 170 attending last April. This time 336 pix were screened, 182 of them features and 154 long and short documentaries. Total projection hours also topped the April MIFED, with 278 racked up by the just-ended installment. To wind the statistics on the 10-day fall event important sideline features included a meeting of British and Italian pic toppers and one of Spanish and Italian officials to define coproduction terms; the annual Italian exhibs (AGIS) convention; and the general assembly of the UIEC (International Exhibitors Federation). Average stay of clients: five days (out of 10). Some left after only two days, having sold all their product.

Reactions from attending industryites range from enthusiastic to favorably hopeful, with only a few isolated dissenters. The reservations expressed mainly concerned the lack of attendance by "foreign" buyers, especially with regard to almost-nil presence of Yanks and Canadians, as well as most Asian areas. Organizers admit this major flaw, and are particularly anxious to get Yank support for well-rounded representation but ar confident that things will change in time. (Japanese reps, after a recent "accidental" visit to the Milan setup during an Olympics junket, have now promised to attend and spread the word around their area).

Main interest to date comes, expectedly, from Europe, both East and West. Major activity is from nearby Swiss pic people, together with Germans, French, Spanish and British, as well as such curtain countries as Russia, Poland, Hungary, Czechoslovakia, Yugoslavia. Other busy visitors were from Belgium, South America (Venezuela, Argentina, Chile, Peru). Italy is naturally well represented.

Ideal Facilities

All visitors queried were enthusiastically unanimous in praising the MIFED organization and its physical plant, both felt unique in the world. Without exception, attending industry reps called it an ideal setup in which to conduct picture business once the problem of complete world attendance was licked. Many stressed the advantages of dealing in a fully equipped centralized place and business-only atmoshpere, as against the confusing, noisy, tense, distracting and usually inadequately equipped framework of a film festival, where most had been forced to conduct business to date.

Most looked forward to the third MIFED, which will be held in Milan April 12-27, 1961, as the first true test of the setup's effectiveness. Advance reservations are reportedly heavy, with organization happily pointing to a large number of new customers signing up, as well as the return of past attendees. Asked about the impor-

(Continued on page 16)

Growing Belief in British Picture Biz That Sunday Entertainment Act Due for Change; Real Exhib Saving

London, Nov. 15.

There is growing confidence in the British film industry that the government soon will be obliged to introduce legislation to amend the Sunday Entertainment Act 1930 under which picture theatres which open on the seventh day are obliged to make a contribution to charity on a scale determined by the local licensing authority.

For many years, and particularly in the last decade, the exhibiting side of the industry has been campaigning vigorously for the repeal of this condition which has been described publicly as a blackmail tax. Only last week Lord Morrison, a former Home Secretary, described the regulations as "another fascinating element of British humbug." No such toll is levied on any form of Sunday entertainment, and that is one of the main planks in the industry's argument.

In the last few weeks there have been a number of significant developments which have encouraged exhibitors. Firstly, the Birmingham licensing authorities decided to slash the exhibitors' annual tax by about 95%. The amount they are now required to pay is purely a nominal sum to observe the letter of the law.

In London, too, the tax has been substantially reduced, and the London County Council last week, for the third year running, cut the annual levy by $28,000.

Though there was no promise of legislation in the Queen's speech when she opened Parliament a fortnight ago, the industry believes that the Home Office is planning to introduce an amending bill within the next year or-so.

Imports' Wider Sell

Tokyo, Nov. 15.

Recent revisions in foreign film circuits in Japan has resulted in an increasing number of imports being released in the Kansai (Osaka-Kobe-Kyoto) and other smaller situations before Tokyo dates.

Reasons are reduced number of foreign film outlets in Tokyo, a virtual Toho monopoly of same and generally shorter roadshowings in Kansai while Tokyo hits play lengthy engagements.

3d Mex Film Fest, Set To Open Nov. 20, Finds Prelim Work Lagging

Mexico City, Nov. 8.

The Nov. 20 inaugural date for the Third World Review of Film Festivals, scheduled for twin celebration in this capital city and Acapulco, is nearly here, and plenty of advance work has yet to be done.

With the deadline approaching, the San Diego Fortress in Acapulco has not been reconditioned to mount the open air theatre for the event. Organizers still have a mass of inaugural detail work to clear. And the port resort is currently in midst of a political situation involving differencss of opinion on the part of Acapulco's mayor and state of Guerrero's governor.

Festival Organizing Committee has appealed to the Department of State to resolve situation. Otherwise, the film fest could be marred by factional demonstrations now goinng on. Miguel Aleman, Jr., who for three years has been the mainstay of the festival, publicly stated that he went out after this "definitely," whether results of the event turn out "good or bad." In any case, it is time that a permanent official group be appointed to run festival affairs, he explains.

Jorge Ferretis of the Film Bureau has raised a storm of protest in local film circles by announcing no Mexican film can take part in fest because of the excess of foreign festival winners scheduled. A total of 20 festival prize winners will be screened, with Hollywood contributing three: "The Apartment," "The Fugitive Kind" and "Inherit the Wind," all United Artists' pix.

Mexico's "Shadow of a Leader" cannot represent the Republic, apart from the lack of openings, because it won no festival award. And as for "Simitrio," the producer of this pic declined the honor with thanks. General feeling of Mexican producers to event is that of obvious indifference.

Robert J. Corkery, Motion Picture Export Assn., veepee in charge of Latin American affairs, announced that Hollywood will send a strong delegation, headed by Eric Johnston. He said that the MPEA feels the event is important, and should have a place alongside the major European film fests.

Acapulco hotel owners, who still have not been paid for last year's subsidizing of accommodations, food and drink for foreign delegations, are buckling down to business, putting up signs and announcements about the Review, organizing banquets for visiting film personages and writing off cash outlays as "publicity expenses."

S. Ramires and his brother, Alejo, have taken over the operation of the San Pedro Drive-In Theatre at Robstown, Tex.

Lisbon's Cinema Year Starts Big

Lisbon, Nov. 8.

The principal cinemas of Lisbon have started out solidly this season, being helped by the fact that the few legit plays have been rather weak. Twin S. Luis and Alvalade have the Jean Gabin starrer, "Le Baron de l'Ecluse," in the third week.

Filmes Castelo Lopes is presenting "White Shadows" starring Yoko Tani and Anthony Quinn for a fourth round at the Monumental cinema. The Monumental has "Ben-Hur" (M-G) set for a higher-price run for this year. The house is sold out in advance for the first week.

The S. Jorge cinema is doing SRO trade with "Some Like It Hot" (UA). The Imperio has the newest Portuguese film, "Meeting Life," directed by Artur Duarte. Duarte has left for Rio de Janeiro where he may direct a film with Brazilian artists.

The Eden has "A Summer Place" (UA) in for the third week. The Tivoli has "From the Terrace" (20th), in second week, and is announcing "Pillow Talk" (U), distributed in Portugal by Talma films.

Sydney Correspondent
Eric Gorrick
reports on the Anzacs' yen for bowling, hesco
Film Biz 'Yank'-ed Again
* * *
another Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

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First German Drive-In Deemed Success After Initial 7 Months

Frankfurt, Nov. 8.

Now that Germany's first ozoner, the Drive-in Kino Gravenbruch, in a suburb of city, has celebrated its seventh month of existence, a look at the statistics of the expensive al fresco house indicates it is a success. This comes as a surprise to many who said that West Germany's rainy summers and snowy winters, plus strict age limit laws on films which keep many children out of cinemas, the drive-in could not succeed.

The Drive-in Kino has handed the West German government about $35,000 in entertainment taxes in the period from April through last August. And in the fifth month after the opening, it charted its 250,000th visitor.

The ozoner is specializing in second-runs on its giant screen. And business is so good, in spite of an exceptionally rainy summer, that Herman Passage, chief of the corporation operating the house, has announced plans for expansion in several directions. The next drive-in will be built shortly in Paris. Other outdoor houses will be constructed in the Rhur area and near Munich. The houses, like the original here, will be open year-around.

The German Self-Censorship Board sets up age limits for films, and the original decriers of the Drive-in project had said that this would kill the German project since the whole family could not attend.

Despite these age drawbacks on films, the drive-in has been doing extremely good business. Once the novelty of the first couple of months wore off, the house has subsisted mainly on regular customers instead of the one-timers who came to see how the whole thing ran. Most patrons are auto owners from Frankfurt and Offenbach. About 3% of the ticket-buyers are Americans, members of the Air Force or Army stationed near Frankfurt or American civilians working in Germany.

Now follows the shocker—no necking! The promoters had been warned about the "passion pits" in America, and report that there's very little love-making going on in the autos, with most of the trade consisting of married couples and older folks, with few of the young rowdies in the audience.

French Govt. Promises Tax Relief for Exhibs; Outlines Censor Law

Paris, Nov. 8.

Andre Malraux, Minister of Culture, and Louis Terrenoire, Minister of Information, invoked film problems and possible alleviations in a recent National Assembly meeting. Malraux talked of easing heavy tax burdens and Terrenoire spoke about the new censorship setups.

Malraux pointed out that production was upped and claimed that the only real problem was in exploiting product because of falling filmgoing, heavy taxes and lack of aid to exhibs. He said that detaxation was under consideration and should be forthcoming soon to ease film fiscal problems. But a deputy from the floor pointed out that this had been promised last June, and that nothing had been done yet.

Malraux added that detaxation came under the heading of the Finance Ministry and that overall financial reforms were expected soon. However, film supporters retorted that would put pix last since they are still more or less considered a luxury. Malraux did not answer this. The national film administrative arm, the Centre Du Cinema, also would be revamped to act in conjunction with, and under, a special pic office working directly with Malraux.

Terrenoire said that new censorship laws for pix would be in effect by early next year. This would mean a new censor board with members from the government, industry, pedagogic and family organiaztions. He added there was one change in that the new censor board would be able to be overridden by ministerial reviewing of a decision. New categories would also be instituted with some pix entirely forbidden to minors.

Mex Bullfighter To Film Own Life Story

Mexico City, Nov. 8.

Carlos Arruza, bullfighter and actor, has turned coproducer in filming the story of his own life. Details have been worked out by Henry Spitz, with Bud Boetticher contracted for directing job. Exteriors will be partly shot on Arruza's Hacienda de Pasteje, where he breeds bulls for the ring. Camera crews have also taken shots of his recent ring appearances, with these clips to be inserted in the film.

Debra Paget is to play the femme lead in this pic.

U.S. Films Hold Own in Latin-Am.

Mexico City, Nov. 8.

There has been no marked fluctuation in the Latin American market for American films in recent months, according to Robert J. Corkery, Motion Picture Export Assn. veepee in charge of Latin America. Back from a briefing by Eric Johnston on MPEA activity in the area during the last 10 months, Corkery said bookings of U. S. product has been more or less stable despite some exchange fluctuations.

Boxoffice for Hollywood films remains firm in Mexico and throughout Latin America, with the former described as "one of the best customers" of American made pictures. The number of Hollywood films entering Mexico exceeds 200 annually, and despite the boxoffice price freeze, receipts are good. The setup is brighter generally in all Latin American republics, Corkery added, expressing satisfaction with results achieved in cementing friendly relations and understanding.

The MPEA is vitally interested in the new Mexican Film Law, Corkery admitted, even though this has been emphasized as an "internal matter." The association will watch all developments closely to see how, if at all legislation will affect Hollywood distribution in Mexico.

Corkery highlighted the reciprocity between Mexico and the U. S. in film negotiations, pointing out that while the U. S. has an important market in the republic, Mexican pictures also enjoy benefits of the American market. This phase, heretofore restricted chiefly to exhibition in Spanish language houses, is widening to embrace all cinemas via recent Mexican moves to dub carefully selected pictures in English.

The MPEA executive stressed the point that while costs of Hollywood production has doubled in the last 15 years, strict control of boxoffice prices in Mexico and certain other areas has reduced income. Corkery suggested that an upward revision of Mexico's first-run house scales could "alleviate" this situation, with smaller boxoffice hikes for rerun and nabe houses.

In the ticklish matter of dubbing, Corkery merely said that Hollywood had desisted from plans to dub its product into Spanish in view of the exhibition permit prohibition ruling of the Film Bureau. But he did say that now Mexican pix, dubbed into English, were invading houses regularly attended by the American public at large.

Film Data Re Burma

Washington, Nov. 15.

Foreign film imports into Burma totaled 526 in 1959, a drop of 39 from 1958, according to Nathan Golden, Motion Picture Chief of U.S. Commerce Dept.

Domestic production in Burm amounted to 50 full-length features —two more than in 1958. These films varied in length from 12,000 to 18,000 linear feet.

There were 370 motion picture theatres in operation with a total seating capacity of 259,000. Attendance in 1959 was reported at 94,500,000—about 8% higher than in 1958.

BRITONS RESPONSIVE; DEEM TODD-AO A PLUS

London, Nov. 15.

Todd-AO seems to have a unique appeal to British theatregoers, according to the experiences of 20th-Fox. The distrib is handling the release of "South Pacific," which is now well in its third year at the Dominion, and which has already earned around $4,000,000 in film rentals.

"South Pacific" is now playing its first 35 mm Cinemascope engagements in the provinces, following its earlier Todd-AO presentations. There have, apparently, been occasions when organized bus parties have declined to go into the theatre when they have discovered that the film is being shown in 35 mm and not in the wide screen 70 mm process.

20th's conviction about the lure of Todd-AO has been hypoed by experiences with "Can-Can," which is now in its ninth month at the Metropole, Victoria, a theatre which had hitherto been a second run prerelease situation. "Can-Can" has to be pulled next month to make way for "Spartacus," and 20th intends to move it to their first-run showcase, the Carlton, Haymarket, for an indefinite run.

On the basis of current estimates, it is reckoned that "South Pacific" will wind up with an eventual U.K. gross of $5,500,000, which will make it the British champ. It is too early to estimate the grossing potentiality of "Can-Can."

Yanks in Italy

By TRUDY GOTH

Turin, Nov. 8.

It is a well known fact that Italy has always attracted Foreigners, especially Anglo-Americans, who wanted to study or be inspired by beauty, tradition, monuments and art treasures. Lately many musicians have applied for Fullbright Scholarships and quite a few of them have settled in Florence or Rome to work on various projects.

Francis Thorne is one of them, who since 1956 calls Florence his home. His musical education ranges from being a graduate in Music of Yale where he studied under Paul Hindemith, to being a jazz pianist with Duke Ellington in New York, organizing jazz clubs and festivals and having his fling at radio and tv, when he left for Rome to continue his studies at the American Academy under Alexie Haieff and Leo Smit. He is now working with David Diamond (himself a Fullbright professor in Rome in 1951 who permanently lives in Italy and is remembered for, among others, his orchestral work "The World of Paul Klee" played recently by the N. Y. Philharmonic.

Paul Sheftel and Joseph Rollino are two bright American youngsters concentrating on two-piano efforts and having given already various successful concerts in Italy. Sheftel is a Julliard graduate (married to a violinist) and so is Rollino.

The winners of the American Opera Auditions of Cincinnati have participated at an Italian opera season (stagione) in Florence, together with winners of the "Experimental Lyric Theatre" from Spoleto (nothing whatsoever to do with Gian-Carlo Menotti Two Worlds Festival except that it uses the same theatre). Arlene Saunders of New York was an excellent Mimi in "Boheme" and so was the Canadian Constance Lambert as Musette. Both girls were well prepared, vocally mature and "actresses." Other singers from the Cincinnati auditions were Abe Polakoff and Spiro Malas. But the one who really brought down the house and whose name it will be wise to remember as of now, was the Negro tenor from Indianapolis, George Shirley. His voice is nothing short of exceptional with technical, dramatic and projection qualities which predict a great future. Ivana Tosini, heard last year in Spoleto and in N. Y. in a concert performance of "Duca d'Alba" sang the lead in "Traviata."

Milan As Film Center

Continued from page 13

tance of the Milan event, a rep for Russia's Sovexportfilm replied: "We're here for the second time; would have returned if it weren't important to us?" (Sovexport showed seven or eight features to prospective buyers during the No. 2 MIFED).

Further details on MIFED plans and intentions came from Guido Franci, whose personal baby the pic mart is. With 33 years' background in the trade fair business and a self-made man, Franci "also" heads the all-product Milan Trade Fair, on whose grounds the MIFED setup was built, and which ranks as the top such event on the Continent. A man of tremendous drive and vitality, Franci has great plans for the pic Mart, which he sees as an eventual site, in addition to its growing current functions, of high level film (and perhaps tv) meetings—a sort of Summit of World Film & TV Industries. "We have the installations," he says, "and what we don't have, we'll build!" The practically-built MIFED setup which "must be seen to be believed" allows for expansion in all directions, and additions have already been built following the spring show.

Franci's constant fear (and he attributes certain U. S. reticence to this) is that his MIFED will be confused with a film festival. "It decidedly is not, nor do we get any subsidies of any kind from the government, from the tourist bureaus or chamber of commerce, or—as has been ventilated — from the Italian film industry. We play no favorites, are open to all comers, and treat everyone on equal terms. Operating as we do on volume of attendance, we merely charge a nominal fee for use of our installations and services," he adds, "and request no percentages on deals consummated here. We don't even want to know what the figures are or were. All we ask is 'Are you satisfied'?"

Just Business—No 'Starlets' Etc.

Another point setting MIFED apart from festivals is fact that its premises are open only to buyers, sellers, and their guests. Franci has designed his brainchild as a glorified club for filmites bent on a business-only stay, where qualified people are able to operate in ideal comfortable conditions and a distractionless atmosphere which he feels not only stimulates business and creates ideal biz and personal relationships but is also conducive to other constructive discussion building to a healthier pic industry future. "In this setup, the press would have little to do even if we did invite it in," says Franci, pointing out that no public screenings are held (except at request of the client), no stars attend, and there's generally no excitement of the kind that makes headlines.

On-The-Spot Reaction

Only an on-the-spot o.o. of the MIFED plant can convince one that reports of its functional beauty are true. The place is a knockout. It's a permanent tastefully designed setting on two levels on the Milan Fair Grounds, roughly a 10-minute cab drive from city centre (MIFED provides free bus service to clients). First floor is devoted to business offices of various sizes rentable to any and all comers, a post office, cable and phone service (including Telex), bank, customs and shipping office, to facilitate import-export and handling operations, interpreters' pool, complete with typists, photostat equipment, secretarial service and mimeograph setup, as well as a booking office where screening rooms are reserved and an office where daily bulletins are issued. There is also a bar and restaurant (both excellently catered by Milan's Caprice nitery).

Second level, accessible only to buyers, sellers and their guests (via passes), has 12 meeting rooms for conferences, a medium-sized auditorium and projection room with simultaneous translation system, eight elegant projection rooms, served by latest, all-ratio equipment, two small tv viewing rooms (where tv-films are seen on video sets over a closed-circuit system, rather than direct projection), film storage room (where every reel is checked for flaws after each projection, and cleaned if necessary), a large and exquisitely architecured general salon, and a small bar and snackery.

MIFED tariffs, beginning with a one-time charge of $15 for registration by pic companies or reps with product to sell (but a buyer, if that's his only function, needn't spend a cent, being guest of salesman), range from 50c an hour for typing services to $25 a day for large company office space (which drops to a $200 flat fee for a 10-day stay). For $4 an hour one can rent a projection room; $1.50 an hour for a conference room; $65 for a smaller office "booth" for 10 days; $1 an hour for an interpreter; $45 for a private phone, etc. etc. Film storage and handling an arrival are free of charge. A topnotch meal at the restaurant, wine and service included, is only $2; drinks also are low-priced, coffee is on the house. An added aid for uncertain visitors: no tipping of any kind is allowed for any service on the premises; penalty is immediate discharge of any personnel caught accepting pourboire.

The UN of Pix Biz

A glance at the main MIFED area found all office space "sold out." Occupants during the 2d mart, for the record, included Titanus Films, Cineriz, Sovexport, Francinex, Franco London Films, Unitalia, Dino DeLaurentiis, Galatea, Export Union, Unifrance, Fono Roma, Orbis Film, Anica, AGIS, D.D.L., Maxima Film, Cei-Incom, Fair Film, Italcaribe, Continental, Suevia Film, Benito Perojo, Uniespana, Erwin Kipfmueller, Jugoslav Film, Karpet Film, Aron Film, Nivifilm, Erina Films, Czech Film Export, Hungarofilm, Florali , Santos Alcocer, Instituto Luce, RAI-TV. But many more names, obviously, are on the buyer-seller roster sans office space. Setup is air-conditioned, of course.

Franci is already at work planning ahead for the April MIFED, about which past, present, and future clients will be kept informed via bulletins sent out at regular intervals to "several thousand addresses throughout the world. The Milan topper "confidently expects" many more clients to come to Milan next spring (perhaps, as he says, anticipating their yearly first "outing" to the Cannes Film Fest by a week or so) for a first look at the unique setup. "Once they come and see us," says Franci, "I know they'll be coming back regularly."

As French Exhibs Cry For Aid, Govt. Keeps Up Handouts to Pix Prods.

Paris, Nov. 8.

Though exhibitors are clamoring for Film Aid, from which they were severed last year, and aid is being cut over the period of the next seven years, films considered of cultural, prestige and educational value are still getting pre-production handouts.

These depend on the judgment of the Ministry of Culture and a special consultative commission made up of industry and governmental reps to pass on the films. Sixteen pix received this help far this year.

Finished pix which received it, according to a Centre Du Cinema report, were Abel Gance's "Austerlitz," Claude Chabrol's "The Good Girls," "Dialogues Des Carmelites," about a group of nuns executed during the French Revolution for treason; "The French Woman and Love," "Murder at 45 RPMs," "Vive Le Duc," a comedy; and "Trip in a Balloon."

Pix in the works, or about to be which received these handouts are Alain Resnais' "Last Year," Henri Colpi's "A Long Absence," "Summer Chronicle," a study of ordinary working people done in documentary style by Jean Rouch; "Fortunat," a story of the Occupation; "The Doll," about a mythical South American revolution; and "La Princesse De Cleves," based on the first French novel of the 14th Century.

'Mink' to Continental for U.S.

Toronto, Nov. 15.

"Make Mine Mink," an Arthur Rank film, will be distributed in the U.S. by Continental Distributing Inc., according to negotiations arranged by Frank Fisher, veepee and general manager, Odeon Theatres (Canada) Ltd.

In addition, contract has been signed whereby Walter Reade (Continental is his distrib outfit) will undertake bookings throughout the U.S. of a number of important Rank reissues.

SWISS ERECT FIRST STUDIO

Amusement Stock Quotations

Week Ended Tues. (15)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	100	33	27½	32⅞	+4⅞
41⅝	25⅜	Am Br-Par Th	157	39¾	38	39½	+⅝
42¼	19½	Ampex	995	23⅞	20¼	22⅝	+1⅝
45¼	36⅝	CBS	187	40¼	38⅜	39½	+½
25¼	14⅝	Col Pix	31	22¾	21½	22¾	+⅞
37	17⅝	Decca	291	36¼	33⅝	35⅞	+1⅜
49¼	20	Disney	78	25½	22½	24	+1⅜
136⅛	94	Eastman Kdk	561	111	105½	109¾	+2
8½	5¾	EMI	356	6¼	6	6¼	...
23⅞	11½	Glen Alden	494	13⅛	11½	13⅛	+⅜
19	14	Loew's Thea.	209	15⅜	14¾	15	...
40⅛	22¼	MCA Inc.	50	35⅛	33⅛	33¾	+⅛
40	24⅞	Metro GM	252	35⅞	33⅛	35½	+1½
66⅞	12⅞	NAFI Corp.	350	29½	26⅝	28	+⅛
13	4¾	Nat. Thea.	140	5¼	4⅞	5	...
67⅝	39½	Paramount	113	56¾	52⅜	55⅜	+2
38¼	17¼	Philco	492	20⅜	18⅛	18⅞	—⅝
261¾	163¼	Polaroid	572	231⅜	212¼	229½	+11½
78⅜	46½	RCA	832	54⅞	51⅜	54⅝	+1¾
11¾	7½	Republic	54	10⅛	9¾	10⅛	+⅜
42⅝	19½	Stanley War.	71	24¼	22¾	24¾	+1⅝
30⅞	26¼	Storer	16	30⅛	29½	30⅛	+½
43⅜	30	20th-Fox	103	38¼	35½	37¾	+1¾
32⅜	23⅝	United Artists	70	30⅞	29⅝	29¾	—¾
51⅛	28¼	Univ. Pix	16	50½	49⅝	49⅝	—⅜
52¼	37⅜	Warner Bros.	85	52⅛	47½	51	+2⅛
129⅜	89⅛	Zenith	297	103¾	96¾	103⅜	+3⅜

American Stock Exchange

6¾	4½	Allied Artists	30	5¼	5	5¼	...
7¼	3⅝	Buckeye Corp.	79	3⅞	3½	3⅝	—¼
11⅛	8	Cap. City Bdc.	24	10⅞	9⅞	12⅛	+2⅛
6½	3⅜	Cinerama Inc.	220	5⅝	5¼	5½	—¼
14¾	10	Desilu Prods.	39	10⅞	10	10¾	+¾
7½	4½	Filmways	19	5½	5	5⅜	+⅝
2⅜		Guild Films	315	7/16	3/16	7/16	+1/16
8⅝	7½	MPO Vid.	11	7¾	7½	7½	—½
8⅞	2½	Nat'l Telefilm	180	3	2¼	2⅝	—⅜
10⅞	6⅞	Technicolor	274	9¼	8⅝	8⅞	+⅛
14½	8⅛	Teleprompter	20	11⅛	10⅛	10⅞	+⅜
4¼	2	Tele Indus.	1018	4¾	2	3⅝	+1½
13¾	8½	Trans-Lux	7	12⅜	12¼	12⅜	+⅛

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1¾	2	...
Gen Aniline & FA	355	375	+5
Gold Medal Studios	¾	1	—¼
Magna Pictures	2¼	2½	—⅛
Metropolitan Broadcasting	15¼	15¾	—⅜
Movielab	11½	12½	+1½
Scranton Corp.	2	3	—¼
Sterling Television	1⅜	1¾	...
U. A. Theatres	6⅜	6⅞	—⅛
Wometco Enterprises	12⅜	12⅞	+½

*Week Ended Mon. (14).

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Owner and Employe Feud Over 'Art', Guess Who Has to Take Powder?

Berkeley, Cal., Nov. 15.

Scrap between wner Edward Landberg and manager-booker Pauline Kael of the 200-seat Cinema Guild and the 100-seat Studio in Berkeley culminated in Mrs. Kael's resignation and Landberg posting signs in front of th theatres saying:

"It was not Darryl Zanuck or Louis B. Mayer who started the Cinema Guild. It was Edward Landberg."

Nine-year-old Guild, which plays "classic" films at edge of U. of California campus, grosses over $100,000 a year and nets Landberg more than $25,000 annually.

Landberg stated he had "reassumed command" after returning from Los Angeles, but "everything is in an uproar" at the moment. Mrs. Kael, contract expiring next May, announced her resignation in theatres' latest bimonthly program guide with this statement:

"For 5½ years I have written these programs, made up the displays and talked with thousands of you over the telephone. I think the Cinema Guild and Studio has been the only theatre in the country for which the taste and judgment of one person—the writer—have been the major determinant in selecting films. It is with deep regret that I must announce that irreconcilable differences with the owners have made my position untenable; this is the last program I will prepare . . . Pauline Kael."

Mrs. Kael picked the 7,000 out-of-Berkeley addresses on theatres' 17,000-name mailing list and sent program guides to the 7,000, feeling "people in Berkeley will learn quickly enough."

Landberg, a couple of days later, mailed program guides to all 17,000 names on list with Mrs. Kael's resignation statement carefully made illegible by an overprint.

Landberg, an ex-film critic, changed locks and safe combination in theatres, posted signs, among which was one that said, "to alleviate the hurtling rumors that are circulating . . . the Guild will not change policy."

Root of feud, apparently, lies in fact that owner Landberg sought to take over management on his return from Southern California, while Mrs. Kael claimed her contract gave her managerial and booking prerogatives.

SCHOOL, GYM USE OF PAST ENDING

Zurich, Nov. 15.

Swiss film production should enter a decisive new era with erection of a modern film studio near Zurich on private capital at a cost of about 4,000,000 Swiss francs (£930,000). Half of this amount has already been assembled as basic capital, with the remainder to be financed by mortgage credits. About 70% of the basic funds are Swiss, 30% from German and American producers of theatrical and tv films.

Idea of new production center was initiated by Gottlieb Duttweiler, for years one of the most active sponsors of national film production here. With him is Lazar Wechsler, founder and topper of Switzerland's oldest production company, Praesens-Film Zurich, other Swiss production toppers (Max Dora, A. E. Scotoni) plus private industry groups. Building of the studio is expected to start next spring and to be ready by fall of 1961.

This project ends a situation long deemed intolerable by tradesters both here and abroad. For a quarter-century now, Swiss film production has been plagued by inadequate or non-existent studio facilities and forced to "improvise" in schoolhouses, gyms, inns et al. for interiors. In some instances, it was even necessary to move abroad (mostly to Germany), causing a considerable increase of production costs.

Only existing Swiss studio, Rosenhof of Zurich, has such limited facilities that its use has been restricted, for some time now, to the production of advertising shorts. In view of this situation, large portion of Swiss feature film production so far has consisted of location work — admittedly a plus where authenticity is concerned, but at the same time a physical and financial handicap.

The ground on which the new studio is to be erected will be made available by the city of Zurich. It is hoped that, at a later date, a contemplated new Swiss television studio will be built at a nearby site, enabling an economically highly desirable merging of technical facilities.

Proposed theatrical film studio will be open for renting to domestic and foreign producers, both for theatrical and vidfilm production. In view of expected government subsidies, the renting fees for Swiss production companies are expected to be lower than those for producers from out of Switzerland. It has been affirmed, however, that no difference whatsoever will be made between those Swiss producers holding financial interests in the project, and outsiders.

The present year has been one of the busiest for home-made product here, with an all-time high of eight Swiss pictures in release or in the can, it seems a certainty that, with the new studio project now in active preparation, local film production looks ahead to still a further upswing. Furthermore, when the time is ripe (i.e. as of next fall), foreign producers may well look to Zurich as a new, if physically limited, production center in Europe.

Youngstown Rips Pseudo-Call-Girl Gimmick for WB Release's Come-On

Youngstown, O., Nov. 15.

The card read: "Miss Bobbie Williams, girl of the night. For an evening's entertainment, call RI 4-8338." That's the way Warner Bros.' "Girl of The Night," which producer Max J. Rosenberg calls "a serious picture" about "a serious problem," was promoted in Youngstown, O. The promotion, though not the picture, sent officers of Youngstown's morals squad into a tizzy. They thought the cards were for real.

Situation was discussed at length by Fred Childress, film critic on the Youngstown Vindicator—but, by deliberation, one week after the picture had finished playing. Childress declared that he felt any comment on the picture while it was playing would have amounted to pandering. But, with the picture out of the way, he let go with both barrels.

Childress' column was prompted by a letter which he received from Rosenberg objecting to Childress' review of the film which had been labeled "a sordid piece of trash." Rosenberg objected on the grounds that the film was a sincere attempt to discuss a serious problem.

Citing the way in which the film had been promoted, critic answered that he certainly didn't want to impugn Rosenberg's motives, adding:

"Certainly making money is a serious matter. And it's obvious that the film discusses a serious problem. It may even become more serious as a result of the movie.

"I find it completely incredible, though, that anyone who felt he had made a serious movie about a serious problem would choose to advertise it in the way 'Girl of The Night' has been handled . . ."

Childress noted that the Vindicator had refused to publicize the call girl card hassle until after the film had left town, and concluded: "Now there's a serious problem for serious producers of serious pictures. Publicity."

Qualifiedly Yours

Arthur L. Mayer, self-billed "corrigible optimist," delivered the annual Marc Sickle lecture on American mass media at Dartmouth College yesterday (Tues.) with the film business as his specific subject. He expressed qualified upbeat sentiments.

American standards of taste are advancing, but not fast enough, opined Mayer. He said the most successful films, books and plays are "no artistic masterpieces" but they're far better than 30 years ago.

Mayer wraps up his thoughts anent current "strong" material on the screen thus: "It is unfortunate that many authors and producers are misinterpreting the new freedom granted them to dwell on the more sordid aspects of life but this is inevitable reaction from the idiotic excommunications and prudish cuts formerly enforced by censor boards and pressure groups. The dangers of liberty are less to be feared than those of repression and in the long run, maybe the short run, will be cured more rapidly."

Mayer's advice to young men contemplating careers in the mass media is to get with it. Opportunities and rewards are greater than ever, he declared.

One Ad-Pub Group Replaces Former 3

Ad-pub directors committee of the Motion Picture Assn. of America has done away with its three sub-committees on newspaper relations, and has replaced the three separate units with one, headed by Buena Vista's Charles Levy.

The three separate groups has been assigned to ad censorship, makeup of the ad pages, and rates. All these are to be tackled by the Levy group, which also consists of Universal's Phil Gerard, United Artists' Fred Goldberg, Columbia's Jonas Rosenfield Jr. and Metro's Dan Terrell.

Making like elder statesmen—that is, they'll serve in advisory capacity—are Jerry Pickman of Paramount and Paul N. Lazarus Jr. of Col.

Change in the newspaper liaison work was called for by Par's Martin Davis, chairman of the overall MPAA ad-pub committee. He's to be succeeded next year, incidentally, by Levy in the rotating post.

Devine's John Ford Encore

Bracketville, Tex., Nov. 15.

Shirley Jones and Andy Devine have been added to the cast of John Ford's "Two Rode Together" (Col) now being being filmed at the Happy Shahan ranch.

This is the first Ford film in which Devine has appeared since "Stagecoach."

CASE VS. ED ALPERSON: AWARD-PLUS-INTEREST

Hollywood, Nov. 15.

Three years of litigation and arbitration have borne fruit for producer Carroll Case. He has won $180,000 judgment against Edward L. Alperson's National Pictures Corp. Complicated action involves rental monies for "Magnificent Matador" released by 20th-Fox i 1955.

Los Angeles Superior Court has upheld arbitration award made in 1958 for $154,000. Accrued interest raises the amount due. Alperson had posted bond meantime.

Par Party at Studio

Paramount's New York top echelon-ites went out to the Coast this week for further huddles on upcoming production with Jack Karp, studio v.p., and Martin Rackin, exec in charge of production.

Absent from Gotham are Barney Balaban, president; George Weltner, global sales v.p.; Jerry Pickman, ad-pub v.p., and Russell Holman, eastern production head.

While Pickman still holds the ad-pub title, it's clear that he's becoming more and more involved in production policy matters.

Word from Hollywood at press time: Paramount will roadshow product in its schedule for next year. This means Marlon Brandon's "One-Eyed Jacks" will not go hard ducat.

E. L. de Patie's Berth

Hollywood, Nov. 15.

E. L. de Patie, Warner Bros., vp, succeeds late B. B. Kahane as vp of Assn. of Motion Picture Producers, post left vacant since exec's death Sept. 18.

De Patie has been a member of the AMPP board for number of years.

Will Hollywood Send Pundits To Document Blasts Re Copy?

Albert Pickus, president of the Theatre Owners of America, is out to set up a meeting among his own organization along with the Screen Producers Guild and the Motion Picture Assn. of America on the subject of motion picture advertising. Films ads have been criticized by both TOA and SPG as being "antiquated," the ad-pub directors committee of MPAA, under Paramount's Martin Davis, joindered "let's hear more about it," and now Pickus is doing the spade work looking to a full-scale get-together on the matter.

Pickus has called an exploratory meeting in the east for the week of Nov. 21. No telling yet as to how the west-based SPG will go for this. Pickus resides in Stratford, Conn., and the MPAA promotional wizards are in New York.

In any event Pickus is plotting an initial session to determine what his own group and the producers have in mind along the lines of (1) what's wrong with picture ads and (2) what can be done about it.

MPAA committee wants to hear the specilics, and then a full meeting might be conducted with a formal and thorough-going agenda.

Julie Newmar Into 20th-Fox'

"Lion of Sparta," joining Richard Egan, Diane Baker, Barry Coe and David Farrar.

SUZIE is a

RADIO CITY MUSIC HALL PREMIERE HEADS FOR PHENOMENAL FIRST WEEK!

WILLIAM HOLDEN

in Ray Stark's

THE WORLD OF SUZIE WONG

co-starring **NANCY KWAN** as SUZIE WONG

"THE WORLD OF SUZIE WONG" BECAME ONE OF THE MOST ENJOYED AND PROVOCATIVE BEST-SELLERS OF OUR TIME BECAUSE OF THE SUSTAINED INTENSITY OF ITS STORY AND CHARACTERS. TO ENHANCE YOUR ENJOYMENT OF THE MOTION PICTURE VERSION, WE URGE YOU TO ENTER "THE WORLD OF SUZIE WONG" AT THE BEGINNING!

Also Co-starring SYLVIA SYMS · MICHAEL WILDING

Screenplay by JOHN PATRICK

Directed by RICHARD QUINE

sensation!

SHE TAKES NEW YORK BY STORM AS CRITICS RAVE!

"Vividly imagined . . . sheer romance! The image of Hong Kong is brilliantly and sensuously conveyed!"

—Bosley Crowther, *Times*

"The best movie in ages!"

—Dorothy Kilgallen, *Journal-American*

"Surefire . . . heart, humor for all to enjoy! Who could ask for more?"

—Archer Winsten, *Post*

"Beguiling, enchanting, exquisite! William Holden conveys sweeping conviction . . . audiences love Nancy Kwan, about to become one of our most adored stars!"

—Alton Cook, *World-Tel. & Sun*

SUZIE

AND A WORLD OF SHOWMANSHIP IS WAITING FOR YOU AT PARAMOUNT!

AUDIENCE RESPONSE TO "SEE 'SUZIE' FROM THE BEGINNING" POLICY IS BIG IN WORLD'S MOST FAMOUS SHOWPLACE!

A World Enterprises, Inc.
Worldfilm Limited Co-Production

A PARAMOUNT RELEASE

TECHNICOLOR®

Close Students Of the Film Biz; Value-Line Checklist of Pros, Cons

What makes the stock market perk or unperk so far as film and theatre issues on the New York Stock Exchange are concerned? In good part it's the interpretation given the fiscal behavior or individual companies by the so-called pundits of the Wall Street area.

Recent sizeup by Arnold Bernhard & Co. reflects how the professionals weigh each facet of a corporation's operation and in some instances show more concern for non-theatrical activity and insure management than for the theatrical boxoffice.

Columbia looks fine, for example, but there's beaucoup room for reduction of the overhead. Big factor at Loew's Theatres is the segueing into hotel operation. Paramount appears okay, but let's convert the money-making paper profits into cash and perhaps diversify some more.

Stanley-Warner can be an attraction as and if the International Latex subsidiary moves ahead, as it should.

At both Warners and 20th-Fox the prospect of stock tenders is appealing.

Bernhard, via the Value Line analysis, offers a rundown (capsuled herein) on various picture and exhibition outfits.

Columbia: Thanks largely to the skyrocket growth of the Screen Gems television subsidiary, gross revenues (estimated at $115,000,000 for fiscal 1960) are near the level of most other producer-distributors. But the common stock capitalization importantly is smallest of all studios, amounting to 1,334,662 shares. Per-share earnings could be wow if a successful program of reducing "exorbitant overhead expenses" can be effected. Working capital can be devoted to theatricals when Screen Gems raises working funds via partial public financing, now anticipated.

Decca: Highest rating for this stock because earnings look to be still going up and up. More blockbusters coming from Decca-controlled Universal, and foreign revenue looms big for 1960's domestic winners.

Disney: There are better values around; this issue probably will continue to perform poorly in year ahead. Animated cartoons not so popular any more, other features this semester not so hot, and television enterprises falling off. Possibility of more profit later on via tv licensing of features or theatrical reissue of past successes.

Loew's Theatres: Better-than-average stock despite absence of cash dividends. Looks like hotels will be the major factor in the corporate family, with management convinced the inns can yield more than film exhibition.

Metro: Look for earnings to hit $4 per share in fiscal 1960, compared with last year's $2.90, and a boost next year from 40c to 50c in the divvy rate. Highest rating for the stock of this company, whose "Ben-Hur" may well gross $75,000,000.

National Theatres: Not much here, partially in view of untimely acquisition of National Telefilm Associates, plus offish theatre business. No major improvement in earnings for months ahead but a revitalized company could mean reversal of trend in 1963-65.

Paramount: An average stock. Company has had its setbacks but lately coming through with theatrical successes ("Psycho" is the big one). More diversification and conversion of paper profits in electronics to actual money could see revenues climb to $150,000,000 per year. 1960's gross is estimated at $120,000,000, earnings at $7 per share and dividends up to $3.50 per share of common in 1963-65.

Stanley-Warner: Downtrend in earnings seems to have been arrested; new-found improvement ought to extend through fiscal 1961. Increased promotional campaign's costs had depressed earnings last year but this same campaign should see expansion of the International Latex subsidiary. With the Hollywood strikes over and better and more product due, exhibition is on its way to a healthier status.

20th-Fox: An above-average stock as earnings point upward for the months ahead, due in part to more impressive public reception of film issues. Also in prospect are dividend and a stock split at $50 per share.

Warners: Earnings on the slide but here again a stock tender appears in the offing. Good possibility the downbeat in theatrical releases may be reversed shortly but the comparison figures likely will remain unfavorable until next spring. Lots of cash on hand for a stock buyin.

Fabian Refrain: Do-It-Yourself

Chicago, Nov. 15.

Stanley-Warner circuit chief S. H. (Si) Fabian, speaking as chairman of the new American Congress of Exhibitors, told last week's Allied powwow here that Congress' bid to enter production field was the best hope exhibs have for survival.

More features in circulation, he said, "will make it possible to offer . . a more varied menu of picture entertainment, resulting in an increase of theatre patronage." He was careful to state, however, that more production is not regarded as exhibition's panacea.

C. of E., said Fabian, already has $3,000,000 in escrow and awaits Securities and Exchange Commission greenlight to offer shares in the production unit. Exhibition-backed pix actually are seen as the leverage to soften up distribs by making them, says Fabian, "more anxious to please." But there's no naive thought that the scheme is likely to stimulate production by the majors.

Prime mission of the new exhib body, Fabian noted, "is to create or cause to be created more feature film." And ACE product, he said in a burst of metaphor, would enable theatres to "strike off the handcuffs and legirons of lacerating trade practices."

'Wind' to Blow Again

Atlanta, Nov. 15.

Metro will give "Gone With The Wind" a "second world premiere" at Loew's Grand theatre here March 10, 1961 as a part of the festivities launching the Civil War centennial activities planned by the Georgia Civil War Centennial Commission. Film had its initial premiere at the Grand in December, 1939, and ran for 10 weeks, playing to 223,674 customers on a two-a-day policy.

Invitations to this new premiere will be sent to all surviving members of the "GWTW" cast. Clark Gable, prior to his heart attack, had promised to attend if he was not out of the country.

'OBSCENITY' CHAIRMAN LOSES BY 584 VOTES

Albany, Nov. 15.

Joint Legislative Committee on Offensive and Obscene Material, which drafted this year's film classification bill that passed the Assembly overwhelmingly but did not come to a vote in the Senate, will have a new chairman, come January 1.

Assemblyman Harry J. Donnelly, Brooklyn Democrat, appointed last June as chairman was defeated in his bid for a third term, by a 584 margin last week.

Upper Classes

Continued from page 3

vated so many writers and playwrights in the 1930s.

In this respect, the current rash of European "[illegible]ical" films also are considered more mature and complex works than the comparable film critiques of the 1930s, wherein bankers were inevitably potbellied and businessmen bald. To be [illegible] there was a touch of this in, "Rosemary," but even in that film, as in "Dolce Vita," there are, at the heart of each story, recognizable characters who are more important as individuals than as stereotypes of general groups or social classes.

It was also suggested in course of the Schacker interview that the only recent U.S. film to come close to approximating the same kind of comment on uppercrust highjinx as can be seen in some European pix is "Suddenly Last Summer," based on a work by Tennessee Williams who would probably never call himself a social critic. That film, though set in the 1930s, is considered a comment on today's world, and, as Schacker agreed, any film that is any good must inevitably make a comment on the time in which it is made.

Williams, incidentally, will also be contributing to the growing cinema library concerned with Roman high life via the soon-to-start-shooting "The Roman Spring of Mrs. Stone," based on Williams' only novel. Among other things, this has to do with a famous American actress, a contessa, and some expensive gigolos. And they all behave quite rottenly.

Decadent, Maybe; Sensitive for Sure

London, [illegible] 15.

Producer Louis DeRochemont reported here Monday that he is appealing decision of the Italian Ministry of Culture which revoked working permits for cast of "The Roman Spring of Mrs. Stone." Location unit had been scheduled to shoot in Rome, but Italian government execs found the script unacceptable, allegedly because it is about cafe society vice.

Picture, starring Vivien Leigh, now set to start shooting at Associated British Elstree studios here Dec. 5 for seven weeks, followed by three weeks location shooting in Rome or elsewhere.

DeRochemont was advised Sunday (13) that Gavin Lambert's script based on Tennessee Williams' novel, was unacceptable, though the censor had the script for seven weeks without acting on the matter, and the advance unit has been in Rome for eight weeks.

Puzzled Playwright

In New York Monday (14), Tennessee Williams stated he could not understand action of the Italian government re "Roman Spring," because it's not a story about corruption in Roman society, but rather a "psychological study of an older woman (American) in love with a younger man." Williams suggested that perhaps the censor had been afraid of a character in the book—a priest dabbles in the blackmarket—who does not appear in the screenplay.

Could This Be Shakedown?

It also was learned in New York that an official of the Italian Culture Ministry had suggested that the problem could be worked out if DeRochemont hired an Italian writer to work on the script. This offer, as Manhattan reacts, has all the earmarks of "blackmail."

Lion First British Co. To Sell an American Picture to Americans

Lion International Films of London has acquired world-wide distribution rights to John Cassavetes "Shadows" and will find itself in the unique position of releasing an American film in the United States.

According to British Lion managing director Victor Hoare, the situation is "quite revolutionary." He said that he believed that "this is the first time that an American picture is to be released in America by a British company."

The Cassavetes picture, which won the critics' award in Venice, opened in London on Oct. 14 and was acclaimed by the British press. Now in its fifth week at London's Academy Theatre, the picture is said to have taken more money than any film shown during the theatre's 25-year history.

National Boxoffice Survey

Post-Election Helps Trade; 'Butterfield' First, 'Lace' 2d, 'Hur' 3d, 'Spartacus' 4th

The pickup, which started Election Day and gained further momentum [illegible] Veterans Day, is cheering exhibitors across the country this round. Several films, which did well, figured in the upbeat although many exhibs are unhappy about the number of truly good b.o. draws.

New champion at the wickets is "Butterfield 8" (M-G), which is keeping "Ben-Hur" also from Metro, from the top position for the second week in a row. In fact, "Midnight Lace" (U), which was No. 1 a week ago, is winding up second this session. "Hur," which has finished or is nearing the end of longruns in several key cities covered by VARIETY, is capturing third position.

"Spartacus" (U), third last round, is finishing fourth. It is being closely pressed by "Inherit the Wind" (UA), winner of fifth spot. "Wind" likely will be heard from again in future. "The Alamo" (UA), while not up to hopes in some locations, is managing well enough to cop sixth place.

"Let No Man Write My Epitaph" (Col), fifth a week ago, is capturing seventh position. "Sunrise at Campobello" (WB) looks to cop eighth. It was sixth last stanza. "Girl of Night" (WB) is taking ninth spot.

"Magnificent Seven" (UA), 12th last week, is taking 10th money. "10 Who Dared" (BV),

Israel

Conti from page 1

"The Good Soup" presented on Broadway a few months ago.

French-Italian singer Tino Rossi, who appeared here years ago, was practically frostbitten by hostility, though his alleged collaboration was a matter of dispute and no proof.

French cellist Pierre Fourni who played here recently with the Israeli Philharmonic, was attacked in the press for similar reasons, but he got a clear bill from the Israeli Foreign Office and that settled the dispute in his favor.

Yehudi Menuhin is less popular with Israeli audiences because he —a Jew—appeared before German audiences "too soon" after the war.

John Barbirolli, conducting a Mahler symphony once asked the chorus to sing the original German text. The chorus refused, though Mahler was an Austrian and a Jew.

The music of Richard Strauss is still taboo in Israel, because of his friendly relationship with the Hitler-regime and Mussolini, and Peron. So are the works of Richard Wagner who died six years before Hitler was even born, but was known as 19th Century anti-Semite.

German-made pix are not shown in Israeli cinemas, except if they are co-produced with another country, or labeled as "Swiss" or "Austrian," and get away with it.

Only one German artist appeared up to now in Israel—Marlene Dietrich. She even sang in German. She was a tremendous success.

Carroll Baker

Continued from page 3

she made Robert Anderson's "All Summer Long."

Breaking the deadlock with Warners, Miss Baker recently bought out the remaining two years of her pact. "So now I'm free, except that I owe them a great deal of money," she said.

Now assured of artistic freedom, Miss Baker feels her career has caught second wind. Her hopes are high on the still unreleased "Something Wild" which she made for UA release with Ralph Meeker, Mildred Dunnock and Jean Stapleton in New York City for the indie outfit headed by herself and her husband, director Jack Garfein.

Asked if she thinks the performer is best able to select his roles, Miss Baker responded, "I don't think he always knows best, but the actor has to be happy and relaxed in what he's doing. So to that extent he should be allowed to make his own mistakes."

'BEN-HUR' POTENTIAL; SEE $100-MIL COMING

On the basis of the $40,000,000 world-wide boxoffice gross for "Ben-Hur" during its first year, Robert Mochrie, Metro sales chief, feels that it is not out of the realm of possibility for the picture to reach a world-wide gross of $100,000,000.

In its first year, according to Mochrie, the picture has rolled up, theatre for theatre, the biggest grosses and the longest engagements in the history of the business.

Sober Mood

Continued from

central issues found in the general proposals.

The rapid settlement of the musicians' pact has had a sobering effect on current negotiations since some IA leaders will privately opine that the tuners didn't get [illegible]y much from the hard-bargaining Boren; hence there tends to be less insistence on non-essentials. But there appears to be a rock-ribbed solidness among rank-and-filers on the key issues, all of which center around the basic problem: how to make a living with fewer jobs available.

Union answers include keeping production at home, making it attractive via pensions for older craftsmen to retire, relieving hardships created by the general production ebb via strong health-and-welfare measures. Concessions in these areas will be assessed by the craftsmen in terms of concessions made the talent guilds, particularly in relation to the post-1948 films-to-tv question.

John Ford's 'Two Rode' Finishes Ahead of Sked

Brackettville, Tex., Nov. 15.

Filming of the wester "Two Rode Together" (Col), was completed ahead of schedule here, and the stars and director left Thursday (10) by plane for Hollywood. Among those boarding 70 passenger plane at Laughlin AFB near Del Rio were director John Ford and stars James Stewart, Richard Widmark, Linda Cristal, Shirley Jones and Pat Wayne, the latter son of John Wayne.

Most of the filming was at the "Alamo Village" here where John Wayne's "The Alamo" (UA) was made. Some interior filming will be completed in Hollywood. Release date has not been set.

Thomas Roselle, casting director, imported some 200 nationals from Mexico to portray the parts of Comanche Indians in the picture.

(Complete Boxoffice Reports Pages 8-9)

THE GREATEST ADVENTURE STORY OF THEM ALL!

For CHRISTMAS and THE NEW YEAR

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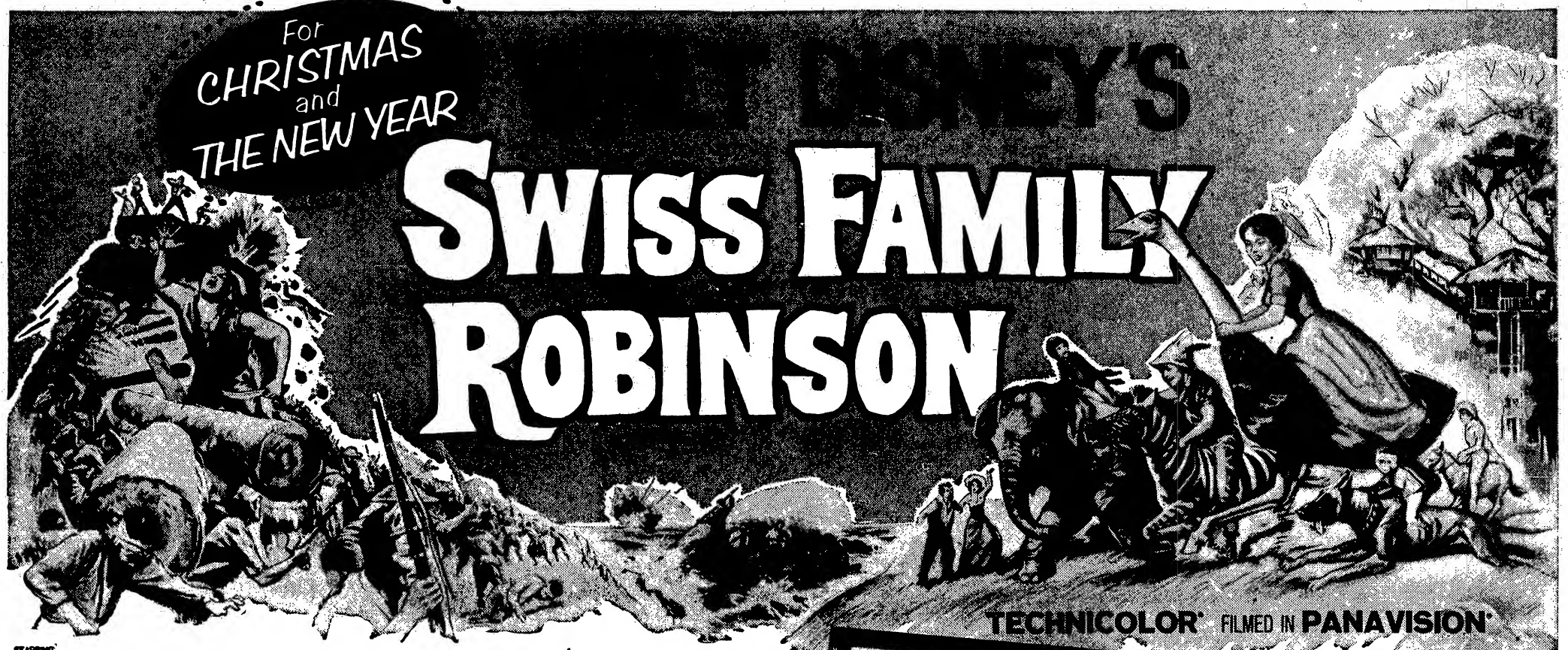
SWISS FAMILY ROBINSON



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to ride the crest of a Showmanship Campaign—BILLBOARDS! SUNDAY SUPPLEMENTS! MERCHANDISING TIE-INS! RADIO! TELEVISION! NEWSPAPERS—to be launched with A BIG SPECIAL SHOW on "WALT DISNEY PRESENTS" Sunday, December 18th, over the entire ABC-TV Network (6:30 PM, EST), captivating 40,000,000 viewers who will be waiting for your engagement!

Picture Grosses

'Hot Wind' Passable 7G, Balto; 'Lace' Lively 8½G, 2d; 'Sunrise' NG $3,500

Baltimore, Nov. 15.
... Wind Blows ... week ... "Midnight Lace" ... only ... after ... no advance ... "Midnight Lace" ... week at Stanton ... "Song Without End" is Okay at Mayfair ... "Sunrise at Campobello" is disappointing at New second week.

Estimates for This Week

Aurora (Rappaport) (367; ...)—"Psycho" (Par) (17th wk). Oke $3,000 after $2,500 in previous wk.

Century (Fruchtman) (3,260; $1.50)—"Girl of Night" (WB) wk. Drab $3,000 after $5,000 in first.

Charles (Fruchtman) (500; 90-$1.50) — "Under 10 Flags" (Par) (4th wk). Sad $1,300 after $1,600 in third.

Cinema (Schwaber) (460; 90-$1.50)—"Executioner" (Cont). Laggard $1,500. Last week, "Quiet Flows Don" (UA), $2,000.

Five West (Schwaber) (460; 90-$1.50)—"Entertainer" (Cont). Good $3,500. Last week, "Ostrich Has Two Eggs" (Janus), $3,000.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Where Hot Wind Blows" (M-G). Just passable at $7,000. Last week, "Key Witness" (M-G), $4,000.

Little (Rappaport) 300; 90-$1.50) —"Let No Man Write My Epitaph" (Col) (2d wk). Okay $2,500 after $3,500 opener.

Mayfair (Fruchtman) (750; 90-$1.50)—"Song Without End" (Col) (3d wk). Oke $3,500 after $4,500 in second.

New (Fruchtman) (1,600; 90-$1.50) — "Sunrise at Campobello" (WB) (2d wk). Poor $3,500 after $4,500 in first.

Playhouse (Schwaber) (460; 90-$1.50)—"Flute and Arrow" (Janus) (2d wk). Slim $1,500 after $1,900 opener.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (2d wk). Fancy $8,500 after $12,000 first week.

Town (Rappaport) (1,125; $1.49-2.50)—"Ben-Hur" (M-G) (33d wk). ... $7,000 after $7,300 in 32d.

CHICAGO

Continued from pa

"... Turn Over" (Col) ... $6,700.

Loop (Telemt) (606; 90-$1.80) — "Who Dared" (BV) "Her ..." ... Last week, "Come Dance With Me" (2d wk), $7,200.

McVickers (JL&S) (1,580; $1.49-3.50)—"Spartacus" (U) (5th wk). ... $20,500. Last week, $1,000.

Monroe (Jovan) (1,000; 65-...)—"Virgin Sacrifice" (Indie) and "Gangster Story" (Indie). Oke $4,000. Last week, "Girl in Lover's Lane" (Indie) and "Wild Ride" (Indie), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"Surprise Package" (Col) (3d wk). Good $15,000. Last week, $17,000.

Palace (Indie) (2,177; $1.75-$3.50)—"Alamo" (UA) (3d wk). Nice $17,500. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Inherit Wind" (UA) (2d wk). Fair $14,000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Sunrise at Campobello" (WB). Bright $27,000. Last week, "Let No Man Write Epitaph" ... $12,000.

Surf (H&E Balaban) (685; $1.80)—"Battle of Sexes" (Cont) (3d wk). Fair $4,000. Last week, $5,500.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (47th wk). Great $22,500. Last week, $...

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (3d wk). Hotsy $20,000 or near. Last week, $23,000.

Woods (Essaness) (1,200; 90-$1.80)—"Sword and Dragon" (Valiant). Smash $25,000. Last week, "All Fine Young Cannibals" (M-G) (3d wk), $7,000.

World (Teitel) (606; 90-$1.50)—"Hiroshima Mon Amour" (Zenith). Great $6,000. Last week,

Omaha Slow; 'Epitaph' Fair 6½G, 'Wind' 4G

Omaha, Nov. 15.

Biz shapes sluggish at downtown first-runs here this week despite two new entries. "Let No Man Write My Epitaph" is rated fair at Orpheum while "Where Hot Wind Blows" fair at State. "Girl of Night" is slight in second week at the Omaha. Hard-ticket "Ben-Hur" is in 39th round at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20) — "Ben-Hur" (M-G) (39th wk). Oke $5,000. Last week, $5,200.

Omaha (Tristates) (2,066; 75-$1) —"Girl of Night" (WB) (2d wk). Mild $4,000 after $6,500 bow.

Orpheum (Tristates) (2,877; 75-$1)—"Let No Man Write Epitaph" (Col). Fair $6,500. Last week, "Sunrise Campobello" (WB), $5,500 at $1-$1.25 scale.

State (Cooper) (743; $1)—"When Hot Wind Blows" (M-G). Passable $4,000. Last week, "10 Who Dared" (BV) (2d wk), $3,000.

LOS ANGELES

(Continued from page 8)

(WB) (2d wk, Fox Wilshire; 1st wk, Iris, Orpheum) and "Elmer Gantry" (UA) (repeat) (2d wk) (Fox Wilshire), "Apartment" (UA) (repeat) (Iris), "Paths of Glory" (UA) (reissue) (Orpheum). Slow $13,000 or close. Last week, Fox, Wilshire, $3,400.

El Rey (FWC) (861; 90-$1.50)—"Savage Eye" (King) and "Personal Property" (Indie) (1st general release). Dull $2,000.

Los Angeles (FWC) (2,019; 90-$1.50)—"South Pacific" (20th) (reissue) and "Apartment" (UA) (repeat). Okay $5,000.

Chinese (FWC) (1,408; $2-$2.40) —"Inherit Wind" (UA) (2d wk). Mild $12,000. Last week, $12,500.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G) (2d wk). Smash $23,000. Last week, $28,100.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama). Started third week Sunday (13) after big $18,500 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (3d wk). Big $24,000. Last week, $20,000.

Fine Arts (FWC) (631; 90-$1.50) —"Man in Cocked Hat" (Bren) (3d wk). Fairish $3,200. Last week, $3,500.

Vogue (FWC) (810; $1.50-$2)—"Can-Can" (20th) (3d wk). Hotsy $7,500. Last week, $7,100.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (4th wk). Boff $28,500. Last week, $27,100.

Beverly (State) (1,15.. $2-$2.40) —"Sunrise at Campobello" (WB) (7th wk). Slim $3,700. Last week, $3,900.

Music Hall (Ros) (720; $1.85-$2.25) — "School for Scoundrels" (Cont) (4th wk). Light $3,500. Last week, $4,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (7th wk). Fast $8,000. Last week, $5,600.

Crest (State) (750; $1.25-$2) — "Carry On, Nurse" (Gov) (36th wk). Perky $2,800. Last week, $2,700.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (51st wk). Lush $24,000. Last week, $22,700.

DENVER

(Continued from page 9)

000. Last week, "Song Without End" (Col) (2d wk), $9,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (31st wk). Stout $10,500. Last week, $9,000.

Denver (Fox) (2,432; $1-$1.25)—"Desire in Dust" (20th). Fair $10,000. Last week, "Thunder in Carolina" (Indie) and "Teenage Thunder" (Indie), $12,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (26th wk). Stout $3,300. Last week, $3,000.

Orpheum (RKO) (2,690; $1-$1.25) —"Where Hot Wind Blows" (M-G) and "Key Witness" (M-G). Slow $8,000 or less. Last week, "Angel Wore Red" (M-G) and "Subterraneans" (M-G), $7,500.

Paramount (Indie) (2,100; 90-$1.25) — "Inherit Wind" (UA). Sharp $13,000. Last week, "Girl of Night" (WB) and "Night Fighters" (UA) (2d wk), $11,000.

Towne (Indie) (600; $1-$1.45)—"Magdalena" (Indie) (3d wk). Fair $2,500. Last week, $3,500.

'Wind' Sluggish $9,500, Buff; 'Lace' Solid 9G, 2d

Buffalo, Nov. 15.

Biz at first-runs is offish for most part here this round. "Sunrise at Campobello" looms quite disappointing opening week at the Center. "Breath of Scandal" shapes slow at Paramount while "Where Hot Wind Blows" is only mild at the Buffalo. However, "Midnight Lace" still is solid in second session at Lafayette. "Carry On Nurse" is hefty in second at Cinema.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"Where Hot Wind Blows" (M-G) and "Key Witness" (M-G). Slow $9,500. Last week, "Streetcar Named Desire" (WB) and "Ruby" (M-G) (reissues), $6,400 in 5 days.

Center (ABPT) (2,000; 70-$1.25) —"Sunrise at Campobello" (WB). Disappointing $8,000. Last week, "Top of Stairs" (WB) (3d wk), $8,500.

Century (UATCO) (2,700; 70-$1) —"Let No Man Write My Epitaph" (Col) and "Aim at Stars" (Col) (2d wk). Dull $7,000. Last week, ditto.

Lafayette (Basil) (3,000; 70-$1)—"Midnight Lace" (U) (2d wk). Solid $9,000. Last week, $10,500.

Paramount (AB-PT) (3,000; 70-$1)—"Breath of Scandal" (Par) and "Good Girls Beware" (Indie). Mild $8,000. Last week, "Journey to Lost City" (Indie) and "Gunfire at Indian Gap" (Indie), $8,800.

Teck (Loew) (1,200; $1.75-$2.75) —"Ben-Hur" (M-G) (35th wk). Fine $6,000. Last week, same.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (2d wk). Hefty $4,000. Last week, $4,200.

BOSTON

(Continued from page 9)

(11), trim $8,200. Fourth week, $9,000.

Gary (Sack) (1,277; $1.50)—"Sunrise at Campobello" (WB) (6th wk). Barely okay $7,500. Last week, $8,500.

Kenmore (700; $1.50-$1.75)—"Song Without End" (Col) (7th wk). Fat $9,500. Last week, $10,500.

Memorial (RKO) (3,000; 60-$1.10) —"Midnight Lace" (U) and "Seven Ways Sundown" (U). Smash $25,000 hypoed with p.a.'s Roddy McDowell. Last week, "Young Lions" (Indie) (reissue) and "Between Heaven and Hell" (Indie), $8,000.

Metropolitan (NET) (4,357; $1.10)—"Breath of Scandal" (Par) and "Next to No Time" (Show) (2d wk). Drab $5,500. Last week, $7,500.

Orpheum (Loew) (2,900; 90-$1.50)—"Butterfield 8" (M-G). Torrid $30,000. Last week, "No Man Write Epitaph" (Col) and "Walking Target" (UA) (3d wk), $8,000.

New Fenway (Indie) (1,350; $1.25-$2.50)—"Ikiro" (Indie). Sock $11,000.

Paramount (NET) (2,357; 70-$1.10)—"Plunderers" (AA) and "Sex Kittens Go to College" (AA). Slick $12,000. Last week, "Girl of Night" (WB) and "Too Soon to Love" (U), $14,000.

Pilgrim (ATC) (1,900; 60-$1.10) —"Where Hot Wind Blows" (M-G) and "No Place to Hide" (Indie). Hot $14,000 or close.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) (52d wk). Sock $15,000 with last week's announcements, "Exodus" (UA) opens Dec. 21. Last week, same.

State (T-L) (730; 75-$1.25)—"Ritual of Love" (Indie) and "Flesh Is Weak" (Indie). Hep $6,200. Last week, "Good Girls Beware" (Indie) and "Wicked Go to Hell" (Indie), $4,600.

SAN FRANCISCO

(Continued from page 8)

(3d wk). Dandy $8,000 or under. Last week, $9,800.

Stagedoor (A-R) (440; $2.50-$3) —"Song Without End" (Col) (5th wk). Okay $6,800. Last week, $7,500.

Vogue (S. F. Theatres) (364; $1.50)—"Cranes Are Flying" (Indie). Mild $2,000. Last week, "Savage Eye" (King) (9th wk) and "Roof" (Indie) (4th wk), $1,000.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben - Hur" (M-G) (4th wk). Fancy $16,000 or close. Last week, $15,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Idiot" (20th). Good $4,500. Last week, "Love Game" (Indie) (2d wk), $2,000.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (3d wk). Only rated fair at $10,500. Last week, $11,000.

Hellman Burglarized

Albany, Nov. 15.

For the second time in two months, the new Hellman Theatre has been the victim of burglarizing. Sanford A. Bockstein, vice president of circuit, reported to the police that two metal cash boxes were taken from a second-floor office in the 1,050-seater, located near the outskirts of the city, adjoining Hellman's Turnway Motel.

About $400 was taken in paper money from one box, and approximately $400 in coins, from

'Journey' Okay $10,000, Cleve.; 'Lace' Fancy 12G

Cleveland, Nov. 15.

First-run trade in current session shapes spotty with new product not looming up well. "Journey To Lost City" is just average at the Allen while "Where Hot Wind Blows" is mild on opener at State. "Midnight Lace," however, looks fancy in third round at Hipp. "Let No Man Write My Epitaph" is good in second at Palace.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50) — "Journey to Lost City" (AI). Average $10,000. Last week, Sunrise at Campobello" (WB), $8,500.

Continental Art (Art Theatre Guild) (950; $1.25) — "Captain's Table" (Indie) (3d wk). Pleasing $2,300. Last week, $1,800.

Heights Art (Art Theatre Guild) (950; $1.25) — "Carry on Nurse" (Gov) (2d wk). Big $6,000. Last week, $5,500.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Midnight Lace" (U) (3d wk). Fancy $12,000. Last week, $14,000.

Ohio (Loew) (3,700; $1-$2.75)—"Ben-Hur" (M-G) (42d wk). Nice $9,000. Last week, ditto.

Palace (Silk & Helpern) (3,750; $1-$1.25)—"Let No Man Write My Epitaph" (Col) (2d wk). Good $9,000. Last week, $12,500.

State (Loew) (3,700; $1.25) — "Where Hot Wind Blows" (M-G). Mild $9,000. Last week, "Breath of Scandal" (Par), $5,000.

Stillman (Loew) (2,700; $1-$1.50) —"Magnificent Seven" (UA) (m.o.) (2d wk). So-so $5,000. Last week, $5,600.

'Night' Bright $7,000 In Port.; 'Epitaph' 6G

Portland, Ore., Nov. 15.

A few of the new pix launched this ... are helping to bolster trade currently. Some other new films are not doing much. "Girl of Night" shapes fast at the Fox. "Where Hot Wind Blows" is rated poor at Broadway. "Sunrise at Campobello" is just okay at Hollywood while "Let No Man Write My Epitaph" ... assable at Orpheum. "Ben-Hur" continues to draw in 43d stanza at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Where Hot Wind Blows" (M-G) and "Plunderers" (AA). Poor $3,000. Last week, "Seven Brides Seven Brothers" (M-G) and "Yellow Cab Man" (M-G) (reissues), $2,900.

Fox (Evergreen) (1,600; $1-$1.49) —"Girl Of Night" (WB) and "Why Must I Die" (AI). Fast $7,000. Last week, "Song Without End" (Col) (2d wk), $4,300.

Hollywood (Evergreen) (2,000; $1-$1.49)—"Sunrise At Campobello" (WB). Okay $6,000. Last week, on second-runs.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (43d wk). Sturdy $12,000. Last week, $12,300.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Let No Man Write Epitaph" (Col) and "Aim At Stars" (Col). Passable $6,000. Last week, "Magnificent Seven" (UA) and "Walking Target" (UA) (2d wk), $5,600.

Paramount (Port-Par) (3,400; $1-$1.50)—"10 Who Dared" (BV) and "Hong Kong Affair" (WB) (2d wk). Lean $4,000. Last week, $4,500.

Studying to Exclude

Port Arthur, Tex., Nov. 15.

Rev. Louis Kovar, president of the Port Ministerial Alliance, has been empowered by the alliance and other citizens to appoint a permanent committee for determining ways and means of stopping the showing of "questionable" pictures here.

Kovar said that the decision was reached following the showing in a downtown local theatre of a film (unnamed) which the alliance and others attending the meeting felt "was of a nature that should not be shown in the community."

'Butterfield' Crackles In Mpls., $13,000; 'Inherit' Hep 6G, 'Lace' Sock 12G

Minneapolis, Nov. 15.

Biggest turnover in months is hypoing trade here this round. Among six fresh entries "Inherit Wind" is loud at suburban St. Louis Park, "Butterfield 8" looks record at World and "Midnight Lace" at the Gopher shapes socko.

Orpheum and Pan, now under Ted Mann's ownership following sale by RKO, both have newcomers, "Desire in Dust" dull at former, and "Where Hot Wind Blows" slight at Orpheum. "Girl of Night" at Lyric, also n... shapes lusty. "Magnificent ..." is ... in second round at State.

Exhibs' holiday advantage Friday was partially offset the following day by competish from Minnesota-Purdue football game here.

Estimates for This Week

Academy (Mann) (947; $1.75-2.65)—"Ben-Hur" (M-G) (38th wk). Fine $10,000 with two extra showings. Last week, $9,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (12th wk). Healthy $9,000. Last week, $9,200.

Gopher (Berger) (1,000; $1-$1.50) "Midnight Lace" (U). Wham at $12,000. Last week, "Let No Man Write Epitaph" (Col) (2d wk), $4,300 at $1-$1.25 admish.

Lyric (Par) (1,000; $1-$1.25)—"Girl of Night" (WB). Hot $10,000. Last week, "Top of Stairs" (WB) (4th wk), $5,000 in 5 days at $1-$1.50.

Orpheum (Mann) (2,800; $1-$1.25) —"Desire in Dust" (20th). Dull $5,000. Last week, "Song Without End" (Col) (2d wk), $5,000.

Pan (Mann) (1,800; $1-$1.25)—"Where Hot Wind Blows" (M-G). Mild $6,000. Last week, "Battle Outer Space" (Col) and "12 to Moon" (Col), $4,500 at 85-$1 scale.

St. Louis Park (Field) (1,000; $1.25) — "Inherit Wind" (UA). Lusty $6,000 or close. Last week, "Can-Can" (20th) (2d run) (8th wk), $2,500 in 5 days at $1.50-$2 admission.

State (Par) (2,200; $1-$1.25)—"Magnificent Seven" (UA) (2d wk). Sturdy $9,000. Last week, $13,000.

Suburban World (Mann) (800; $1.25)—"School for Scoundrels" (Cont) (3d wk). Heavy weekend trade holding this at big $4,500. Last week, $4,500.

Uptown (Field) (1,000; $1.25)— "Surprise Package" (Col) (2d wk). Nice $4,500. Last week, $6,000.

World (Mann) (400; 85-$1.50)— "Butterfield 8" (M-G). Soaring to new record week. Boff $13,000 or close. Last week, "Come Dance With Me" (K-W) (4th wk), $4,500 at 85-$1.25 scale.

FRENCH-BRITISH PACT ON CO-PROD. SETUP

London, Nov. 8.

Hopes are running high here that the British and French governments now will be able to go ahead next month on drawing up an enabling treaty on coproduction. Under the Cinematograph Films Act, passed earlier this year, such an agreement is an essential preliminary to any Anglo-French coshooting ventures.

The optimism springs from the mood of talks held in October between British producers and the Federation of Film Unions at which the labor reps put forward what they considered to be essential safeguards for themselves and their French counterparts.

Further get-togethers between British and French producer groups, and with the labor spokesmen, are skedded before full accord is reached, but it's confidently anticipated that there will be handshakes all round by the end of the month. The recommendations agreed on can then be forwarded to the two governments.

Two-Media Tarzan

Atlanta, Nov. 15.

Gordon (Tarzan) Scott, in town to appear in WSB-TV's Fall Festival at the Municipal Auditorium, also spent two days last week making personal appearances at two hardtops and four drive-ins playing his Paramount release, "Tarzan The Magnificent."

Accompanying Scott on his rounds of the theatres were Par exploiteer Leonard Allen and WGST radio disk jockey Paul Drew.

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Boardwalk Losing 4,200-Seat Warren

Blow to Resort But Dilemma Apparently Insoluble —A Gaping Parking Lot Looms

Atlantic City, Nov.

Razing of the 4,200-seater Warren Theatre, largest at this resort, located in midcity on the boardwalk, is being protested by the boardwalk division of the Chamber of Commerce, whose members are urging that the city purchase the structure and use it as a second Convention Hall and spot where legitimate shows and other attractions might be housed.

Following plans made many months ago, George A. Hamid and son have been issued a demolition permit by the city and will start razing the big structure in December. They are undecided as to what to do with the ground after the building has been torn down, but it is expected that it will become a parking lot.

Harold Finkel, chairman of the C. of C. unit, in his telegram to City Commissioners argued: "We believe the city would derive a substantial revenue from the theatre. Certainly, the city stands to lose a large amount of money if the theatre is demolished."

It is known that city commissioners take a dim view of Finkel's suggestions. They have already invested some $3,000,000 in renovating big convention hall, and are not keen about "going into the amusement business in competition with taxpayers."

George Hamid Jr. has declared: "We feel very sad about tearing down this beautiful showplace, but there is nothing we can do about it. We have tried everything to keep it going the past four years, but it isn't a practical building for a private operation."

Annual tax bite on big structure is some $40,000, and the Hamids have been unsuccessful in having it reduced. City can't give them "break" because of fact other taxpayers in vicinity would not only protest, but might go into court.

Theatre was built in 1927 at a cost of $4.5 million as the Warner flagship of the Stanley motion picture houses in the resort. The night it opened a 60-piece orchestra seated on hydraulic platform which gradually rose from its pit to the view of the capacity house played for the silent motion picture offered. Music was also provided by what was then the largest organ in any motion picture house.

Loew's Payroll

Continued from page 7

pany for a period of four years at $39,000 annually. Other salaries listed: John F. Murphy, exec v.p. $57,200; Arthur M. Tolchin, v.p. in charge of Station WMGM, $57,200. With the completion of the sale of the station to Crowell-Collier last week, Tolchin's fate is unknown at the moment. In addition to his basic salary, Tolchin received a percentage of the annual net profits of the station. For the fiscal year ending Aug. 31, 1960, his share of the profits amounted to $105,000.

The annual meeting, to be held at Loew's State Theatre at 3 p.m. on Dec. 8, has been called to elect directors and to consider and take action on a proposal introduced by stockholders Lewis D. Gilbert and John J. Gilbert calling upon the company to adopt cumulative voting for directors. In the proxy statement, the management recommends that the stockholders vote against the proposal.

The proxy statement indicates that Tisch Hotels Inc. is the beneficial owner of 614,000 of the 2,668,389 shares outstanding. This gives Laurence A. and Preston R. Tisch a 23% control of Loew's Theatres. Directors nominated for reelection include Friedman, Arnold M. Grant, Lewis Gruber, Herbert A. Hofmann, John F. Murphy, Thomas L. Norton, Picker, Simon H. Rifkind, Laurence and Preston Tisch, and Jay Wells.

The present board was named earlier this year at a special stockholders meeting. At that time, the Tisch brothers assumed control of the company by obtaining a majority on the board.

Legion of Decency Says Moral Re-Armament Film 'Ambiguous' Theology

Legion of Decency has given a "separate classification" of the Moral Re-Armament feature, "The Crowning Experience." The Legion, referring to MRA as "a quasi-religious movement," says the pic should be viewed by Catholics with certain reservations because it "relies too heavily upon emotional argument and because the religious expression which it gives to personal reform is theologically ambiguous."

Roman Catholic reviewing group gives separate classifications to certain films which, although they cannot be deemed "morally objectionable, require some analysis and explanation as a protection to the uninformed against wrong interpretation and false conclusions."

'EXODUS'-AND BUFFET-TIX REMAIN UNSOLD

Tom Rodgers revealed this week that there are still ducats available for the benefit showing of "Exodus" at the Warner Theatre, N. Y., next Dec. 18. It is the initial benefit for the opus and is to aid the Will Rogers Memorial.

The $25 tickets, still available in considerable numbers, include a buffet dinner at the Warwick Hotel before the show. There are also $10 and $5 ducats to be had. Tickets can be obtained at the Will Rogers office, 1501 Broadway.

Burt Solomon Promoted; Gets UA Trade Post

Burt Solomon has been named United Artists trade press representative. He succeeds Harvey Matofsky who resigned to join Joe Levine's Embassy Pictures on a film assignment abroad.

Solomon has been a publicity writer for UA since 1959. Prior to that time he was a member of the Fordham U. public relations department.

LIFE FOR 19-YEAR-OLDER

Not Allowed to Make 'Psycho' Film Part of Defense

Milwaukee, Nov. 15.

Leroy Pinkowski, 19, drew a life sentence in the state pen for killing Dianna Mae Zibolsky on Aug. 31. He admitted stabbing the 14-year old teenager in a "thrill" slaying. Municipal Judge Herbert J. Steffes, in Municipal Court, in passing sentence, described the deed as "cool, calculated, cowardly." The jury consisting of nine men and three women, after deliberating for 15 hours, came in with a verdict of first degree murder.

Judge Steffes denied three motions by Defense Attys., Peter N. Flessas and John F. Foley, representing Pinkowski, to set the verdict of the jury aside. One of the motions by the defense, held that Judge Steffes erred in refusing to allow the jury to view Paramount's "Psycho," that Pinkowski testified had been a factor in "influencing" his criminal action. Youth testified he had viewed film several times.

U-Bangy Decca

Earnings of Universal skyrocketed Decca Records' consolidated net earnings for the nine months ended Sept. 30, 1960 to $4,149,772, equal to $3.24 per share. Decca owns approximately 87% of U's shares.

The Decca nine-month earnings were greater than any full year in the company's history. In the corresponding period of 1959, Decca reported earnings of $911,260, equal to 60c per share.

3 Stooges Turn Lovable; Career In Fairy Tales

Hollywood, Nov. 15.

Chanford Productions, now preparing "Snow White and the Three Stooges" in association with 20th-Fox, has laid groundwork for a sequel to that fairytale. Chanford veepee Charles Wick, who is producing the 20th release, has registered 10 "Snow White" titles with MPAA.

"Snow White and the Three Stooges" is being blueprinted as a classic fairytale, Wick explained, noting further that the Stooges will play "lovable oafs" who act as they would have in the period depicted. Producer feels if pic clicks, it will open revitalized area for theatrical pix based on fairytales.

New titles include "The Adventures of Snow White," "The Adventures of Snow White & Prince Charming," "The Further Adventures of Snow White," "The Further Adventures of Snow White and Prince Charming," "The Return of Snow White," "The Return of Snow White and Prince Charming," "Snow White and Prince Charming Return," "Snow White Returns," "Tales of Snow White" and "Tales of Snow White and Prince Charming."

Wick anticipates no conflict between any of the titles and Walt Disney's "Snow White and the Seven Dwarfs" since none can be mistaken for the Disney pic. Disney protested Chanford's original "Snow White and the Three Stooges" title with MPAA, with Chanford winning rights to the tag.

Gen. Patton Biog Goes Fox Via Ricketson-Sherman

Hollywood, Nov. 15.

Frank H. Ricketson Jr. and producer-director George Sherman bought "Blood and Guts," upcoming biog of late World War II Gen. George E. Patton by Jack Pearl, for second production of their Shergari Corp., in which they are partnered. Pic is slated for 20th-Fox release and will be budgetted at $2,000,000.

Deal involves a cash payment of $25,000 for book and Pearl's screenplay, which he'll start upon his arrival from N. Y. in two weeks, plus an escalator clause up to $50,000. Tome will be published Jan. 15 by Frederick Fell.

Shergari's initial production, in which the late Ted Gamble also was a partner, was "For the Love of Mike," which 20th will release later in year. Ricketson formerly was vp in charge of theatre operations of National Theatres. Sherman last week completed production and direction chores on "The Fiercest Heart" for 20th.

N.Y. Soundtrack

Continued from page 4

being filmed in France and Germany in association with Gloria Films. United Artists will release . . . Broadway actor **Gilbert Green**, discovered by Hollywood when he appeared on the Coast in the road company of "Look Homeward Angel," signed by the Mirisch Co. for an important role in "By Love Possessed".

"Warlord of Crete" has been set as the new title of the Italo-made "Theseus and the Minotaur." The United Artists release was made in Italy, Yugoslavia and England. **Bob Mathias** and **Rosenna Schiaffino** are starred . . . **Otto Preminger** wants only McCoy industryites and authentic newsmen at the first "Exodus" preview tomorrow (Thurs.) matinee at the Warner Theatre, N. Y. The "non-transferable" stipulation will be strictly enforced to make sure invitations are not turned over to secretaries, office boys, and friends.

Max Westebbe, long manager of the RKO-Radio Pictures branch in Albany and now statesrighting upstate is now in former offices on Film Row of Allied Artists. Westebbe is unusual in having been in Netherlands when Germans came and incarcerated by them. **Eugene Lowe** is now working for Westebbe.

Show Biz Ponders Kennedy Era

Continued from page 1

nounced he will push this bill early next year. Yet, the nets come out of the campaign with their glossiest public service image, and to them, President-Elect Kennedy probably owes his margin of victory. The wife of Lyndon B. Johnson, the Vice President-elect, owns radio and tv properties, and Sen. and Mrs. Johnson are close friends of CBS prexy Frank Stanton. It has already been indicated that Sen. Johnson will be the President-Elect's general-in-command on Capitol Hill, the operating chief over legislation for the White House.

—One of the President-Elect's first actions was to appoint James Landis to make a study of federal regulatory commissions, including FCC and the Federal Trade Commission, to determine what should be done about them. Landis served on two of them himself, the Civil Aeronautics Board and the Securities and Exchange Commission. This is a strong indication that Kennedy wants some form of reorganization of these agencies, but it is much too early to tell what he has in mind or what will be possible. This is something the broadcasting and advertising industries, as well as others, will be watching most keenly. Recently Landis was counsel for Skiatron during that pay-tv firm's troubles with SEC. Landi was once a Skiatron director.

—Although there was some shakeup in the Congressional membership after the ballot counting, there was no significant change as far as the entertainment industry is concerned. However, the only film exhibitor in Congress, Rep. Joseph W. Barr (D-Ind.), was defeated. Committees of the House and Senate most important to the entertainment industry will have no important change which would affect future legislation when compared to the last Congress.

—With Democrats in control of both the White House and Congress and a new Administration getting started, Congressional investigations will be considerably fewer. Rep. Harris, for instance, is likely to defer any further probes of the regulatory agencies until Landis finishes his job. Republicans may well want to burn some fires under the Kennedy Administration, but it isn't likely that Democrats, who control the investigating committees, will help them in 1961.

—New chairmen could normally be expected to take over both FCC and FTC soon after the Jan. 20 inaugural. Congress didn't confirm FTC Chairman Earl W. Kintner for another term, and he will go out of office as soon as his Democratic successor is appointed and confirmed. FCC Commissioner H. King, a seat warmer for the unexpired John C. Doerfer FCC term which runs only to June 30, didn't get confirmed either. His Democratic successor will probably also be designated FCC chairman, replacing Frederick W. Ford, a Republican, in the top post, although Ford will continue as a Commissioner. It is also possible that either of the two Democrats now on FCC, Robert T. Bartley and John S. Cross, could be made chairman.

—No tax reduction is in sight. This applies to legitimate and motion picture theatre admissions and all excise taxes, as well and income and corporate taxes. It is possible that some small tax reduction might be considered before the 1962 Congressional elections, but there is no hope for any in 1961.

—The Justice Dept. and its Anti-Trust Division will move into new hands, not yet known. This affects virtually all the industry, and especially broadcasting, where the option time dilemma and others are in a nervous state of affairs. Music Corp. of America has been under scrutiny by the present Anti-Trust Division, although nothing has come to a head.

—President-Elect Kennedy as a member of Congress took an especially close interest in Hoover Commission reorganization plans. He had a number of ideas of his own. It would be no surprise if he proposes extensive changes in the executive branch of Government in the days ahead.

—As a Senator, and as a Congressman before that, he supported a number of bills designed to promote interest in culture. He is behind legislation to establish a Federal Advisory Council on the Arts, and is a backer of Washington's proposed $75,000,000 National Cultural Center, among other things. He will no doubt lend his presence to the theatre and symphony concerts of Washington—a prestige boost which always swells boxoffice receipts here, if not nationally. For years, Kennedy kept a standing order at the National Theatre here for four tickets to every opening night. His brother, Robert Kennedy, and their two wives, were usually the four. The President-Elect and his wife have a very large collection of classical records and enjoy attending concerts. The musical offerings after formal White House dinners can be expected to be largely classical in

Film Coexistence

Continued from page 5

ing of any Russian film was positively unAmerican.

Even before U-2, various patriotic groups around the country, including local chapters of the American Legion, had protested the showing of the films in their communities. Situation served to embarrass the distribs, who were forced to take ads to point out they were handling the pix at request of the government.

The unexciting returns from the films, however, may not all be the result of politics. According to one sales manager, the general quality and appeal of the films are such that no one of them could have turned out to be an artie blockbuster under the friendliest of conditions.

It was also suggested last week by a midwest exhibitor, in New York to buy for his string of art theatres, that the films had been promoted with something less than enthusiasm by the salesmen in the field. He recounted how he had attended a screening of one of the Soviet pix at a branch office, after lights came on, the branch manager turned to him and shrugged, "What am I supposed to do with it?" Exhib reported that film in question actually was rather good, but the fieldman didn't know it and couldn't have cared less.

It is further suggested that perhaps the major distribs are not physically or emotionally geared to handle the art type of product. Some light on this situation may be shed by the results from the forthcoming joint release by Kingsley International and M. J. P. Enterprises of "The Ballad of A Soldier," the Russian entry which was acclaimed at this year's Cannes fest (though it lost out on a prize) and took first honors at the recent San Francisco festival. Film goes out here at the end of the year.

'Esther'

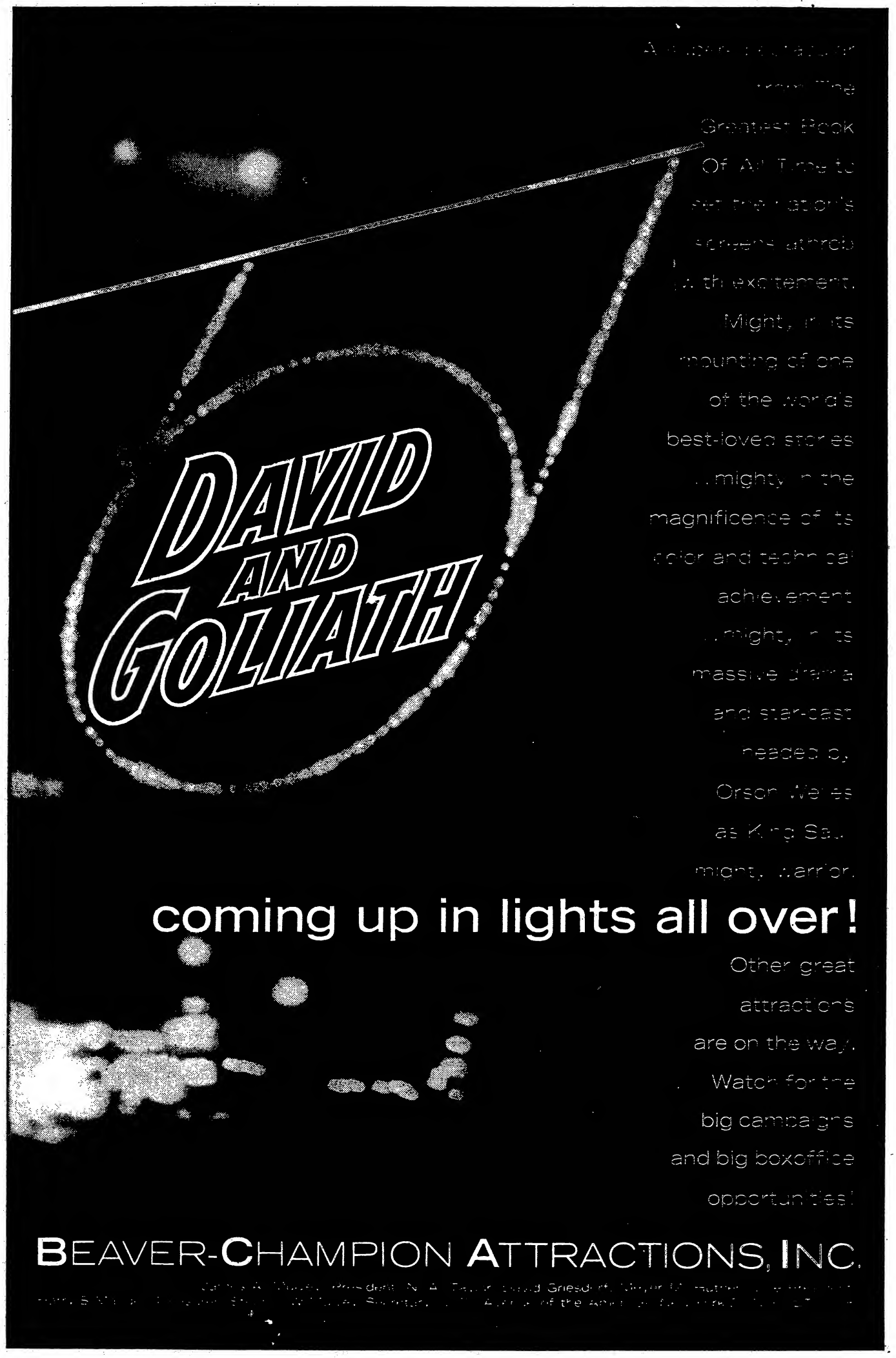
Continued from page 7

cial footage supplied during filming, scoring the spots separately from the actual production. Spots take between four to six weeks to make.

Television campaigns are playing an increasingly important role in 20th's ad-pub thinking generally, especially in the kind of local-area "saturation" booking playoffs set for the company's family pic releases like "Tess of the Storm Country" and "The Little Shepherd of Kingdom Come."

Last week company sent out a memo to all branch and regional ad-pub managers alerting them to fact that about a year ago 20th acquired "an unusually attractive package of tv time at drastic discount rates." Cost of the time, available in Nov.-Dec. period on 43 stations in 41 markets in the U. S. and Hawaii, was said to be approximately 50% less than the highest possible frequency discount any advertiser can earn.

Managers were urged to take adavantage of the bargain rates available to them, and were also reminded that company would not okay expenditures for tv campaigns on any other stations in their areas as long as this time was available. Just how 20th got this time has not been disclosed, but it's understood it was acquired from Matty Fox who had acquired it earlier via one of his barter deals.


DAVID AND GOLIATH
coming up in lights all over!
Other great attractions are on the way. Watch for the big campaigns and big boxoffice opportunities!
BEAVER-CHAMPION ATTRACTIONS, INC.

Dick Brandt's Thesis: Would Be Smart For U.S. Showmen to Back Frisco Fest

With the proper support from U.S. film industry—major distribs as well as foreign film importers—Irving M. Levin's San Francisco film fest could, within five years, grow into a major film market place, according to Richard Brandt, prexy of Trans-Lux Distributing Corp.

Brandt, who attended the fest in the course of a business trip that took him also to Hollywood and Denver, said in New York Friday (11) that major company support of the fest was necessary to attract participation by the better foreign producers. He also felt that the majors would be doing themselves a smart bit of public relations by participating, particularly with the growing competition for the film patrons' attention abroad.

But principally, Brandt said, he would like to see the Frisco event become an important (and convenient) market place where U.S. importers might gather to view new product. Most U.S. indies do not attend the Cannes or Venice or Berlin fests and thus, to them, the Frisco fest would certainly not be redundant.

Angles

Even without coordinated support from the U.S. industry, exec said, Levin has done a remarkable job thus far. With support, Brandt predicted event could attract national public interest and become an important key to the general exploitation of foreign product in the U.S. This will be the line exec takes in recommending that the Independent Film Importers & Distributors of America get behind the next Frisco affair.

Brandt reported that although the festival has so far been pretty much a one-man affair, Levin has no qualms about relinquishing his prerogatives in order to broaden the scope of the annual get-together. Brandt would also like to see the affair supported by the State Department as part of the country's overall goodwill efforts.

While on the west coast, Brandt also took time out to talk to execs of the Academy of Motion Picture Arts & Sciences about IFIDA's longstanding campaign to get the rules modified which govern the eligibility of foreign language films for the annual Oscar.

Brandt said the talks had been most cordial and worth a couple of years of letter-writing between coasts. Though it's too late to get any action on the 1961 Oscars, exec said he thought there was a very good chance of some changes for the following year. He declined to say just what the changes might be, but suggested they represent a departure from the earlier suggestions made by IFIDA.

Jay Sommers inked by 20th to term writing pact, first assignment to be "Hummingbird Hill" for Sam Engel.

Segregation, As Is

High Point, N.C., Nov. 15.

Negro high school students picketed theatre here last week, protesting segregated seating. There were no arrests and no incidents of violence.

Nine Negroes from William Penn High School paraded up and down in front of the Paramount Theatre in the downtown area. They sang an anti-segregation parody to the hymn "We Shall Not Be Moved."

Arie Winfrey, assistant manager, said the theatre's policy will remain unchanged — Negroes will purchase tickets at a separate entrance provided for them and sit in the balcony. The downstairs area is reserved for white patrons, she said.

Allied, as Foreseen, In Rap Against Morbid-Sex; Other Convention Actions

Chicago, Nov. 15.

As forecast, a puritanical reaction to current wave of "adult" film themes prevailed at last week's Allied States Assn. convention here. Parley asked Motion Picture Assn. to tighten its production and advertising codes, otherwise fearing pressure group retribution. Exhibition's "little guys" articulate a conviction that the "continuing success of our industry depends on pictures of good taste."

Despite potent grosses racked up by the Hollywood sinners (e.g., "Psycho," "Suddenly Last Summer," etc.), the theatremen believe bulk of cinema patronage has indicated "time and time again that they have preferred good wholesome family type entertainment."

And they make no bones that were it not for product and print scarcities, they wouldn't have to put up with the rampant sin-and-violence celluloids. Other industryites tend to hoot at this reasoning, though, as they note the hotsy aforementioned grossers. Thus they ask, as documented previously in these trade columns, does Main Street really object—or are the exhibs just using another needle on the film companies?

Also resolved by the Chi conclave was a pitch for public intervention to spur congressional relief for theatres. Exhibs want something in the way of legislation—though not specified here—to insure "orderly release," and the hope is that a riled congress can cause distribution to forsake "monopolistic and discriminatory" practices. It's another Allied way of trying to upset the roadshow applecart, contending that a handful of playdates restricted to large urbans is cheating the bulk of the public.

On other matters, convention asked:

(1) A patchup of the National Screen Service-Columbia Pictures quarrel so as to eliminate dual trailer charges (per contracts) on Columbia product.

(2) Support for Motion Picture Investors Inc., the exhibition-backed mutual fund which plans to acquire post-'48s for largescreen reissue, in what Allied phrases as an effort to prove to film companies that more revenue can be realized from another round of theatrical showings than from sales to television.

'Exodus' Advance in Hub; Mail and Parties, $50,000

Boston, Nov. 15.

United Artists' "Exodus," skedded to open at the Saxon Theatre Dec. 21, has exceeded the record as to advance sales for road shows playing the house. To date, over $50,000 has been taken in at the b.o. in mail orders, party groups and theatre parties, Sam Richmond, general manager, reports.

Leonard Barrack, in charge of sales for "Exodus," said bookings for groups and theatre parties now extend into March of 1961. A $100 a seat preview is being set up for Congregation Temple Emanuel.

'Exodus' Advance

Continued from page 7

and $3.50. Two-a-day engagements have been set for N.Y., L.A., Chicago, Miami and Boston. The rest of the cities will offer 10 performances a week.

It was acknowledged that the bulk of the initial advance came from group sales and theatre parties. In N.Y., for example, $500,000 of the over $600,000 total came from group sales. The remaining $100,000 in individual sales resulted from mail orders and boxoffice sales. However, the boxoffice sale did not begin until Oct. 31.

William J. Heineman, UA's distribution chief, predicted that the N.Y. advance would reach $1,000,000 before the Dec. 15 opening. The boxoffice sale at the Warner Theatre, N.Y. is running between $1,500 and $1,700 daily. A total of 181 performances at the Warner have been completely sold out. Tickets are being sold through Dec. 31, 1961.

Krim told a press conference yesterday (Tues.) that the N.Y. engagement could gross $2,200,000 the first year if there is a complete sellout for each performance. The national $1,000,000 advance was said to be equal to a $2,000,000 advance in the legit theatre.

It was stressed that no discounts were allowed for group sales and theatre parties. In addition, no theatre parties were permitted Friday and Saturday engagements.

George Schaefer, Preminger's producer's representative, said the picture would open in San Francisco, Seattle, Columbus, Philadelphia, Cincinnati, Houston, Pittsburgh, Washington, Cleveland, Oklahoma City, and Indianapolis shortly after the new year. He added that the picture would be playing every key city in the U.S. and Canada before the end of 1961. All engagements will be in 70m.

The boxoffice sale in Boston, Dallas, Baltimore, Miami and Kansas City starts Monday (21). According to Heineman, the first 600-line in Boston brought in orders for $36,000 worth of tickets the first seven days.

Opening dates other than N.Y. are: Chicago, Dec. 16; Baltimore, Dec. 19; L.A., Miami, Boston and Kansas City, Dec. 21; Dallas, Dec. 22; Detroit, Feb. 8.

Also attending the press conference and offering various comments on the "Exodus" advance sale were U.A. v.p. Max E. Youngstein, pub-ad v.p. Roger Lewis, national pub-ad director Fred Goldberg, and Nat Rudich, Preminger's press chief.

Omat to Allied

Continued from page 3

Simone Signoret-George Marchal starrer, and "Beyond All Limits," Jack Palance-Maria Felix-Pedro Armendariz starrer.

Schwalberg also revealed company has acquired 10 post-1948 Paramount features and will reissue them theatrically with new advertising - publicity - exploitation campaigns. Titles of pix were not listed, though Schwalberg said some of stars involved are Charlton Heston, James Cagney, John Payne and Jane Wyman. All 10 pix, he added, will be withheld from television, explaining further that Omat currently is negotiating with other major studios for similar re-release rights. "We feel that with new campaigns and, in some instances, new and better titles, these features afford the exhibitors as well as ourselves added product and profit," Schwalberg pointed out.

Aim of the company, execs noted, is to increase supply of feature motion pictures available to U.S. hibs. "To accomplish this," he went on, "we will produce new pictures, purchase new and unreleased films, and acquire still others for re-release."

First new pic for Omat will be reactivated "Brotherhood of Evil," which is slated to roll in New York after Jan. 1. Beck will coproduce with Omat prexy Lester Braunstein. Ben Hecht adapted from Frederick Sondern Jr.' book. Pic was to have starred James Mason, who withdrew due to illness early this year. Subsequent problems shelved pic, costing Omat reported $100,000.

Jules Verne as His Own Hero—

[Continued]

Add two more entries in the Jules Verne boxoffice derby cited in the Sept. 28 VARIETY lead story. Producer Charles Schneer is now at work in London putting finishing touches on Columbia's "Mysterious Island," based on the Verne novel which was written as a sequal to "20,000 Leagues Under The Sea." Out in Hollywood, producer-director Irwin Allen is busy prepping Verne's "Five Weeks in a Balloon" for a production start next July.

Meanwhile, American International is winding up production of Verne's "Master of The World" and planning "In The Year 2889." Point of the earlier VARIETY piece was that three Verne properties ("Around The World in 80 Days," "20,000 Leagues," "Journey to The Center of The Earth") have grossed approximately $70,000,000 worldwide since 1954, and the lesson is not being lost on filmmakers.

State-Owned Video Rejects Theatres' Anti-Sabbath Trailer

Toronto, Nov. 15.

Despite the turndown of a tv trailer by the State-owned Canadian Broadcasting Cor on th showing of Sunday films in Ontario, representatives of the chains and independent theatre-owners bombarded (14) the 13 cities and towns where plebiscite will be voted on Dec. 12. These include Toronto, Windsor, Oshawa, Brantford, St. Catherines, North Bay, Kitchener etc., and other Ontario communities holding th Sunday movies referendum.

These are flooded with an allout campaign which ludes theatre trailers, three-sheets, lobby display and wicket cards, plus radio announcements now in preparation for immediate release to be carried by local commercial stations. Campaign is backed by Famous Players (Canadian), the Odeon Theatres (Canada) Ltd., the Taylor interests, the indies—and th projectionists union.

Film Posters' Display

Richard Griffith, curator of the film division of New York's Museum of Modern Art, disclosed plans for an exhibit of motion picture poster art to take place at the museum next month. Further, the museum will publish a book reproducing outstanding pic posters over the years.

Griffith outlined the plans before a meeting in N. Y. last week of the ad-pub directors committee of the Motion Picture Assn. of America. Promotion execs said they were high on the idea and promised full cooperation.

Studied Widely, Then Set North Star Ozoner; Curved Screen for 70m

Denver, Nov. 15.

Construction has started on the largest drive-in theatre in the Rocky Mountain area. To be called the North Star, it will be number seven in the Compass group operated by Wolfberg Theatres who also operate the 2,100-seat Paramount in downtown Denver.

Tom Smiley, Wolfberg general manager, says the theatre, which is expected to cost in excess of $400,000 will be constructed in the new amphitheatre style for perfect viewing of the 134 by 60 foot curved screen and equipped to take of 70m projection.

Before final plans were approved, Smiley and L. J. Albertini, the firm's drive-in district manager, toured the entire country to obtain latest ideas of construction and operation to incorporate in the new project, spending most of last summer inspecting drive-in theatres and operation techniques.

ABC VENDING ADDS TRI-STATE AUTOMATIC

ABC Vending Corp., one of America's largest consessionaires and operators of automatic vending machines, and a prominent part of the theatrical sideline business, has acquired full ownership of Tri-State Automatic Candy Corp. Latter, which had been owned 50% by ABC, operates principally in New York, Pennsylvania and West Virginia.

ABC last year had sales of $66,094,057. Tri-State's gross was $3,000,000. These figures are official and obviously demonstrate the fiscal potency of the concession enterprise.

Melvyn Berman, general manager of Tri-State, will continue in this capacity as well as a director of ABC, according to ABC board chairman Benjamin Shorman.

Jaffe & Marx

Continued from page 3

cent MGM vidpix series, "Northwest Passage" and "Thin Ma ."

Jaffe is now in Italy setting up studio facilities for spring kick-off of pic.

Although the "Damon & Pythias" tale is in public domain, of course, Marx said last night his firm and MGM have a clear shot at subject, as he quietly registered that title with MPAA last July and sewed up priority on it.

SMELL IS MISSING; 'WALL' GOES STRAIGHT

The sweet smell of success may not lie in Aromarama as far as Continental Distributing's "Behind The Great Wall" is concerned. Picture, an Italian-made travelog on Red China, played three dates early this year in the theatre-scent process, to returns which obviously did not warrant further dates.

Picture opened Thursday (10), sans smells, at the Apex theatre in Washington and broke the house record. Continental execs already have set two more scentless engagements, in Philadelphia and Baltimore, and plan to bring the pic back to a New York art house.

Two Classed-Up Nabes For Des Moines Roadies

Des Moines, Nov. 15.

The motion picture business has gone plush here. Tri-States Theatre Corp. is reopening its remodeled and redecorated Ingersoll (neighborhood) house with 20th's "Can-Can" on a two shows a day basis at $1.50 matinee and $2 night top. With a new front, wall-to-wall screen, new seats, carpeting, lighting, draperies, etc., going to the movies will now be in orbit with the snazzy shopping centers.

The Capri is also new. This is the former Uptown nabe that had been shuttered for so long. Robert L. Fridley as coowner and manager (also of the Varsity theatre) declares redecorating of the Capri cost approximately $110,000. This is the first and only theatre in the state to be equipped for 70m and Todd-AO productions. Opening with Metro's "Ben-Hur," the Capri will do a mail-order "all seats reserved" business at a $2 top. In addition to night performances there will be matinees on Wednesdays, Saturdays and Sundays.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
WILLIAM HOLDEN
THE WORLD OF SUZIE WONG
co-starring NANCY KWAN
SYLVIA SYMS • MICHAEL WILDING
A Paramount Release in TECHNICOLOR®
ON THE GREAT STAGE "TOWN AND COUNTRY"

TV'S 'SUDDEN DEATH' LAMENT

ABC Goes Through the Rating Roof In Latest Nielsen 24-City Report

ABC-TV has gone through the roof on the latest Nielsen 24-city ratings, covering the week ended Nov. 6. Web jumped up to a 20.4 average audience mark with a 38.8% share for the periods between 6:30-11 p.m. on Sunday and 7:30-11 Monday through Saturday.

That constitutes a better than three-point rating spread over its nearest rival, CBS-TV, which has a 17.3 average and 32.4% share. NBC is far behind in the sweepstakes, with 14.9 rating and 28.3% share. It's by far the best ABC showing ever in the competitive market results.

It may also translate itself into ABC's best National Nielsen ever when the Nov. 1 report is released. The current 24-city covers the second week of the upcoming national, and this, coupled with a strong ABC victory in the 24-city report the week before (ended Oct. 30) means a certain national upbeat for ABC.

Not only does ABC go through the roof on ratings in the Nov. 6 24-city report, it grabs off 22 of the top 40 shows and 32 of the 51 half-hour wins. Top 40 scorecard reads 22 for ABC, 13 for CBS and five for NBC. Half-hour wins finds ABC copping more than the combined total of the opposition, 32, vs. 11 for CBS and eight for NBC. Ditto nights of th week—ABC ins four, ties one (Sunday), while CBS gets one plus the Sunday tie and NBC keeps one. ABC wins Monday, Tuesday, Thursday and Friday, CBS Saturday and NBC Wednesday.

Week earlier, ABC copped a 19.8 average rating, with a 36.5% share; CBS had a 17.2 and 31.9% share; NBC a 17.1 and 31.5% share. This, of course, added to the wer report, will reflect the period for the next National Nielsen. While the previous National Nielsen results didn't come up to the expectancy of the 24-city reports for the same period, there was a good reason—the nationals didn't reflect delayed broadcasts, far more frequent on ABC than the other webs.

For example, the last National Nielsen report covered the period ended Sunday, Oct. 16. Where a show preemed, say, on Friday, the 14th, only those delayed broadcasts through Sunday were counted in the rating. Those after Sunday were carried over into the rating in the next report. Consequently, even if the 24-city results were the same, the next National would show increased strength for ABC on the basis of the first delays of the new shows.

Another factor not directly indicated by the National Nielsens is the matter of costs as they are reflected in station lineups. Though ABC is penalized in the new National Nielsen setup by the use of a national base in terms of rating points, fact remains that it is delivering those ratings on shorter lineups.

CBS-TV Sports Coin

CBS-TV posted the SRO sign on its 13-week "Sunday Sports Spectacular" series which kicks off Jan. 8 in the 2:30-4 p.m. slot. Web sold out the last quarter-sponsorship to Carter Products and Bristol-Myers, which are picking up an eighth each.

Earlier, CBS had sold one-half to Schlitz and one-quarter to L&M Filters. Carter deal set via SSC&B, B-M via Young & Rubicam.

NBC Yens 'House' Telepix, Starts 2 Series for '61-'62

NBC-TV is again moving in the direction of internal production. It's termed the biggest buildup "from within" since Pat Weaver's days at the head of the network.

Program veep David Levy's department has in the past year or hired several new production people, principal among them Gene Burr in New York and Frank Telford in Hollywood. (The department has a manpower budget reputedly in the $500,000 a year category.) At the beginning of this year, it seemed the buildup was to ride closer herd on outside production, but as it is evolving the department is doing its own work.

Web is making its own replacement for the cancelled Screen Gems' hour, "Dan Raven." Taking the Friday night 7:30 slot in January this season will be a retitled version of the web's pilot, "The Blue & The Gray," Telford is producing the series of Civil War action-adventure yarns under the new monicker of "The Americans."

Besides this, Levy has decided to

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EARLY LOPOFFS INVITE ULCERS

By GEORGE ROSEN

When a network decides to cancel out shows within a month after the premiere of a new season (in fact after only three exposures) as NBC has done with "Dan Raven" and "Riverboat," (although latter is a carryover from last season) it might well spark a trend that could revolutionize the whole pattern of tv.

Such action in serving notice on shows after three weeks is without precedent in networking; as, too, was the NBC decision, similarly after a three-time exposure, to go ahead with a second 13-week go-round on the 60-minute Shirley Temple series and the hour "Thriller" mysteries. The point is that NBC might just as well have gone the other way, as in the case of "Riverboat" and "Raven," and to determine the fate of programs within a three-week span (as opposed to the theory that it takes from 13 to 26 weeks for a show to prove its mettle and hit a proper momentum) has already sent a cold shudder through the Hollywood tv production studios.

Such action, it's conceded, could invite a 52-week selling and programming season, with a continuing turnover in shows—a frightening prospect for the industry, and particularly the studios involved in turning out the entries.

The distress it has occasioned around Four Star, Screen Gems, Revue (to name but three of the major packagers) is understandable, ince a "Riverboat" and a "Raven," both hour entries, tote up cumulatively, to an $8,000,000 seasonal budget. And had NBC gone the other way and lopped off Shirley Temple and "Thriller," it would have meant another $8,000,000. That's tall coin—even at today's going production prices. On the basis that "it might have happened to us" (and in the case of Revue, which produces "Riverboat," it did), the alarms have already been translated into emer-

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NBC's Affils Converge on N.Y. For Annual Meet; Few Gripes on Tap In Wake of Ratings, 'News Story'

NBC-TV couldn't have picked a better time than this week to spring its annual sell for station affiliates. Network today (Wed.) starts its two-day annual meeting in New York's Hotel Plaza for station officials.

Event comes hard by NBC News' critical and rating victory in last week's election night coverage, through and for which it won 51% of the total national audience and the acclaim of most of the major tv critics. Affil conclave also convenes at a time when the new Nielsens show that last year's backrunner NBC is now breathing down leader CBS's tv neck in the initial nightly rundowns.

But the network didn't plan it this way. November is the traditional month for the NBC tv and radio networks to hold the affiliate meetings, because NBC started in business in 1926 during November. The current situation proves perhaps that tradition is not always bad.

Yet as background to this year's conclave is the general knowledge that NBC-TV is not sold out for the first six months of 1961. If the gaps in the prime time sales picture remain, it will naturally hurt the earnings of NBC-TV affiliated stations, each of which gets roughly a third of the dollar a network advertiser is supposed to spend in its market. Since the network figures it'll pick up billings steam for the Jan.-June period within the next couple of weeks, the belief — if expressed to affiliates — might, in tandem with the upbeat ratings and news stories, suppress or eliminate any major affiliate griping.

On the radio side (the radio network opens the show this morning), there appears to be a consistently upbeat story to tell. Web, having trimmed its operation markedly in the last year, has not only turned what it claims is a minor profit for itself for the first time in nearly a decade, but it had

(Continued on page 50)

Stromberg Striped

Hunt Stromberg Jr. has been handed his stripes at CBS-TV and becomes v.p. in charge of program development, Hollywood. He's been director of program development for the past year and with CBS since '57.

Son of the late filmmaker, Stromberg was earlier program director at KABC-TV, Hollywood and general manager of ABC's Pacific regional network.

Disney May Stay At ABC After All As NBC Talks Bog

Hollywood, Nov. 15.

Despite their past differences, legal and otherwise, the possibility is strengthened by recent negotiations that Walt Disney may renew with ABC when the current seven-year contract expires next September. After weeks of discussions in N.Y. between Disney and the top echelon of NBC, little progress has been made and nothing of a definite nature arrived at, according to sources close to the negotiators.

Disney's affinity for color is said to have advantaged NBC in the dealings but it is known that Leonard Goldenson, AB-PT prexy, has the greenlight from the network board to prepare for color if in his judgment, the time is ripe. He has not made known his decision.

It has been said at the network that the web can convert to color within six months and that

(Continued on page 46)

Metrecal Buying Churchill Series

A brand new network tv sponsor is on the verge of closing with ABC-TV for the network's Winston Churchill telefilm series. Mead & Johnson, makers of Metrecal, the reducing formula, are reportedly coming in for the entire tab on the Sunday (10:30-11 p.m.) program.

This would mean that Mead & Johnson, represented by the Kenyon & Eckhardt agency, is buying between 18 and 20 full half-hours.

Bell & Howell originally contracted for eight of the 26 Churchills, which are being prepared by the network's regular program department. But, in order to supply cash for "Close Up," a more out and out pubaffairs effort, Bell & Howell will only continue its sponsorship until the end of December. Slack will be more than picked up by Mead & Johnson.

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L&M Cuts Back On ABC 'Islanders'

Liggett & Myers is withdrawing from ABC-TV's "Islanders" the amount of $1,000,000 in net business for the remainder of the season. After the first of 1961, the ciggie bankroller has decided to cut back its alternate week hour to a half-hour alternate week buy.

"Islanders" is a new stanza and holds the 9:30-10:30 p.m. time Sundays over ABC-TV. McCann-Erickson, the L&M agency, has not decided where, if anyplace, it's going to put the coin for the remainder of the '60-'61 season.

With all its discounts, L&M has been paying approximately $150,000 a show in time and talent for its alternate week hour of "Islanders." Consequently the withdrawal of 13 half-hour sponsorships translates into the near $1,000,000 loss to ABC-TV for the Jan.-Sept. period of '61.

Culver Wants Relief On 'Dante,' Stanwyck

Alberto Culver is reportedly seeking relief from its back-to-back Monday buys, "Dante" and "Barbara Stanwyck Theatre," on NBC-TV. Since the sponsor of the two half-hours is unhappy about the ratings and since Culver happens to have firm contract for another several weeks, it apparently would like to shift some or all its coin into another of the net's stanzas.

Culver, handled via Compton agency, owns half of each of the stanzas. "Dante" is at 9:30 p.m., Miss Stanwyck at 10 p.m.

BPA's 'Shirtsleeves' Convention All Meat With No 'Abstractions'; Sarnoff Pitches Pubaffairs Push

By GEORGE ROSEN

New Orleans, Nov. 15.

The Broadcasters' Promotion Assn. annual Powwow, more so this year than ever before, has taken on the character of a "Little NAB convention." In some respects, it is serving an even more useful and meaningful purpose in its "shirtsleeves format." Unlike the parent organization's "talking in the abstract," the delegates here from all parts of the country (and this is a record turnout for the group) are a dedicated lot, with a sensible, down-to-earth approach to the day-to-day problems of achieving the maximum mileage from their respective promotional forays.

In some respects, too, this is the most significant of all BPA conventions, with a classic stroke of timing as an industry afterpiece to the national elections. Thus NBC Board Chairman Robert W. Sarnoff's keynote remarks were of the essence, "cueing i " the future strategy for a more enlightened industry with a keener awareness of its responsibilities, and for the promotion standard-bearers particular.

In effect Sarnoff told the promotion men of the vital role they are now in a position to play in the new era of broadcasting when, along with the tv debates, informational and cultural shows are projecting the industry into a newfound status of preeminence and prestige. "I realize," he said, "that you do not have the responsibility of programming your stations. But to the extent to which you may be able to make your voice heard, you have a professional axe to grind for these programs. If you are doing your job properly, you are not only concerned with audience promotion for your station but with promoting your station with your audience."

Sarnoff asked them bluntly what are they doing to develop attention toward their public affairs shows. "In your eagerness to beat the drums for high-powered entertainment attractions, are you giving short shrift to information shows?

"And when you do promote public affairs shows, are you applying your maximum skill and ingenuity?"

The techniques of audience promotion, Sarnoff explained, "have been matured into a persuasive art, but until now have been concentrated upon entertainment. In most instances, he added, these techniques can't effectively apply to informational shows, but such programs often can benefit from special, imaginative treatment by promotion personnel. "Our promotion people at NBC," he said, "have been studying the specialty of building audiences for these programs, and I have asked them to sit down with you in your shirtsleeves sessions and give you the ideas and techniques they have developed."

Triggered by the comment that "there is a new awareness of broadcasting power not only to amuse, relax and engross us, but to enlighten us and help us govern

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cripter
Louis Lasco
has authored a modern-day parable on
Hansel and Gretel
one of the many bright Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

'American Forum' Not News Program Under Sec. 315, FCC Rules

Federal Communications Commission has ruled that "American Forum of the Air" does not qualify as a news program exempt from the equal time requirement of section 315.

FCC backed the demand of Herbert W. Hill, New Hampshire Democratic Senatorial contender, for time over WBZ-TV, Boston, equal to that given his opponent, Sen. Styles Bridges, on "American Forum." WBZ-TV had denied Hill's request on grounds the program was a news show exempt from Sec. 315 by the 1958 equal time amendments. In a wire to WBZ-TV the FCC gave no explanation of its stand.

Nix Vt. 315 Beef

Burlington, Vt., Nov. 15.

The Federal Communications Commission has turned down a request by Vermont Democrats for a formal hearing on complaints that radio station WCAX in this city refused equal services, facilities and cooperation for the Democrats during the election campaign.

A Democratic spokesman announced, however, that his party had filed "additional evidence" with the FCC and had renewed the request for a hearing.

The Democrats charged originally that WCAX failed to give equal facilities and cooperation for the Burlington visit of the Democratic standard bearer, Sen. John F. Kennedy, that were accorded his Republican opponent, Vice President Richard M. Nixon, when he came here late in September.

AWARD CONTRACTS ON NEW VOA STATION

Washington, Nov. 15.

U.S. Information Agency has awarded Alpha of Texas Inc. and Continental Electronics Manufacturing Co., both of Richardson, Tex., a $12,173,000 contract for construction of the new Voice of America consolidated East Coast station near Greensville, N.C.

Nickel-Laden Celebs Flock to Automat As Benny Throws a Party

All it takes to win friends and influence the press is a little imagination, an appeal to the intriguing. Which sums up the sock Jack Benny party at the Automat on 5th Ave. & 45th St. in N.Y. last Thursday night (10).

Turnout of several hundred stars, celebs, CBS execs and newsmen, each with their wives supplied with $2 worth of nickels (with Benny at the change counter, handing the rolled coins to the gents and bussing the prettier ladies), testified to the appeal to the incongruous. And the battery of wire service and magazine photogs to the publicity values inherent in the idea.

Adding to the incongruity was the mixture of business wear and formal black-tie turnout. Invites read black tie, but word was out this was a gag and not meant to be taken seriously. But most of the guests did just that, figuring a party at the Automat just wouldn't be a party unless it were black tie too.

Another of the more incongruous sights was the presence of Toots Shor at the Automat. Natch, the photogs posed him against the "crumbum"—the bread & buns—dispensers. And Shor's crack was the best of the evening—"Kennedy is in only one day and already the rich people are eating at the Automat."

Celeb roster included Rosalind Russell, Bennett Cerf, Tony Franciosa, Helen Hayes, Polly Bergen, Dina Merrill, Joey Adams, Red Buttons, Audrey Meadows, Arthur Hornblow, Ed Sullivan, John Crosby, to name a few. CBS included program veeps Oscar Katz and Mike Dann, biz affairs v.p. Spence Harrison, and ex-CBS program v.p. Harry Ommerle (now a veep at SSC&B). Rogers & Cowan and CBS-TV press info handled the arrangements for Benny and Irving Fein, his chief factotum.

Setup included a dance band, with floor space cleared for the event, and high point in the comedies dept. was Benny's posing for the photogs with a chimp, Kokomo Jr., in a series of gag pix, including the chimp wielding a violin. CBS brought along its 485 Madison Ave. doorman, Mike Donovan, to give the Horn & Hardart chain another "first."

Election Nite: The Scoop & Scope

For an allnight stand in the news format, television webs could hardly have expected the Alfred Hitchcock touch. But they got it while chronicling the 1960 Presidential election results, the closest of the century and one of the most fascinating news shows tv is likely ever to present.

It was a now-he's-got-it followed by a maybe-he-doesn't situation which held audiences through the bedtime hours to the apparent delight of the sponsors in their open end arrangements.

Actual presentation of the news was solidly first class by both NBC and CBS. Regrettably, ABC did a less polished job which seemed to have less effort behind it.

Ed Murrow, who was ill and missed the big night, might have made a difference for CBS which missed his analysis of the meaning of the running developments. As it was, NBC seemed to pace its rivals in both the scoop and scope departments. The NBC newsmen who handled different areas of the nation did commendable jobs of explaining the returns in an easily understandable manner, and seemed to be ahead of CBS more than behind with the latest figures.

The electronic brains used by the three nets again raised serious question as to their value. The fact that the patterns of this election (by far the closest since such electronic wonders were devised) didn't follow normal courses confused the machines, of course. This is to give an excuse as to why they erred so often, but is no excuse for why they should have been used in the first place. At best, they confused televiewers, and made the webs look a little silly. They should, in fact, be good source material for comedians.

All in all, tv journalism distinguished itself again with a superior delivery of news as it happened. There probably weren't many—if any—newsrooms of daily newspapers that night without a tv set on. Tv was doing too good a job to be ignored by anyone interested in election news.

Carp.

TV's Election Role Should Earn It Fewer D.C. Headaches: McCollough

By JAY LEWIS

Washington, Nov. 15.

Broadcasting's big role in the Presidential race should armor the industry against any efforts this year to shackle it with governmental controls.

This was the optimistic note sounded by Policy Committee Chairman Clair R. McCollough, of National Assn. of Broadcasters at the sixth of NAB's regional Fall Conferences opening at the Statler-Hilton here Monday (14).

Addressing the first major conclave of broadcasters since the election, McCollough, acting head of NAB, declared that the industry now shed its apologetic, defensive attitudes and take the offensive.

The "attentiveness of the American people" to the campaign coverage and the fair way it was handled, said McCollough, should "implant firmly in the minds of most reluctant observers that broadcasting is a preponderant power in our society; that it requires sensitive administration by fair-minded men and women; and that tampering with its traditional freedom of action is a form of social sabotage against the people themselves."

Broadcasters showed they be "fair and want to be fair without being told to do so" under the freedom from equal time restrictions Congress gave them for the Presidential and Vice Presidential campaigns this year, McCollough said. He added:

"If one can be fair at the national level, does it not follow that he is able to apply the same yardsticks of impartiality at the local and state levels?"

McCollough said there already are signs broadcasting may be entering a period of "new freedom"

(Continued on page 50)

'60-'61 TV Network Talent Cost Charts
one of the rewarding and informative Editorial Features in the upcomi
55th Anniversary Number
of
VARIETY

WMCA 'Pirates' a Nixon Feed on Election, But Management Is 'Sorry'

Like most of N. Y.'s other big radio indies on Election night, WMCA had monitors of the CBS-TV, ABC-TV and NBC-TV coverage near or in the studio, just to make sure they didn't miss any important news. But, according to the station's management, one

(Continued on page 46)

Did TV Spell the Difference?

By ART WOODSTONE

There's a growing conviction that without television, Sen. John F. Kennedy would probably have lost the election that he won by so fractional a margin. It certainly accounted for more than the fourtenths of a point he won by.

He himself feels he would have lost were there no "debates."

Astute political writers still consider his televised meetings with Richard M. Nixon the most important single instrument the Democrat had for projecting his previously little known personality and for "closing the maturity gap." Television also helped the Republican, but it is now believed that Nixon had less to gain than his rival from the four "debates."

How important television was to be for both of the leading candidates is shown by their postures prior to Election Day. In the early days of April, when the President-elect was preparing his primary campaigns, he and his father, Joseph Kennedy, told a high-ranking NBC official that video was to be the "not-so secret weapon"; Kennedy, the son, was depending on it.

The value Nixon placed on television is clear from his decision to perform in a four-hour "Dial Dick Nixon" telethon during the 11th hour over ABC-TV and from his earlier decision to avoid a fifth meeting in network time with Kennedy, because the "debates" seemed already to have offered more to Kennedy.

Personality, Not Issues

The use of television by the two candidates offers for the industry and for politicians the basis for ample reflection on its further use in campaigns.

Five years ago Nixon told an audience of radio and television executives at the Hotel Roosevelt that "the great number of voters vote only names not platforms," thus acknowledging that personality, not issues, is the deciding factor in politicking.

Then, as it is now, the Vice President's statement was interpreted as a warning that television had no more strength than the business of politics itself: It could not make voters dwell on issues, but it could sway audiences by personality, and, obviously, sway them millions at a time.

The political writers of 1960 ascribe to television the power to project an image. But they seem to have said in the last few weeks that neither television nor personal appearances has the strength to dispel long bred political biases. The four video meetings of Kennedy and Nixon, according to the writers, did not change the minds of voters prone to Nixon or Republicanism, nor did they weaken the resolve the faction predisposed toward Kennedy or the Democrats. Television does not yet seem able to overcome prejudice.

The issues on television by the now new President and the old Vice President were inconclusive, sometimes vague. Talk of Quemoy and Matsu, Cuba, gross national product, farm policy revision and the prestige (up or down) of the United States didn't singly or collectively seem to have altered the original biases of two-thirds of the electorate. Polls cannot be decisive when there are so many imponderables, but the polls suggest that this majority appreciably held the same positions after the tv meetings as before.

The remaining third of the country, according to the pollsters, was undecided before the first tv "debate." It would be unfair to assume that they got any more profound knowledge out of the fragmentized televised meetings of Nixon and Kennedy than the two thirds that had made up its mind beforehand.

However, many of the undecided voters (the main exception being the ones misleadingly grouped in this catchall category, who decided not to vote at all) seem to have been influenced by the personality

(Continued on page 48)

GOP Outspent Dems on Webs

The Republicans outspent the Democrats more than three-to-two for network television time during the recent campaign. Gross billings to the GOP by the webs amounted to about $1,640,000 compared with $1,050,000 for the Democrats.

CBS-TV got the lion's share of the political coin—$1,201,400, with the Democrats buying $429,200 and the Republicans $772,200. NBC's total was $937,991 of which $486,460 was Democratic and $451,531 was Republican. ABC-TV billed the Democrats for $137,650 and the Republicans for $420,650.

The figures were preliminary estimates and may be revised later.

TV 'Exceptional' In Election: Ford

Washington, Nov. 15.

Federal Communications Commission Chairman Frederick W. Ford said today that FCC's political broadcasts questionnaires will show that the industry did "quite an exceptional" job during the recent campaign.

"I believe that even the industry will be surprised," Ford told a luncheon, winding up the sixth regional fall conference of the National Assn. of Broadcasters.

The questionnaires dispatched to all radio and tv licensees will result in the most comprehensive survey of broadcasters' performance during a political campaign. If the results are as forecast by Ford, industry's arguments for complete freedom from equal time onus will even be more strongly bulwarked.

'APPELLATE STATUS' FOR FCC?

'TV-Tailor Campaigns': Sarnoff

New Orleans, Nov. 15.

In an age when television has become the major instrument in waging a Presidential campaign and when the whole mechanism of informing has been drastically altered, the political timetable in the U. S. is as much a relic as the buggy whip and the time has come for a thorough streamlining of the calendar of the quadrennial campaign, NBC board chairman Robert W. Sarnoff told the annual convention here of the Broadcasters' Promotion Assn.

Thus, said Sarnoff, there is need to shed the archaic routines and the century-old timetable, toward achieving a much needed modernizing. In the opinion of the NBC board chairman, the political conventions could become far more effective if, keyed to a tv-tempered era, they were rescheduled not only to occupy fewer days and fewer hours each day, but to make more fruitful use of the hours when Americans are willing and able to watch. Why not, he suggested, hold the national political conventions late in August and thereby shorten future campaigns by at least six weeks? It would, he maintained, reduce enormous costs: cut down extraordinary strain and drain on the candidates, and invite closer concentration of public attention on the essential issues. "We hav lagged too long," he added.

In Sarnoff's opinion "the most striking single achievement of broadcasting in reversing the fortunes of a year ago" (quiz scandals, etc.) is the expanded role of tv and radio in the vital national task of choosing a President. "We have almost overnight gained general recognition that broadcasting is the major instrument in waging a Presidential campaign."

Chamberlain the perpetuation of the debates, Sarnoff revealed that he wired the two candidates on Oct. 11 to get some assurances as to '64, but neither candidate replied.

Time Marches On—Right Into ABC's Bell & Howell Pubaffairs Production

Time Inc. exec Robert Drew has been hired to produce three to six "Close-Up" public affairs programs on ABC-TV for sponsor Bell & Howell. At present Drew, who has already done a one-hour show on Cuba for the network series, is still a Time Inc. executive, which appears to mean that ABC will end a traditional web policy of never hiring outside help to produce pubaffairs programming.

Time was "introduced" to the network by sponsor reps.

Drew's new assignment, going to start Dec. 7 with the Cuba show replacing an ABC-made study on African Communism called "Red & Black," is tied to Time Inc.'s desire to get back into the film production picture, this time vi public affairs programming. Time owns four tv stations but has not been engaged in film production since the old days of "March of Time."

December date for Drew's Cuba show comes from high sources, but ABC added yesterday (Tues.) afternoon that the deal is not absolutely set. Earlier in the day, ABC News denied all knowledge of " y man named Drew." Then, late in the afternoon, after VARIETY had checked several times and had received several ABC evasions, the web changed its mind and decided the story was true, releasing it for general consumption.

It's possible that Drew's unit may more less become an ABC contract group, that is it would hold a quasi-staff status. But this will not negate Time's active participation, it is reported.

Bell & Howell initially contracted with ABC-TV to sponsor 20 "Close-Up" specials this season, but it will probably end up with 25 before the season is over. Many of the new ones, including the present Cuba study, come under Drew's aegis. Deal was negotiated by ABC programming, not ABC News.

Thyra Samter Winslow

details one setowner's frustrations in her piece

How 'Free' Is TV?

another Editorial Feature in the upcoming

55th Anniversary Number of

VARIETY

NLRB Upholds AFTRA Charges Vs. Corinthian

Sacramento, Nov. 15.

National Labor Relations Board has issued complaint against Corinthian Broadcasting's KXTV, upholding AFTRA charges of unfair labor practices and setting a Dec. 6 hearing before an NLRB trial examiner.

Ten AFTRA employees and 36 NABET workers struck the CBS affiliate Sept. 26.

NLRB regional examiner Robert Yates, who issued the complaint, supported AFTRA five main charges, including:

(1) KXTV withdrew authority of designated bargaining reps; (2) KXTV shifted bargaining position; (3) KXTV "bargained directly and individually with employees"; (4) KXTV "unilaterally" changed existing wage rates and conditions; (5) KXTV used "dilatory and evasive tactics" in refusing to give economic data to union.

With AFTRA charges headed for formal hearing, NABET withdrew its NLRB charges against KXTV pending AFTRA case's outcome.

Atlass Critically Ill

Chicago, Nov. 15.

Les Atlass, 66, vet broadcaster and ex-CBS viceprez here, was reported critical today (Tues.) in Miami Beach with a heart ailment. He has a long history of cardiac trouble, having weathered several attacks in recent years.

Atlass stepped out as WBBM radio-tv topper last Dec. 31, having reached the web's compulsory retirement age.

It Cost Too Much To 'See America'

Ed Sullivan is cancelling his projected one-a-month "See America" tape-remote outings after two shows, San Francisco and Chicago. Reason that they're both too time-consuming and too costly.

Chi show a week ago Sunday (6), for example, required better than two weeks of taping, and Sullivan felt that this hurt the quality of his regular New York-based shows in the interval. As to the expense, each remote involved hiring of extra crews and directors, apart from added costs of the remote facilities setups and the heavy star payments.

MAGNUSON WANTS 'ADMINISTRATOR'

Washington, Nov. 15.

Look for an important effort to be made by Senate Commerce Committee Chairman Warren Magnuson (D-Wash.) early in 1961 to enact a reorganization of the Federal Communications Commission providing for an administrator to handle all the day-to-day work, with Commissioners acting only to resolve rulemaking and appeals of decisions made by the administrator.

Some of the details involved in such shakeup of Commission functions are yet to be worked out, but Magnuson is sold on the basic idea of relieving Commissioners of much of the timetaking work they have had since FCC was created.

The idea of the "administrator" setup, with the Commission transformed into an appellate board, was first advanced to Magnuson by Leonard H. Marks, broadcasting attorney in Washington, when Marks was president of the Federal Communications Bar Assn. more than a year ago.

Magnuson has announced that his committee, which acts first on all broadcasting bills in the Senate, will undertake a study of the Federal regulatory agencies early in 1961. While the attitude of other committee members remains unknown, Magnuson believes more efficiency would result from the authoriation of an administrator with extensive powers to make decisions (a setup like the Federal Aviation Agency, for example) for several of the commissions and boards, including FCC.

Complicating the legislative outcome of any reorganization of FCC or other regulatory agencies is President-Elect John F. Kennedy's action in naming James Landis to study those agencies for him and tell him what should be done about them. Landis is a former Harvard law school dean and chairman at different times of the Civil Aeronautics Board and the Securities and Exchange Commission. He also more recently has been counsel for Skiatron during the SEC probe of the pay-tv firm. Landis has served on Skiatron's board of directors.

Considerable guesswork is underway on Landis' philosophy concerning the regulatory agencies. It is widely assumed he will want to increase the "judicial" tone, possibly buying the old idea of making commissioners federal judges. But that is only speculation asto Landis' idea as things now stand.

It is obvious that Landis has some preconceived notions about the regulatory agencies, which he has sold, in part at least, to Kennedy in advance. Otherwise, it is odd that Kennedy would assign Landis such a job as one of his first actions after being elected President. There are many other matters of considerable more urgency for the President-Elect — such as settling on his Budget Bureau director—which would normally precede the launching of a study of regulatory agencies.

Whenever the Landis report comes, it may well go to Congress with the endorsement of the White House. And this could upset Sen Magnuson's plan, assuming, of course, that the Landis and Magnuson proposals differ.

FLETCHER MARKLE IN 20TH TV PACT

Hollywood, Nov. 15.

Fletcher Markle, longtime associated with Hubbell Robinson at CBS-TV and the current "Thriller" series, has been signed to a producer contract with 20th-Fox-TV by Roy Huggins, veepee in charge of production.

His first assignment is to alternate with Herbert Hirschman on the production of "Hong Kong" until he draws a permanent post as producer of one of the new series in preparation. While with CBS-TV he was producer of "Life With Father" and "Studio One."

CBS-TV Runs Into $13,000,000 Worth of Sponsor Cancellations In Early-Season Disillusionment

Industry Censor

Stockton Helffrich

discourses on

Have Cake Will Eat It

another Interesting Editorial Feature in the upcoming

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Some hefty chinks are beginning to show in CBS-TV's pre-season 99% primetime SRO now that the season is in high gear. In fact, computed on an annual basis, about $13,000,000 worth of time and program chinks.

That's the tally on 13-week cancellations received by Columbia on some of the weaker segments of its program schedule. Big losers are "Witness," "Aquanauts" and "Person to Person." Earlier, the "Father Knows Best" reruns also got a key sponsor cancellation.

"Witness" takes the biggest beating, losing three-quarters of its sponsors by Jan. 1. Defectors are Helene Curtis, Esquire Boot Polish and Schick Razors. The Esquire and Schick cancellations had been expected, but not Curtis. Latter keeps its skip-week on "To Tell the Truth" Monday nights.

"Aquanauts" loses half its weekly sponsors, with Kellogg dropping its two weekly minutes and General Foods its one. That's three out of a weekly six. "Aquanauts" has been making a small dent in "Wagon Train," but apparently—at least from the Kellogg and GF standpoint—not enough to justify a program charge hike by CBS that takes effect the first of the year.

"P to P" loses its one steady sponsor, Polaroid, come mid-December. Polaroid had bought one-third of the show on a comparatively longterm basis, with short one-minute buys filling in the rest. CBS had hoped to hold Polaroid as the basis for year-round retention of the show, with shorttermers filling in the other two-thirds. But now, show's books are blank after the first of the year, when the balance of the shortterm stuff runs out and Polaroid checks off. "Father Knows Best" lost a third of its sponsorship last week when Bristol-Myers gave its cancellation notice.

All the situations reflect trouble spots in the web's program sked, particularly Thursday, where "Witness" and "P to P" hold forth. "Aqua" is primarily a cost-per-to husband problem, and "Father" has been generally disappointing as the leadoff show on Tuesdays. These aren't the only trouble spots —"Mr. Garlund" (renamed "The Garlund Touch" this week) is in plenty of hot water, but Plymouth and L&M are tied to a 26-week deal and though unhappy haven't yet made an effort to get out of their deals.

WGN's Half-Hour Newscasts Spark Chi Rating Race

Chicago, Nov. 15.

WGN-TV's rating gains with its "Tenth Hour News," a half-hour nightly roundup incepted last May, may put some competitive vita- back into the 10 p.m. timeslot in this market. Once the scrappiest local period here, the quarter hour beginning at 10 has been dominated by WBBM-TV news for the past four years. WNBQ has been running a fair second with its newscast, and the feature films on the other stations (until WGN-TV got into the news league) were poor thirds and fourths.

American Research Bureau reports show WGN-TV's newscast advancing gradually in the timeslot over the past six months, and, while it's still running third, it has already doubled the audience size it used to get at 10 with features. Furthermore, the half-hour news show has been making slight inroads into the competing quarter hour newscasts, according to ARB, and if the trend continues a three-way battle for the news audience is sure to develop next year.

Apart from the upward graph of its ratings, "Tenth Hour News" has gratified WGN-TV with the SRO sign.

ABC Drops Ruth Hagy's 'College News Conference'; Student Unit in Protest

Decision to cancel Ruth Hagy's "College News Conference" after eight years on the air has brought protests to ABC-TV. Next Sunday (20) is the last week for the panel stanza and a week later ABC-TV is moving in a different half-hour interview called "First Person."

National Students Assn., for which producer-moderator Hagy is senior advisor, sent a protest to ABC, which stated, in effect, that it would ask 375 member colleges and their 1,000,000 member students to write, wire or phone their own individual protests to ABC-TV. A further protest is expected from the General Federation of Women's Clubs, which also works closely with "News Conference."

Miss Hagy's stanza went on the air in October, 1952 and has been on continually since, except for a break the summer of '54, according to the producer.

CBS Billings Up But Net Is Down

CBS Inc. net income for the first nine months dropped to $15,496,000 from $17,497,000 in the comparable 1959 period, despite an increase of $18,000,000 in sales for the nine month stanza. Sales were up to $336,582,000, compared with $318,291,000 for the same 39 weeks in 1959.

Earnings drop was attributed to increased administrative expenses. On the CBS statement "cost of selling" increased more than $11,000,000 over the comparable period last year, while "selling, general and administrative expenses likewise increased by some $10,500,000. Earnings per share for the 39 weeks equaled $1.85, compared with $2.09 last year.

CBS board last week declared a 35c per share divvy payable Dec. 9 to stockholders of record on Nov. 25, and a stock dividend of 3%, payable Dec. 19 to stockholders of record Nov. 25. Board also elected Clarence Hopper, newly appointed proxy of CBS Electronics, to the board.

Syndication a 'Miserable' Business, So Sterling's Turell Branches Out

"Syndication is a miserable business and I'll tell you why," says Saul Turell, prexy of Sterling Television, which has sprouted several subsidiaries since a public stock issue a year and a half ago.

In the first place, says Turell, "anybody can get in syndication by having a hat. Put a name like Misbegotten Films on the door, and you're in business."

In the second place, he says, "Most of the people in it are hungry. Syndication is the only show business industry that refuses to take the product off the market without milking it to the bone."

Companies that are big today are gone tomorrow, says Turell, and that's why in May of '59 he went after financing via an over-the-counter issue of 200,000 shares of common stock at a $1 a share (putting 30% of the company up for public ownership). Stock is now worth 1½ to 1¾ a share, and Sterling has steadily branched into new film fields.

They include Wolper-Sterling Productions, Waverly Productions, Screen News Digest, Farm News Digest (in the works now) and feature film projects with Paul Killiam.

Turell and Killiam are just now winding up their first feature project, "The Great Chase," an amalgam of all the climactic closes out of the vast library of Sterling silents. It has an original score by harmonica man Larry Adler, who won an Academy award for his scoring of the feature "Genevieve."

The pair also has sold another batch of "Silents Please." to ABC-TV for possible web slotting in January. In preparation are 39 new stanzas of the half-hour versions of vintage pix that hit the top 10 during the summer.

First of six proposed projects for Wolper-Turell Productions is a two-hour tele special, "Hollywood and the Movies," compiled from historic and recent footage from most of the majors and other sources, much of it never before viewed by the public. Three more specials are already in the works, including "Life and Loves of Rudolf Valentino."

Waverly Productions is in association with Jay Julian, Broadway prdoucer who scored a few years back with "Hat Full of Rain." Turell is not disclosing details until early next year, but says the subsid has properties that could conceivably include publishing, Broadway and films. The subsidiaries formed with outside producers Wolpert, Julian and Killiam are all owned on a 50-50 basis.

Screen News Digest distributes monthly films to some 400 junior highs and high schools. Films background current issues with historic footage from the Hearst newsreel vaults and are sponsored (with a title credit only) by news-

(Continued on page 46)

Home Builders Embrace Vidpix

Coming into prominence as a significant sponsor category in syndication is home building firms, according to Ziv-UA research. That industrial group represents more than $500,000 in show purchases from Ziv-UA.

Regional builders among the group sponsoring Ziv-UA episodes in some 30 markets this year include Bilt-Well Homes with headquarters in Macon, Ga.; Wise Homes, Roanoke, Raleigh, and markets in North Carolina and South Carolina; and P. A. T. Homes, Tucson, Ariz. Ziv-UA series corralled by home builders include "Case of the Dangerous Robin," "Tombstone Territory," with home building interest being cued by "Miami Undercover."

According to Ziv-UA, home building clients join the ranks of significant sponsor categories such as automotives and public utilities. Top ranking categories in syndication now envelopes national tobacco accounts, as well as the old time leaders such as food products, brewers and banks.

ZIV-UA 'NEW FRONTIER' SOLD IN 52 MARKETS

Ziv-UA's off-network entries "Space" and "Challange," sold under a "New Frontier" banner, have been bought by 52 stations.

New stations signing for the two skeins include KRON, San Francisco; WJW, Cleveland; WHDH, Boston; CKLW, Windsor-Detroit; WAGA, Atlanta; WAVY, Norfolk-Portsmouth; WNDU, South Bend; and WGAN, Portland.

On another show, a lecture tour by Herbert Philbrick, title character in "I Led Three Lives," has triggered fresh interest in the anti-Communist series. Skein currently is seen on 103 U.S. stations and in foreign countries.

Recent sales on "Three Lives" include WCBS, N.Y.; WNBQ, Chicago; WHBQ, Memphis; WISN, Milwaukee; KBTV, Denver; WMAL, Washington; KSL, Salt Lake City; WOI, Ames Des Moines; and WCTV, Talahassee.

European Market Onward, Upward, Says SG's Burns

The European market for vidfilms can only grow, in the opinion of Lloyd Burns, foreign topper of Screen Gems, who recently returned from a trip to Britain and the Continent.

France and Italy are due for a second channel, with a third channel set for Germany, a development which can only add up to greater programming needs, Burns stated. Problems of nationalism, sex and violence in American vidfilms persist as stumbling blocks, he added.

SG has made the following recent deals, as reported by Burns. In England, Associated Rediffusion has bought the "Flintstones" and Granada has renewed "Just Dennis," (Dennis the Menace) and bought more episodes of "Father Knows Best."

In France, "Huckleberry Hound" and "Father Knows Best" are now sold; in Germany, deals were consummated for "Dennis the Menace" "Donna Reed," "Seven League Boots" and "Huckleberry Hound." From four to six series have been sold in Portugal, and deals for "Hound," "Rin Tin Tin" and "Bengal Lancers" were made in Spain.

Granada's Whirlybirds

Manchester, Eng., Nov. 15.

Now it's the helicopter age in British tv. Granada-tv is trying out helicopters for flying executives and artists to and from their Manchester tv center.

Previously the company had used Manchester Airport as a landing ground. But it takes 40 minutes to get there from the TV Center at peak traffic-jam time. It may be possible, in the future, to land artists on the flat roof of a new studio and office block in the city center.

M&A's 'Hush' Rush

Hollywood, Nov. 15.

First 100 episodes of "Q. T. Hush, Private Eye" will be completed early in January.

Distrib M & A Alexander reports that more than 50 stations in major U.S. markets now are telecasting detective series, available in black and white and in color. Recent markets include XETV, San Diego; KSWO, Lawton, Okla.; KSD, St. Louis; KSTP, St. Paul and WIIC, Pittsburgh.

Each "Hush" episode is three-and-a-ahalf minutes, with 10 episodes comprising a complete story.

'Adults Only' Tag On NTA's 'Iceman' 'Play of Week' Ads

One of the few instances in which television has posted "For Adults Only" signs on a program is suplied by the newspaper ad displays for the current "The Iceman Cometh," the present "Play of The Week" entry on WNTA-TV, Newark-N.Y. indie.

The ads which broke at the weekend 6) carried a "Please Note" tagline which said "This play, vivid in its realism and direct in its language, is for adult, mature audiences only." The ads also carried some of the on-screen introductory remarks of Brooks Atkinson, former drama critic of the N.Y. Times now writing a column for the paper. Atkinson's closing words in the ad were that a "sensitive and mature audience deserves to see (the play)."

The ads capped a promo campaign for the two-part rendition of Eugene O'Neil's play, highlights of which were:

1. A Sunday (13) ight half-hour round-table discussion on WNTA-TV, conducted by the Saturday Review magazi

2. A contest conducted among college students on the best review of the O'Neill play, with $500 awarded to the winner.

3. An O'Neil three-volume library sent to agency time-buyers, radio-tv newsmen and other interested parties.

Additionally, the on-the-air promotion on Channel 13 was heavy. Station for the two weeks of "The Iceman Cometh" has moved the time period of the "Play of The Week" up to 10:30 p.m., instead of the usual 8:30 p.m., with a Sunday performance at 10 p.m. The second part of the four-hour drama begins Monday (21).

Telefilm Chatter

Lloyd Burns, Screen Gems foreign topper, off for a biz tour of Latin America . . . **David L. Wolper** has signed **Jack Haley, Jr.**, to a new one-year contract that broadens his activities with both Wolper-Sterling Productions and Wolper Productions, Inc. In addition to his producing chores, Haley will also develop new tv projects and serve as exec assistant to Wolper . . . **Everett Rosenthal**, v.p. of Programs for Television, Inc., a grandfather. His daughter, Joan Grossman is the mom; baby's a girl . . . Gordon Baking Co., via W. B. Doner of Detroit, has allocated its entire tv ad budget in N.Y. market for the '60-'61 season to WPIX. List of programs bought into by Gordon Baking include "Superman," "Search for Adventure," "M Squad," "The Pioneers," and "Robin Hood."

All This & Ballpoints Too

Underwater sea sagas have kicked up some interesting rating data in the N. Y. market.

Latest syndie entry, NTA's "Assignment Underwater," puts indie WNEW-TV in second place for the time period. According to Arbitron's report for the week ended Nov. 5, "Assignment Underwater" drew an 11.2 for the Wednesday at 7 p.m. slot, topped only by CBS News with a 12.8.

"Assignment Underwater," incidentally, outrates Ziv-UA's network entry in the N. Y. market on CBS-TV. "Aquanauts," according to Arbitron, has a 7.6 N. Y. rating, for its Wednesday, 7:30 to 8:30 p.m., slot. Rating King Neptune of the underwater dramas, though, remains the long-running "Sea Hunt," on WCBS-TV. For the same November week, "Sea Hunt" drew a 24.1 Arbitron rating, for its 10:30 Saturday night slot. The Ziv-UA syndie entry remains one of the most consistent, high-rated shows in the market.

It's 'Un-American' But Is It Legal?

Washington, Nov. 15.

A local documentary producer is doing a lively trade in a film consisting largely of news clips furnished by House Un-American Activities Committee which subpoenaed them from two San Francisco television stations. The firm has already sold about 500 prints at $500 apiece, a gross of $50,000.

The Capitol Hill weekly, "Roll Call," reported that no okay was obtained from the stations for the commercial exploitation of the footage. The stations are KRON-TV and KPIX (Westinghouse).

The news clips, showing demonstrations against committee sessions in San Francisco last May, were turned over to Washington Video Productions which pieced together a 40-minute film entitled "Operation Abolition." Contacted by VARIETY, the firm's president, George F. Johnston, said that at the request of the committee he agreed to make the film at no charge provided he could distribute prints on his own.

"Roll Call" quoted committee counsel Frank Tavenner as saying the footage was in public domain and could be used by anyone. He reportedly said the news clips were part of the committee's public record.

Johnston, who said he had no way of telling to whom the news clips belonged, said business firms, police departments, and school system have been among the purchasers of the film. The committee, he said, wanted it to show to members of Congress.

According to "Roll Call," Westinghouse made an informal protest to the committee, but plans no further action.

Feature Films Sales in Slowdown As Stations Tighten Money Belts

CBS O&O's BUY POST-'48 BUNDLE

CBS o&o's in Chicago and Los Angeles have bought a post-'48 bundle of feature pix from National Telefilm Associates, marking one of the few station group pix buys in a long while.

WBBM, Chicago, and KNXT, Los Angeles, inked for most of the pix in NTA's "61 for '61" bundle. each o&o, though, selecting different pix. Two deals put the market count on the 20th-Fox post-'48 feature package at 35, with the major markets of N.Y., Los Angeles, and Chicago accounted for.

Despite Renoir Nix, French TV Preps 2 New Features

Paris, Nov. 15.

Though Jean Renoir's feature length pic, "The Testament of Dr. Cordelicr," based on the Jekyll and Hyde tale, has yet to get tv airing here though it was made for this purpose, the governmental Radiodiffusion-Television Francaise has made two more pix, one 50 minutes long and one 70 minutes, and intends to give them one-shot tv showing. They will not be made available for theatres here but could possibly be sold abroad.

Renoir's film ran into trouble with French film people who felt it was new competition and the film was boycotted by theatres and held up for tv showing.

First was Robert Iglesis' "Thread in the Needle" made from a Rene Clair story with Gerard Sety and detailing a little man's troubles. Second was Claude Barma's modern day updating of Balzac's "The Big Tower" with Jean-Claude Brialy, Francoise Christophe and Andre Versini. Both were made in 16m with magnetic sound. Though some observers feel the latter is worthy of theatre showing it will definitely not be attempted due to the troubles with the Renoir pic.

Filmites feel they have enough problems without undue extra tv competish via films made with funds that come partly from film taxes.

Nix Crawford Switch

Hollywood, Nov. 15.

Revue Productions is casting around for replacement of the late Ward Bond as costar of "Wagon Trai ," but hit snag on the first cast. Overture to Broderick Crawford brought fast refusal by Ziv which has new series in work for him. His four years of "Highway Patrol" is now nearing an end and no new episodes will be shot for next season.

Another high-rated Ziv syndie, "Sea Hunt," is also in its fourth year, but no decision yet as to next season.

Feature film sales in general are being racked up at a slow pace. The overall situation pertains to post-'48's, dubbed foreign films, and pre-'48 pix.

On the post-'48's coming from Warner Bros., via Seven Arts Associated, the 20th-Fox's via National Telefilm Associates, et al., there are many things other than the hiked price factor holding up sales. The biggest problem, according to distrib execs, with new packages i the field is that many stations are in hock up to their ears on previous buys of libraries. Stations are reluctant to commit to fresh obligations when the payments are still heavy on previously bought pix.

Seven Arts Associated, out in the field with a group of 40 fresh post-'50's, has racked up sales in eight markets, with the big cities such as N.Y., Los Angeles, and Chicago not accounted for as yet. NTA, out in the field much longer with a group of post-'48's from 20th-Fox, has tallied about 35 markets. In the heyday of feature selling, NTA readily acknowledges the market list would have been doubled by this time.

For its post-'48's, NTA has been securing prices near 50% higher than the old vaultees. If it were price alone, according to an NTA exec, "we wouldn't be making the deals in the roster of markets sold." Seven Arts Associated has bumped into price resistance. Price tag for the pix, $30,000 per feature in N.Y. for example, is the highest sought in the market. The $30,000 per pic, though, is subject

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G-T, Warners In Race for 'Vegas'

A race is on between Warner Bros. and Goodson-Todman to develop a vidfilm series with Las Vegas as the backdrop.

Goodson-Todman has project, titled "Las Vegas Beat," now being considered by NBC-TV. Project, to be produced by Andy Fenady, producer of Goodson-Todman's "The Rebel," is an hourlong series. Web, under the deal, would finance the pilot. Fenady, who wrote the initial script, might turn the project into a feature if the web deal does not materialize. Fenady's feature credits include "Stakeout on Dope Street," a low-budgeter which attracted a good deal of attention.

Warner Bros. and ABC-TV recently announced plans to do a "Las Vegas" 90-minute feature which would serve as the basis for a vidfilm series. It was recalled at the time of the announcement that WB's highly successful "77 Sunset Strip" was developed from the feature "Girl on the Run."

Unrelated to the Las Vegas race, ABC-TV still is sitting on a Goodson-Todman pilot, "The Yank," which didn't make it on the network this season. Pilot, financed by ABC-TV, reverts back to Goodson-Todman if by December the web fails to exercise its option for the series.

CRYSTAL-BALLING 1961-1962

NTA's Negro Switch

An interesting experiment in drama went unnoticed when WNTA-TV, Newark-N. Y. indie, telecast "Seven Times Monday" during the first week of November on "The Play of The Week." The experiment—kept quiet from the press—was to substitute a Negro family for a white family in a drama dealing with present-day life.

As initially rendered in summer stock at Westport, Conn., the drama by Ernest Pendrell, titled "Seven Times Monday," dealt with a Jewish family. It was the idea of National Telefilm Associates prexy Ely Landau to make the focal characters Negro without changing a line in the script. The transformation, as noted in *Horo's* VARIETY review, caused some mystification in terms of drama, as well as rendering some arresting moments.

Landau didn't want to advertise the transformation, feeling that the experiment would be ruined if the public would be apprised. He wanted the play to highlight people's lives, irrespective of their color.

It's long been a contention of Negro performers, in tv, legit, and other mediums that their roles need not be confined to playing Negroes, per se, that audiences would accept them in a multiplicity of ways, and that they could essay roles initially penned for white characters.

Huggins' 'Let's Keep It In The Family' Policy On 20th Properties

Hollywood, Nov. 15.

Twentieth-Fox-TV henceforth will develop ideas for series suggested by its staff and accept no more series ideas from outside producers, writers, etc., according to Roy Huggins, new v.p. in charge of production.

New policy, however, will not affect genuine packages which contain an "absolutely unique" series idea plus the people to execute it. And he said, the studio will continue to hire freelance writers, producers, etc., to develop studio's own story ideas.

Submissions of properties with supposed series potential—from presentation form to completed scripts—are, however, being returned unread to agents and others by 20th-Fox story department with a brief form letter.

Reasons are simple, Huggins points out: (1) ideas are not so difficult to come by, it's the effective execution of them that's hard, and (2) ideas are frequently developed simultaneously by several people and the mere presence in the story department of an idea which happens to resemble one the staff is considering (or would soon consider) opens the door to litigation.

Besides, said Huggins, it had gotten to a point where the 20th-Fox story department was spending most of its time sifting series ideas.

"There are no ideas," lamented Huggins, "which a major studio either hasn't seen before or will see again soon. There are very few exceptions to that, unfortunately."

Florida Boom

They should all be like this. WTVI-TV, new station opening shortly in Ft. Pierce, Fla., made a deal last week for some film with CBS Films. Station bought 21 of the company's 30 series.

Heritage to ITC, Steloff and All

Assets of Heritage Productions, outfit specializing in capsule and sports programming, have been acquired by Independent Television Corp.

As part of the deal, Arthur (Skip) Steloff, Heritage prexy, joins ITC as general manager of the new division which will produce and distribute the current Heritage programs. Heritage series include "Campy's Corner" (for both radio and tv) "Golf Tip of The Day," and "Magic Moments in Sports."

Complicated deal involves employment contract with Steloff, take-over of production commitments on "Golf Tip" and the Leo Durocher "Magic Moments" show. Other distribution rights included in the deal involve "Willie Wonderful," "Pulse of the City," "Call the Play," and "Animal World."

Herman Rush, a sometime Steloff partner, also figures indirectly in the deal. Steloff bought out Rush's interest in Heritage a few months back, but Rush has been partnered in individual shows such as "Golf Tip" since then. He keeps his ownership or participation in the shows, but he's now partners with ITC.

ITC Pattern For Taped Specials: Jo Stafford's 13

A new concept in the marketing of big budgeted specials, with wide ramifications for internationally known talent, is being launched by vocalist Jo Stafford and Independent Television Corp.

Miss Stafford this summer will vidtape in England a series of one-hour musical-variety shows, budgeted at about $100,000 per show. The series of 13 shows will be booked on Associated TeleVision, the commercial contractors in England. ATV, which now is the sole owner of ITC in America, will pitch the Stafford shows to the networks in the U. S. If a network deal doesn't materialize, the series will be offered to regional sponsors via the syndie route.

That the alternative syndie route in the U. S. is feasible and profitable recently was proven by the one hour Nat King Cole show, titled "A Cool Evening with Nat King Cole." Show, which had been vidtaped in England, was sold to Rheingold, which sponsored it in N. Y., and to Hamms Brewing, which took 50 odd-markets in the midwest. Cole show to date has grossed about $125,000 with another $75,000 seen before foreign distribution is completed. ATV telecast the show in England.

Deal with Cole gave the artist 50% ownership in the one-shot special. Deal with Miss Stafford has the same 50% partnership ar-

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CNP's 2-Feature Sales

With only two feature films to sell, in contrast to the big bundle selling of most tv distributors, California National Productions seems to be doing fairly well. CNP's two Bob Hope films, "Road to Rio" and "My Favorite Brunette" are now over the 50-station marker, distrib reports.

Bing Crosby and Dorothy Lamour co-star in the two features, most lately sold in Portland, Ore., Cleveland, Indianapolis, Kansas City, San Francisco, Seattle and Phoenix. When CNP, especially a half-hour telefilm syndicator, first picked up the two full-lengthers, CBS-TV's five owned & operated stations made a combined deal for them.

MORE 60-MINUTE SHOWS ON TAP

By MURRAY HOROWITZ

With the list of coproductions for the new network '61-'62 season growing, vidfilm execs at this early date see some discernable patterns. Few execs at this pre-Christmas period will talk in terms of show content, but the crystal ball shines clearer in regards to trade practices and forms.

These are some of the major developments seen for the new '61-'62 season:

1. The hourlong vidfilm form seems as popular as ever, with a few execs seeing more of the 60-minuters next season. Twentieth-Fox, at this stage, has no less than six hour-long projects underwritten by the three networks. The 20th-Fox deals, as per usual, call for financing by the respective webs, in return for a web ownership stake.

2. Key to network airing, as last season, appears to be coralling early network and/or advertising interest in a project, and the granting of proprietary interest, either to the network or sponsor.

3. Climate appears more favorable for sponsor underwritten vidfilm entries to find a network berth. Last selling season, with the networks exercising more stringent program controls in the wake of the quiz scandals, many a show sought by the advertiser received the brush in favor of a network favored entry. Some of the network choices haven't been too popular in the rating meter or from a qualitative point of view.

Those are some of the crystal ball highlights.

Other indices are offered by such major houses as Screen Gems, pacing the field for next season with eight projects already copping either newtork or sponsor coin for pilot development. SG also will come into the market next season with pilots of its own, minus either network or advertiser commitments. The scatter shot approach also appears to hold true for Four Star Films and MCA TV. There's no indication at this stage that the working "exclusive marriage" between Warner Bros. and ABC-TV might splinter.

The importance of the successful "brand name" in copping a network deal isn't likely to diminish. Many a fine idea goes begging because the production outfit either isn't known or has had bad luck with previous entries. Quite a number of indie producers have joined forces with "brand name" production outfits to beat this development.

Continued popularity of the 60-minuter as week-in, week-out network fare deserves some exploration. Many of the disadvantages are readily acknowledged. With so many hourlong entries on the webs, the look-alike qualities can't be lightly dismissed. The webs have been forced to discount the program costs on some 60-minuters. Keeping full sponsorship within the 60-minute participation format is a year-round selling job for the respective webs.

But overriding these considerations are these factors: Most of the 60-minuters have evidenced a staying power, even those that opened on the rating meter pretty weak. On a cost-per-thousand basis, the hour vidfilm entries on the whole have proven an efficient buy. Sponsor practices on the webs in recent years has gone more and more in the direction of "run of schedule" placements — sponsors spreading their risks in participations in a number of shows rather than buying one entry in these days of expensive television. Because hour properties represent tall production coin, network risk capital and financial interest is welcomed by the producer. Network, in turn, retains program control.

Syndies Toying With States-Rights Setups Again; Cut the Overhead?

In a tough syndie period, more and more talk is heard of streamlining distribution and thereby cutting heavy sales expenses. In the midst of this talk, a good deal of interest is displayed in growing indie distribution outlets, regional firms acting as sales agents for properties in their territory on a commission basis.

Programs for Television is understood to be examining possible liaisons with indie distribution outlets in certain territories. Same holds true for the newly-organized firm of Hardie Frieberg's Major Television ,soon to be in the market with "Ripley's Believe It Or Not."

Function of regional indie distrib outlets resembles the state righters in the motion picture biz. State righters have exclusive distribution arrangements on pix in certain territories, eliminating the need for producers or major distributors to station salesmen in particular regions. Theatrical bookings are handled by the state righters.

Essentially the same pattern holds true for what might be a growing development in syndication. The local indie syndie distrib (state righter) acts as sales agent for properties in his territory, working on a commission basis reportedly ranging from 10 to 15%. It's understood that the local distrib in some cases would not handle competitive product, i.e. more than one cartoon show, more than one private eye, et al. However, he can handle a whole range of product, offering stations a basic catalog from which to choose.

Big disadvantage of the regional indie distrib setup is the lack of concentrated sales effort on the properties of a single house. Weighed against that, however, is the lower sales distribution costs via the regional indie route. In a tough syndie period, sales costs in the field has put more than one syndie house in the red.

Indie regional distribs are known to be functioning in the midwest, Florida, California and the Pacific Northwest. Two syndie vets, Casper Chouinard and Charles M. Richter, have formed Tele-Talent, headquartering in Minneapolis. Tele-Talent firm will act as sales agents for properties in an 11-state midwestern area. Merriman Holtz, formerly with Guild Films, operates as sales agent in the Pacific Northwest. Guy Zwahlen is known to be operating in a similar capacity out of Florida.

One of the oldest and most successful such distribs is Tom Corradine, who's headquartered on the Coast since the early days of vidpix. Another, also on the Coast, is John Ettlinger, who operates Medallion TV Enterprises.

States rights idea in telepix isn't entirely new. In fact, when Ely Landau first organized National Telefilm Associates back in 1953 with Marty Ross as his partner, the concept of the company was as a national spread of states-righters.

That Churchill Charm

Fifteen years after World War II, Winston Churchill is looked upon with favor in Germany and Japan. That became evident in the foreign sales push for the upcoming "Churchill" series on ABC-TV. Screen Gems, which initially packaged the series, is handling foreign sales.

SG has "definitive interest" for the half-hour "Churchill" series in Germany and Japan, with chances good that the series will debut in those ex-enemy countries not long after the American debut. All the Commonwealth nations already have signed for series about Britain's wartime Prime Minister. Deals have been consummated with the British Broadcasting Commission, Australian Broadcasting Commission and Canadian Broadcasting Commission. In Canada, the series will be seen on both the English and French networks.

CBS Films' Aussie Deal Boomerangs In 'Bells' Pullout

Classic case of the one hand not knowing what the other's doing came about last week at CBS. While the CBS Television Network was deciding to postpone "Oh Those Bells" for at least a couple of months and more likely till next fall, CBS Films was wrapping up a sale on the series to the Australian Broadcasting Commission for networking Down Under.

Trouble was, the CBS-TV decision to postpone the show meant a cutoff on production, while the CBS Films Aussie commitment was for a fullfledged production slate. CBS Films had written a contract for 13 shows plus options, for a December start.

The vidpix subsid is now prepared to tear up the Aussie deal, with apologies of course. But it is waiting until it's absolutely certain of the production status, since at the network itself there seems to be some conflicts about just where the cutoff comes. Program department had indicated production on the series would be continued until 13 shows were completed; business affairs dept., however, advised that production was being called off on "Bells" immediately and that only four shows were in the can. But best word from the web is that CBS Films was ill-advised and that production will continue.

If the network goes ahead with 13, then CBS Films may be able to salvage the deal if it can get an Aussie agreement on a later starting date. Otherwise, deal is kaput.

CBS Films got into the act because it reps all CBS-TV network stanzas for foreign sales. An exec of the vidpix subsid blamed the entire mixup on the fact that "our sales boys are just too good."

Serling, Cummings Team

Hollywood, Nov. 15.

Bob Cummings and Rod Serling are so pleased with each other after Cummings starred on "Twilight Zone" in "King Nine Will Not Return" that Serling is "rewarding" him with an original hour western pilot, "The Loner."

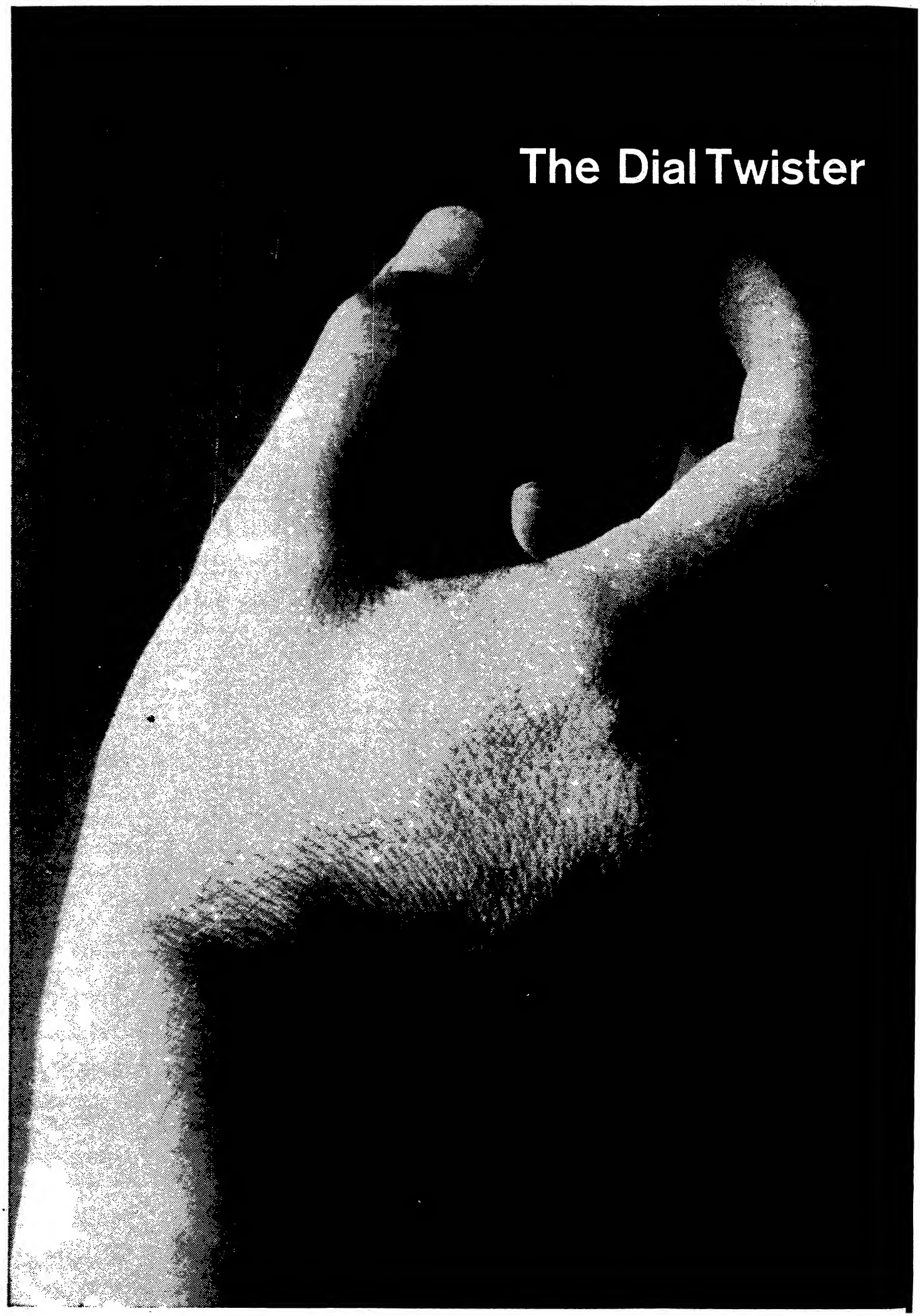
Present plans are to shoot it in Mexico or South America. It will be offered first to NBC as a special. Serling's deal on "Twilight" permits him any outside deals providing there is no conflict.

Melvyn Douglas Vidpix Series Set

Jack Goldstein, exec producer for Tri Video Corp., has negotiated a deal with Melvyn Douglas, star of the current "Best Man" legiter, as the lead in a new half-hour telefilm series "The Hidden Key," which goes into production in N.Y. next month. "Hidden Key" is based on real-life psychiatric cases and several eminent analysts are acting as technical advisers for the program.

Coincident with the pacting of Douglas, Goldstein also announced the inking of Morton Wishengrad as writer and script editor. Wishengrad, vet tv-radio scripter, is also known for his "The Rope Dancers" legiter.

Mitchell Grayson, former production exec at NTA, is producer-director. Pilot film is "The Third Son."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You.

The Dial Twister.

You are the only computer that ever really created anything. You created another network (see our signature below). You created a network second to none (see the chart to the right). You kept twisting and twisting that little dial on your living-room set and you twisted us right up there... where we now have 7 of the 10 most popular shows and are first 4 nights and tied for a fifth.

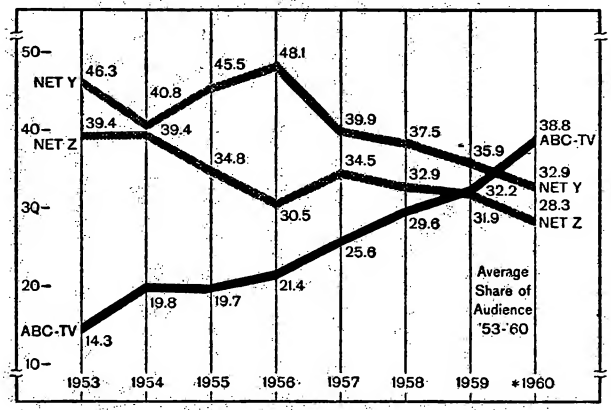
You (along with millions of other Dial Twisters) have made *ABC the network most people watch most of the time.*

That pleasing result came from your computing of certain facts fed into you. Take such bold new facts as *The Untouchables, 77 Sunset Strip, The Real McCoys, The Flintstones, My 3 Sons, SurfSide 6, The Roaring 20's.* You digested them, computed them and reported those so highly pleasing (to us) Top Ratings.

When you were in a mood (other computers are incapable of being in or out of moods) for even more substantial fare, ABC fed you such responsible Public Service documentaries as those in the Bell & Howell *Close-Up!* series and *Expedition.* Etc. We confidently expect many more dials to be twisted our way as you start (next week) computing the intense significance and inspiring excitement of the forthcoming 26-part series, *Winston Churchill: The Valiant Years.* (Music background by Richard Rodgers.)

When you were in a mood to compute Sports facts, we fed (and will continue to feed) you the most Sports hours of any network: NCAA Football, American League Football, Fight of the Week, All Star Golf.

And in Specials: Remember how quickly you computed such extra-special Specials as The Bing Crosby Show, Maurice Chevalier's Invitation to Paris, Elvis Presley's return to our Frank Sinatra shores, Debbie Reynolds' TV début.



**Source: Nielsen 24 Market TV report week ending November 6, 1960, multi-network area reports for similar periods previous years. 6:30-11 PM Sun., 7:30-11 PM Mon.-Sat.*

Sample Special coming up: *David the Outlaw,* two-part Biblical epic starring Jeff Chandler and Israel.

Obviously, no *human* computer can be told what to watch and compute in this land of 180 million human computers. There is no arm-twisting in this land.

There is, however, dial-twisting a-plenty.

We owe our existence as a network to it. We owe our phenomenal growth in Client Acceptance to it. Against last year, ABC's billings are up 30% and give every evidence of continuing to out-pace the growth of any other element in the TV industry.

So, whether you are an advertiser dialing-in the public... or whether you are a Dial Twister dialing in for Television's best... ABC-TV is now your first choice.

ABC TELEVISION

Only Booz, Allen Stands Between Tom McAvity and Top JWT TV Job —On Other Madison Ave. Fronts

By BILL GREELEY

Thomas A. McAvity, itinerate vet of 30-years on the broadcast programming circuit, is close to landing (and or accepting) the top tv job at J. Walter Thompson opened recently when Dan Seymour was upped to an exec vee post.

Shaken by the loss of two major accounts this year (Shell and American Home Products), and restiveness among major tv billers still with the agency, Thomps in has been probing Madison Ave.'s select tv exec ranks for a new programming chief.

That the quest is now focused on McCann-Erickson's McAvity is indicated by the fact that a gumshoe from the Booz, Allen & Hamilton consultant firm is working up a "McAvity Report" for JWT management. And herein lies one of the ironies of Video Wonderland, because it was the same Booz, etc., whose checkout of NBC a few years ago preceded the ouster of the Pat Weaver regime in which McAvity was a veepee and tv web programming chief. He was made head of NBC-TV programming in 1954 (later became exec veepee in charge of tv programs and sales and was shuffled out of the net when Bob Kintner moved over from ABC early in '57.

McAvity left NBC for McCann-Erickson when there were reports that the agency's tv chief, Fern Clyne, would be relinquishing a good part of his overall tv duties to concentrate on "his own account," Chesterfield. The shift never developed, and McAvity, while strongly positioned in the McCann tv hiarchy, is a long way from the top. Clyne's No. 2 man is Jack Vonvolkenberg, former CBS-TV chief who came out of semi-retirement this year to join the agency; and exec veepee Thomas Losee is No. 3.

McAvity's McCann rank, however secure, is seen by observers as one of the major reasons why a switch to the top job at JWT is likely, if the price and contract terms are satisfactory. That's despite the mother lode of problems anent tv at the world's biggest agency.

Anyhow, the Booz, Allen report should be optimistic this time. For the record, McAvity started at NBC in 1929 as a producer and rose to eastern program manager before moving to Lord & Thomas agency as head of the former agency's radio department. He later pulled a hitch with CBS and for some time was an independent program packager. In his long career, he's been responsible for such shows as "Your Hit Parade," the first Bob Hope Show, "Corliss Archer," "The Hardy Family," the Joan Davis show, the Academy Awards broadcasts and many others.

Adsville: Charlie Chan 3d (ex. for Roland Winters) is back, this time solving the mystery of the unironed shirt for Arrow on a tv blurb (via Lennen & Newell) . . . Kenyon & Eckhardt's 200 "staff-level" employees heard a presentation last week from new prexy David C. Stewart at a breakfast in the Waldorf Astoria . . . Nat Kameny, prez of Kameny Assoc., is on a business trip to the Far East. Agency introed a number of Japanese optical lines to the U.S. . . . New digs for Los Angeles branch of the Katz Agency on Wilshire Blvd. Mogul, Williams & Saylor has set up a five-year $3,000 scholarship at New York U. in the name of Myron A. Mahler . . . New Shell Oil account team at Ogilvy, Benson & Mather now numbers 40 in the New York office.

Up and down: Danny Sargent, for 14 years with Young & Rubicam, most recently as an associate copy director, joins McCann-Erickson as a veepee and associate creative director.

John B. Lyman, with the agency since 1956, has been named director of Hollywood broadcast services for Foote, Cone & Belding.

Phenyl-Drane, nasal antibiotic decongestant, to Kenyon & Eckhardt. Product, made by Thomas J. Mahon Co., Englewood, N.J., is just out of clinical research and expected to be in national distribution by early '61.

Chicago Agencies

Chicago, Nov. 15.

Leo Burnett agency, beefing up its public relations section, transferred Harold W. Gully from New York to the Chi home office as manager of the p.r. unit. Ned R. McDavid, previously with McCall's Magazine, succeeds Gully as manager of the section in Gotham; and Donald Vogt joined the Chi office from Needham, Louis & Brorby as a p.r. account exec under Gully.

Stern, Walters & Simmons, clocking its sixth year as a Chicago agency, has formed a separate public relations division under Arnold Siegel. Kenneth W. Wittleder, a veepee of the agency, has acquired an interest in the firm and is named to the board of directors.

North Advertising signed on Dennis Altman, ex-McCann-Erickson (Chi), and Martin Cohen, formerly with Montgomery Ward, as writers in its creative dept.

Maurice H. Bronner has been elected prexy of Olian & Bronner, succeeding the late I. A. Olian. Bronner had previously held the title of executive vicepres. Agency has added Robert C. Bullen, formerly a v.p. of the Don Kemper Co., who will be active in account supervision, planning and creative work as a veepee of O&B. Sheldon Riskin also joined the agency as an account exec in the pharmaceutical field.

With the Station Reps

H-R reppery which has seen rapid growth since the principals broke off from Headly-Reed, has named Raymond C. Simms (senior account exec for the last four years) director of sales promotion.

Simms will head up a staff of five, part of a total of 15 in the sales development division under veepee Avery Gibson. Division includes sales promotion, research and sales development.

Before joining H-R, Simms was with NBC for three years as an account exec for the radio web, and was one of the sales staff that helped launch "Monitor." He started on the broadcast big ride in the time buying department of Kenyon & Eckhardt, and then spent six years with Erwin, Wasey & Co., most of the time as media director. Before coming to N. Y., he spent six years as an announcer, program director and assistant manager of several eastern radio stations.

In his new post at H-R, Simms succeeds Joe Cook, who has signed to write and produce for tv. Cook was on the production staff of "Monitor" for several years.

Briefs: Adam Young Inc. has released its second annual radio spot market study. It's a 100-market survey . . . Wilmot Losee, general manager of AM Radio Sales, addressed the annual meeting of the Cleveland Sales Executives Club Monday (14) . . . Edward P. Harvell, formerly broadcast media supervisor for Shell Oil, has joined the tv sales staff of Avery-Knodel . . . Carleton Fredericks' syndie strip, "Living Should be Fun," is now in a total of 29 markets with five CBS radio affils among the latest to buy . . . Radio Advertising Bureau added 31 stations to membership during October, including three groups, the Star Stations, the Stanley Hubbard group and the Buckley-Jaeger Corp. Three groups boost the Bureau's annual income by $29,000.

WAGNER ON OWN

San Francisco, Nov. 15.

Morton J. Wagner, exec vicepresident of Bartell Broadcasting, quit Bartell last week to form his own syndicate aimed at entering broadcasting ownership.

Wagner will headquarter in Frisco.

Not-So-Instant History For CBS-TV 'Eyewitness' In a Change of Pace

Some execs at CBS-TV are beginning to wonder what happened to that "instant history" concept for "Eyewitness to History," which as a weekly series was to have done the major story of each week as a Friday night wrapup.

With the election squeaker as the logical choice for last week, "Eyewitness" instead did a story that broke the week before, the entrance onto French soil for the first time of peaceful German army units. In its few weeks on the air, "Eyewitness" has pulled some other switches. On Oct. 7, with the election campaign, Khrushchev's stomping in the UN, the neutralist pressures on the U.S., the Congo crisis in the UN and several other major stories breaking, the "Eyewitness" stanza chose the two-day-old World Series as its subject.

Reason apparently is a change in the mechanics of the "Eyewitness" operation from the concept of a freewheeling unit flexible until virtually the last minute to a more rigid planned-in-advance setup. Nobody, of course, could have predicted that the elections would have as much drama as they did; meanwhile "Eyewitness" had decided on the German army story and decided not to change.

Similarly, the World Series show had been decided well in advance, with a good deal of historical footage compiled and edited, and decision was made to stick with that as per schedule. Opening show, on the Cong was prepared starting some two months in advance. On the other hand, the "Eyewitness" specials of last season constituted same-day coverage of major events, much of it live remotes.

25 Years Ago This Week

(From Va 13, 1935)

FCC shelved a plan to change wavelengths into a regional pattern instead of nationwide, after CBS boss William S. Paley visited D.C. to make a personal beef.

Ted Husing's "10 Years Before the Mike" published by Farrar, Rinehart after serialization by Cosmopolitan and appraised in VARIETY as "perhaps the most comprehensive history of popular broadcasting yet."

U. S. Dept. of Commerce reported 25,551,000 radio sets in the U. S., nearly half of the world's radio circulation.

William Gillette, 80, came out of retirement to appear as Sherlock Holmes on the Nov. 18 "Lux Radio Theatre," celebrating the 60th anni of his first stage appearance and his 36th essayal of the Holmes role.

Theatres and niteries were reported chiseling on the 10% Federal amusement tax, and a Treasury Dept. 10-week drive recovered $237,000 in delinquent taxes in 20 areas alone.

Actors' salaries for small parts were going down again. One "second-string" thesp, working for a "third-string agency," got some work and expected his customary $25 fee. But after four hours of rehearsal, a 15-minute broadcast in which he did two parts, and a requirement for black-tie attire, he was paid $7.50.

Broadway and the road turned the corner, with things reflecting the better U. S. economic picture generally. Broadway gross for the previous week totaled $311,500, some $70,000 over the me week in '34.

Crossley Reports decided to begin sampling of political trends as evidenced in radio broadcasts. Research outfit decided to emphasize rankings of major broadcast speeches by President Roosevelt, Herbert Hoover, Father Coughlin, and others, as some barometer of political trends for next year's Presidential election.

RCA refused comment on a report it was selling its holdings in England's Electric & Musical Industries Ltd., active in television development.

Candid camera nuts were invading theatres nd radio studios. Vaude and legit and pix houses were charging special prices for the camera-toters, assigning them special blocks of seats, but radio continued the free admish policy and encouraged the amateurs for the publicity value.

TV-Radio Production Centres

IN NEW YORK CITY . .

Mary Lou Forster has finished radio blurbs for Investors' Planning Corp., Sunshine Biscuit and Foods Plus . . . **Theo Bikel's** WBAI-FM stanza is now being carried in Boston, Detroit, Los Angeles, Berkeley and San Diego—all by FM . . . **Herb Duncan** just recorded a series of spots for the American Cancer Society . . . **Fred Robbins'** "Assignment Hollywood" guests this week: **Robert Preston, June Allyson, Richard Egan, Arlene Dahl** and **Peter Lawford** . . . **Arthur Godfrey** checked out of Harkness Pavilion after successful minor surgery on a non-malignant tumor, spent the weekend at his Virginia home and returned to N. Y. Monday (14) for his CBS radio and tv chores. First guester on radi was **Meredith Willson**, who with his wife, **Rini**, played and sang the score from "The Unsinkable Molly Brown," first time the score has been played on any network or station . . **Michael Blow**, ex-American Heritage, joined CBS as editorial director of **Kidder Meade's** corporate information staff . . **Walter Cronkite**, despite the fatigue of his all-night election stint on CBS-TV, nonetheless hopped a plane last Wednesday (9) afternoon to keep a speaking date before the American Institute of Launderers in New Orleans. He'd made the date without any idea he'd be engaged in an allnight marathon . . . Historian **Arnold Toynbee** takes part in a National Educational Television program, "The U. S. and the Non-Western World," which will be aired by educational stations beginning next week . . Newsweek Bldg., 444 Madison Ave., begi sponsorship of a half-hour of WNTA's "Open End" via the radio pickup . **Mike Wallace's** guest roster this week on WNTA-TV includes **William Bendix, Gael Greene** and **Maurice Zolotow** . . . Television-radio organist **Billy Nalle**, currently supplying background music for NBC-TV's "Young Dr. Malone," just performed his 3,600th show. Some of Nalle's other sh ws have been "I Remember Mama," "Arthur Godfrey Morning Show," et al . . WNTA Radio has moved its headquarters to a building opposite Newark City Hall.

IN HOLLYWOOD .

Bill Bennington, long time producer of specials for NBC-TV, takes the ABC-TV call letters for production of the **ing Crosby** golf tourney at Pebble Beach in January. **Maury Orr**, sister of Warner-TV's production veepee, directs the event for the second year . . MGM-TV's **Bob Weitman** flew to N. Y. for meetings with **Bob Maxwell** on the revival of the "Andy Hardy" series in which they'll be partnered. It will be piloted for the next selling season . . Nitery comics, **Rowan & Martin**, will be teamed in **Cy Howard's** new creation for Desilu, "My Wife's Brother" to be piloted next month . . **Allen Mi** checked out of Cal National to set up his own production outfit . **John Holbrook** gave up his KABC newscasting to rejoin his family in South Carolina. **Hank Weaver** adds the show to his other programs . . **Pat Michaels'** place on KTLA's "Big Three Final" will be taken by **Tom Franklin**, for 22 years a newscaster up north . . **Diana Bourbon**, longtime Coast head of the quondam Ward Wheelock agency, showed up on tv as a house mother on "Divorce Court" . . . **Hal Bock**, former KRCA manager, hospitalized in Honolulu and facing surger . . **Bill Leyden**, emcee of NBC-TV's "It Could Be You," took seven pellets from a careless hunter and spent a week in the hospital. **Wendell Niles**, who was hunting pheasant with him in Utah, took over the show in his absence . **Ralph Story** is back at his old stand, daytime KNX, as host of a two-hour daily show . **Collier Young** got permission from Alcoa to film 13 issues of "Alcoa Presents" in England . **Walter Lantz**, cartoon producer, made a swing of studios in Tokyo and the Far East and was surprised at their progress . . **Art Linkletter** caught up with Young & Rubicam's **Mort Werner** in the floating market of Bangkok and talked a deal for eight around-the-world specials. "Link" liked the idea well enough to ask time to think it over . . . CBS-TV top echeloners **Jim Aubrey, Oscar Katz** and **Guy della-Cioppa** bumping noggins on what to do about Thursday night . . . NBC-TV's to-be-dropped "Westerner" was offered to CBS-TV but the client didn't go along with it so the deal went cold . . **David Susskind's** brother, **Murray**, took up residence here with his family and making his services available.

IN CHICAGO .

Recent discussion of religion on David Susskind's "Open End" got too hot for Kitchens of Sara Lee, and the sponsor (via Cunningham & Walsh) pulled out of the WBKB stanza after reading its mail . . . **Frank Jordan's** local NBC news shop gets credit for the scoop on election night that Illinois was not definitely in the Kennedy column, as it seemed to be early in the evening. CBS came to that realization several hours later . . WAAF deejay **Jerry Leighton** underwent minor surgery at Mount Sinai . . **Ward L. Quaal**, veepee and general manager of WGN Inc., named chairman of labor relations advisory committee of the National Assn. of Broadcasters . . . **Frank Atlass** hosted a party last night (Tues.) for tv writer **Rod Serling** . . WFMT's new series, "Composers on Composers," plucked for distribution by National Assn. of Educational Broadcasters, U. S. Information Agency, and Library of Congress for its permanent collection . . Fred Niles Productions got three awards from Art Directors Club of Chicago . . **Lee Phillip** addressed Women's Advertising Club and **Len O'Connor** (the Chi Broadcast Ad Club yesterday (Tues.) . . **Connie Kaye** upped to publicity-promotion director of WXIX-TV, Milwaukee . . . WRIT won the "outstanding stati " award handed out yearly by Milw ukee Record Musi Industry.

IN LONDON

C. W. Lecky-Thompson appointed program controller of Ulster Television, with **F. A. Brady** made technical controller, **S. G. Duffield** publicity manager and **J. Bilney** and **F. Holmes** technical supervisors . . . Pianist **Russ Conway** records 10 programs for Associated Television before heading out on an Australia tour . . ABC-TV starts a skein with pianist **Joe Henderson**, "Sing Along With Joe," Sunday (20) . . BBC-TV launches three new comedy series next week, the seventh "Whack-O!" **Jimmy Edwards** batch on Tuesday (22), "Citizen James" with **Sidney James** Thursday (24), and a fresh **Charlie Drake** entry on Friday (25) . . Associated-Rediffusion serializes **A. J. Cronin's** "The Citadel" starting Nov. 23 . . Tyne Tees Television producer **Philip Jones** switches to ABC-TV . **Keith Beckett**, late of the Festival Ballet, joins Tyne Tees TV as trainee producer-director . . . ABC-TV reintroduces its "For Love Or Money" quiz program this weekend with **Des O'Connor** as new host . . **Harry Secombe** set for ATV's Palladium Show Dec. 11 on his return from Australi

IN BOSTON

WBZ-TV copped 44 rating and 63% share of audience n election night (8), 9-11 p.m., according to local ARB figures, more than combined rating and share of two competing stations . **Ray Dorey** and **Jess Cain**, WHDH-TV radio personalities entertaining at Pratt Cli ic, N. E. Center Hospital . . **Chris Clark**, WPRO-TV sports dir., to broadcast all college basketball games for radio . . . **J. Arthur Stober**, appointed director of special events, WHC-TV, formerly coowner Singer-Stober Assoc., tv film, Miami Beach . . **James A. Gleason** joined Capitol Cities Corp. Broadcasting as business mgr., WPRO-TV and radio . . WBZ-TV added eight more two-hour video tape productions to its "Play of the Week" sked . . **James Allen**, WBZ-TV gen. mgr., spoke to Lincoln PTA Monday (14) on "TV 1960" . . . **James**

(Continued on page 43)

THE INFLUENTIAL AMERICANS
(General Electric Theatre)
With Howard K. Smith, narrator
Exec Producer: Fred W. Friendly
Producer: Arthur D. Morse
Writers: Morse, Friendly
Cameraman: Leo Rossi
60 Mins., Sun. (13), 9 p.m.
GENERAL ELECTRIC
CBS-TV (film)

(BBDO)

"The Influential Americans" are those teachers with the specialized knowledge and the time and enthusiasm to move students to learn. This special edition of "CBS Reports," prepared especially for General Electric as a pubaffairs special preempting its own "GE Theatre," was devoted to the scattered instances where such teachers are being given their heads and where educational technology is being advanced and encouraged.

As such, it was an encouraging report—th emphasis was clear that the experimentation demonstrated is extremely limited, but it also indicated that at the same time there are forces within education at least attempting to update the movement to the point where the students can get the best out of their teachers and schools.

The CBS crews visited Lexington, Mass., where "group teaching" utilizing specialists in each subject, with an accompanying flexibility of the student body as to levels of learning, is being practiced at the Franklin School. It was a revealing and hopeful experiment, but the program failed to make clear whether the students were average or selected cream-of-the-crop group—they looked like brighter than average.

Another segment dealt with th midwest's new Airborne Television Instruction program, and showed some audition tapes already being tried in the schools. An elementary school-level program in French instruction, played on the class tv set, was excellent, and the kids seemed to enjoy it. Still another experiment, also in the foreign-language field, showed a Russian language course in a Jefferson County, Col., highschool equipped with a "language lab," a series of booths equipped with tape recorders where the students could record and play back their tapes for comparison with expert linguists on tape.

Still another area was a pickup of a highschool lecture on poetry by Ned Hoopes, a voluble and enthusiastic Evanston, Ind., instructor who made his subject come alive. And a Harvard educational group-planning project was fairly impressive. Whether all the experiments can be adapted to general use, or whether they will work out well at all, a matter for the future. But the sleepy character of American education is beginning to get some pinpricks, and as the program so ably demonstrated, that's to the good.

The Fred Friendly production team did its usual excellent job; Howard K. Smith was a fine reporter-narrator. And GE, which is very education-minded, may be encouraged by the results to devote more time to pubaffairs programming through this venture.

Chan.

PUREX SPECIAL FOR WOMEN
(The Trapped Housewife)
With Pauline Frederick, reporter; Phyllis Thaxter, Michael Strong, others
Exec Producer: Irving Gitlin
Producer-Writer: George Lefferts
Director: Karl Genus
60 Mins., Thurs. (10), 4 p.m.
PUREX
NBC-TV, from N. Y.

(Edw. H. Weiss)

It's a commendable approach to sociological subject matter to dramatize it through a case history, but as with any fictional play, there are pitfalls in the way the material is handled. "The Trapped Woman," for instance, emerged as a public affairs soap opera with its weepy, travailing heroine, its "can a housewife find happiness?" theme, and its treacly musical backgrounds played on a harp. It promised to give the suffering hausfrau an insight into her lot but came up instead with a cupful of satistics and some shallow philosophy.

Unless he intended the second Purex special block programming with the NBC-TV soaps, "Young Dr. Malone" and "From These Roots," producer-writer George Lefferts should have strained to play down the melodramatics inherent in his situation. If, however, he deliberately chose the detergent idiom for the pre-

(Continued on page 54)

THE NATION'S FUTURE
With John K. M. McCaffrey, Dr. Leo Szilard, Dr. Edward Teller, others
Producer: Robert Allison
Director: Charles N. Hill
60 Mins.; Sat., 9:30 p.m.
Sustaining
NBC-TV from N.Y., Chicago, H'wood

"The Nation's Future" which follows a succession of actioners on NBC, can be an absorbing and worthwhile hour. There are lotsa bugs in th debate format to be ironed out inasmuch as the participants are the prisoners of the formulas set up for them. Again, there is the probability that the program attempts too much by projecting itself on a national scale with questions coming in from studio audiences in New York, Chicago and Hollywood. The spread is too great. The program sets out to do more than it can possibly accomplish and still throw some light on the issues involved.

The distinguishing feature of Saturday's (12) semester was the discussion between two top atomic scientists, Dr. Leo Szillard, a cancer patient at th Memorial Hospital, N.Y. who aided the development of the atomic bomb, and Dr. Edward Teller, commonly known as father of the hydrogen bomb. These men are both endowed with tremendous knowledge of the subject and both have intense feelings on the social and political aspects of the ato question.

The discussion was moderated by John K. M. McCaffrey, who lent m re than a little confusion to the already complicated issues and formats. McCaffrey was dogmatic in his attempts to retain the strict confines of the time limits setup by the rules and was perhaps overzealous in his interpretations and statements. He assumed for example, that Dr. Teller had already stated his attitude in favor of resum tion of atomic testing, when he hadn't. His immediate misstatements caused Dr. Teller to dub him an "immoderate moderator."

The question involved was much too important to be confined to format, although it is conceded that operations should be under specified procedures. However, there are times when it is more important to throw light on the subject than to maintain the rules. Teller and Szillard, who have been antagonists, made common cause in their attitude against McCaffrey. There were indications, also, that they weren't far apart on some aspects of the question. However, the haziness of the discussion leadership hid the benefits of the show.

As to audience participation, there were too many complications in trying to get questions nationally. Perhaps had the queries been lined up in advance, the feature might have been more orderly.

The importance of the question as well as the stature of the discussionists, plus the prominent people who participated in the show, gave the necessary aura of importance. But the bugs in the show militated against its informative values.

Jose.

FRANK GIFFORD SHOW
With Chris Schenkel
Producer: Richard Kirchner
Director: Anthony Farrar
15 Mins., Sun., 1:30 p.m.
VAN HEUSEN
WCBS-TV (tape)

(Grey)

WCBS-TV has studiously removed all the cliches of sportcasting in this pregame warmer for New York Giants pro football games.

To begin with, musical theme for the show is a cool jazz bit titled "Club Cool," recorded by the Greenwich Group in England under the Synchro label. With a cool and relaxed mood thus set, Giants' player Frank Gifford and play-by-player Chris Schenkel casually discuss the standings, upcoming game and so on.

On show caught Sunday (6), Schenkel and Gifford were joined by Giant's defensive lineman Andy Robestelli. Working with a model girdiron and figurine players, the trio discussed a prime pitchout play of the Cleveland Browns with Robestelli explaining how defensive players "key" their action to anticipate the offensive. It was an inside and interesting session, and the easy-going projection of all hands made for pleasant changeup from the contrived excitement that's usual with pregame telecasts.

Bill.

THE SPIRIT OF THE ALAMO
With John Wayne, Richard Widmark, Laurence Harvey, Richard Boone, Frankie Avalon, Patrick Wayne, Linda Cristal, Joan O'Brien, Chill Wills, Ken Curtis, Carlos Arruza, and, special guests, John Nance Garner, J. Frank Doble, Lon Tinkle
Writer: L. I. Salaman
Producer: Perry Cross
Director-coproducer: Seymour Robbie
60 Mins.: Mon., Nov. 14, 9:30 p.m.
ABC-TV (film)

(MacManus, John & Adams)

Largely because Dimitri Tiomkin wrote very attractive music for John Wayne's multi-million dollar theatrical release, "Alamo," this unique 60 minute tv trailer sponsored by Pontiac for the film wasn't completely lacking in genuine entertainment values. Highpoints of the show were all musical—gritty old Chill Wills and young Frankie Avalon swinging out with the lively "Here's to The Ladies," Ken Curtis crooning the film's "Lullaby," and a mixed chorus, conducted by Tiomkin, singing the rousing title song and the affecting "Green Leaves of Summer."

Otherwise, thi "Spirit of The Alamo" was all drumbeat, publicity-style. Touted as "an exploration into the significance of the battle of the Alamo, and its meaning for the men who fought there for Texas independence," it was rather an exploration of the $13,000,000 investment in exposed film and its meaning to anticipated distribution revenues.

Wayne emceed with his usual nonchalance, the format being tour of the giant Brackettville (Tex.) film set and a gala post-production party which offered appropriate cues for the musical numbers. Stars of the film also turned up during the course of things to give brief personal plugs for the pic, all of which were climaxed by a three-minute clip from the film's climatic battle scene.

An attempt to give the show a more general reason for being was an interview with former U. S. veep John Nance Garner, filmed outside his home at Uvalde. Though Garner touched briefly on the historical interest in the 1836 battle, the most important question put to him seemed to be what he thought Wayne had wrought with this film. Said the veep, before being led off screen: Wayne is doing "a grand job," firstly for the United States, secondly for Texas, and thirdly for southwest Texas. In his own modest way, and from the dispassionate vantage point which only 92 years of living can give a man, Garner did a grand job for Wayne by consenting to appear on th show.

Anby.

FACE THE NATION
With Howard K. Smith, moderator; Sen. Mike Mansfield; David Niven, Roscoe Drummond, Philip Potter
Producer: Michael J. Marlow
Director: Bill Linden
30 Mins., Mon., 10:30 p.m.
ESQUIRE, SCHICK
CBS-TV, from Washington

(Mogul, Williams & Saylor; B&B)

Though "Face the Nation" is a sturdy old workhouse of the CBS public affairs stable, the network might have been a little mor imaginative in its choice of a show for primetime exposure. "Nation," with its inherent limitations as a q&a format and its total dependence for excitement on the guest of the moment, is better suited for its old Sunday afternoon spot than the new Monday 10:30-11 post, particularly when that time offered the opportunity to showcase some newer and more dynamic type of pubaffairs entry.

For all it rigidities, though, "Nation" serves its purpose as a newsmaker of sorts, though it will undoubtedly find it harder hitting Page Ones across the country in Tuesday editions than in the traditionally news-hungry Monday papers. Three-out-of-four-week format, with the fourth turned over to local stations for pubaffairs, presumably will give "Nation" crack at lining up better guests, via the greater flexibility.

With "Nation" going commercial and primetime, CBS News elected to replace Stuart Novins with Howard K. Smith as moderator nd to make a few minor changes, including a news-story-type resume by Smith at the close. His wrapup wasn't a particularly good one, either as to emphasis on the importance of the statements made by guester Sen. Mike Mansfield (D.-Mont.) or completely as to accuracy.

Mansfield provided little news. He said he hadn't decided yet to publicly announce whether he would accept the majority leadership of the Senate if asked; he said he favors multilateral aid to African nations through the UN; he indicated he believes the debates will continue in the next Presidential election but didn't think Kennedy should take on an "unknown." Otherwise, he covered ground he's already discussed in the press.

Panel of newsmen, CBS' Paul Niven, N.Y. Herald Tribune's Roscoe Drummond and the Balto Sunpapers' Philip Potter, gave it the old college try but couldn't nudge much new information out of the Senator. This might have been anticipated, and producer Michael J. Marlow should have tried for a different guest at this early date.

Esquire Boot Polish and Schick are the bankrollers, and CBS might have tried for a better calibre. The opening Esquire commercial was downright amateurish as well as inane.

Chan.

OMNIBUS
(He Shall Have Power)
With Larry Blyden, Philip Abbott, Larry Gates, Michael Tolan, Harry Townes, J. D. Cannon, Tom Clancy, Roland Winters, Richard Shephard, Dana Elcar, Edgar Stehli, Leon B. Stevens, John Colicos, Chris Gampel, Milton Selzer, Edmond Ryan, Mercer McLeod, Eric Berry, Ludwig Donath, Glwilym Williams, McGeorge Bundy, Alistair Cooke, others
Producer: Robert Saudek Associates
Director: Fielder Cook
Writer: James Lee
60 Mins.; Sun. (13), 5 p.m.
ALUMINIUM LTD.
NBC-TV, from N. Y. (tape)

(J. Walter Thompson)

"Omnibus" returned to television after a year's absence to do an hour on the power of the Presidency that was intelligent instruction but ineffective drama. Exective producer Robert Saudek hired James Lee to write about great moments of decision in the lives of Washington, Jackson, Lincoln, the two Roosevelts and Wilson, and rolled out about two dozen N. Y. actors under Fielder Cook's direction to present "He Shall Have Power."

Cook made the great error of stressing imitation rather than acting. His performers, dressed and made up to resemble these men of the past and their contemporaries, always spoke as though they were on a public platform, although it seemed as if writer Lee meant them to be speaking dialog, even if many of the words were from speeches. Such "authentic" recreations are of dubious value on television, where intimacy invariably serves the viewer to better advantage, but Cook was obviously more impressed by the brilliant mechanics of mimicry.

Larry Blyden's Teddy Roosevelt, for instance, was so energetic that it was impossible to believe anyone could take his trust-busting decision seriously. Larry Gates' George Washington had the earmarks of a dollar bill or a statue, and Harry Townes' Woodrow Wilson was effete. J. D. Cannon's Andrew Jackson was bombastic and Michael Tolin's Abraham Lincoln was like Raymond Massey's, only more sotto voce. ("Omnibus" used clips of FDR, instead of recreations.) It's true that these men of history actually did possess the charactertistics attributed to them on "Omnibus" last weekend, but they were human, too, and it ought to look that way on television.

Harvard Dean McGeorge Bund's commentary was generously interspersed with the action. However, the educator's style had more of the lecturer's pedantry than the narrator's ease and conviction.

"Omnibus" tried something difficult and profound, and, in doing so, was informative. With a little effort, it could also have been entertaining.

Art.

DIRECTIONS '61
With John Alcorn, Theodore Bikel, George Hicks, Helen Hayes, John Daly, Father John LaFarge
Producer: Wiley Hance
Director: William Ayers
Writer: Robert Crean
30 Mins.; Sun., 1 p.m.
ABC-TV, from N. Y.

An interesting religioso program preemed on ABC-TV Sunday (13). It had an imaginative spark, both in concept and execution, which set it apart from outings of similar intentions.

Opening episode dealt with the Catholics, showing in pictures and words that faith's celebration of the birth of a child. The arresting still shots of the birth was done by photographer Jacques Lowe. The mother's inner narration could have been more effective if it had been less wordy and flowery. The message would have come off just as well.

Helen Hayes came in for an interlude, reading excerpts with wit, style and humor from Phyllis McGinley's "Reformers, Saints and Preachers," a collection of poems. John Alcorn acted as host-narrator for the Catholic episode. Subsequent weeks the Protestant and Jewish faiths will be featured, with George Hicks acting as Protestant host, and Theodore Bikel as the Jewish host.

Windup found Father John LaFarge commenting briefly on the election. Web's news and pub-affairs topper John Daly introd the program.

Horo.

Tele Follow-Up Comment

Play of the Week

Television drama soared to triumphant, poetic dimensions in the four-hour rendition of Eugene O'Neill's "The Iceman Cometh" Monday (14) ight on WNTA-TV, Newark-N.Y. indie. The home screen, usually so filled with formula trivia, seldom has had so many glorious moments. Th O'Neill outing on "The Play of the Week" was a landmark for the video medium, a reference point for greatness in tv drama.

There surely will be squawks about some of the forthright language, quite acceptable in legit, but never before heard on tv. "The Iceman Cometh" is not a pretty parlor piece, but a bleak, relentless, harrowing search in the dark corners of man's being. In that perspective, the gutter references are understandable and pardonable. WNTA-TV, to its credit, posted a "for adults" notice in its ads heralding the O'Neill drama, and slotted the series for a 10:30 p.m. start, when adults should have control over the knobs.

The power of the dark drama appeared to gain momentum in the video version. The camera seemed to edit for the eye. Many of the elements that seemed diffuse in the Broadway version in 1946 crackled with electricity under the focus of the cameras. Moments which seemed remote on stage became intimate on the home screen. O'Neill captured an agonized world in his barroom, and National Television Associates vidversion sang O'Neill's agony.

The sure, talented, creative hands of director Sidney Lumet seemed everywhere in evidence. Jason Robards Jr., as Hickey, delivered a compelling performance, full of artistry and communicative gifts. Myron McCormick, as the dour, philosophical ex-anarchist, Larry Slade, was forceful and terribly alone in his inner paralysis.

One by one, each of the cast lent their talents to this modern-day Greek chorus. There was a large cast, each having his or her moments in the limelight. No one struck a false note. On the contrary, each member of the cast made O'Neill's poetry sing with heartbreaking warmth, even while displaying all the ugliness and violence within themselves. They played out their awful lives, touched by an inspired poet's pity.

The cast included Marrell Polley as Harry Hope, James Broderick as Willie Oban, Roland Winters as the Boer general, Ronald Radd as the English captain, Harri-

(Continued on page 46)

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The contest that *wasn't* close

IF last week's Presidential race had been any tighter, this coming January might have found the Kennedys and Nixons sharing White House kitchen privileges.

There was no such tightness, of course, about the contest among TV networks for supremacy in election-night reporting. It was NBC all the way — still another demonstration that a working credo of responsibility-plus-vitality is terribly tough to top.

NBC's SUPERIORITY in the domain of news and public affairs may easily be one of the worst-kept secrets of our times, for (as National Arbitron figures showed) we attracted more than 50 per cent of the election-return viewing on all three networks. These people must have *known* something.

What they must have known was that NBC would be furnishing them with the fastest and most accurate voting returns; that our analyses would be sharp and reasonable; and that we would never maltreat a computer to blurt out some half-baked projection on the outcome simply for the sake of scoring a "beat."

We're sure they weren't disappointed on any of these counts. Our interpretations were sound. Our balloting totals were consistently ahead of the other networks' all night long (and in big, clear numbers that were easier to read). We even had a phone call from a press-association man asking us to keep our figures on the screen a bit longer so he'd have time to copy them. We obliged.

No occult formula accounted for the speed with which the returns were funneled into our 8-H election headquarters. But the long months of planning didn't hurt. It wasn't generally known, for example, that one of our Washington news editors traveled some 75,000 miles in 22 weeks to interview and hire 1,252 correspondents who'd be phoning up-to-the-minute returns on the big day. It was our most ambitious recruiting job

since Toscanini put together the NBC Symphony Orchestra (for a program that originated in the same studio).

As a result, on the night of November 8 we had our own reporters in each and every county of a dozen key States (in addition to our direct coverage from capitals and major cities in other States) and each man had been chosen with great care.

Many of the tabulations destined for our studio 8-H originated in the strangest places. One of our correspondents stationed himself in a Honolulu bank building (where you'd *expect* to find all sorts of helpful tabulating machines), while another worked out of the Albuquerque High School cafeteria, where he was presumably handed the results on a tray.

AS FOR OUR VICTORY in the so-called "battle of the computers," it was never our intention to use the RCA 501 as anything but one more valuable tool in our election-reporting equipment. Thus, we announced its "feeling" about the Presidential race only when we felt it had absorbed enough data to make a meaningful forecast. It was, therefore, no accident that we were the only network to forecast a Kennedy victory with the very first announced projection.

The respect the average viewer feels for this sort of skilled professionalism — the same kind of quality we try to impart to the entertainment side of our programming as well as the more serious shows — was strikingly apparent during last summer's political conventions.

When the audience figures for those telecasts were toted up, NBC's public was 43 per cent larger than that of our closest rival and 183 per cent ahead of the other network.

More than a few of those percentage points could be attributed, of course, to a couple of fellows named Chet Huntley and David Brinkley. Working together with the closeness of a Damon and Runyon, these two knowledgeable, personable newsmen brought a bright new dimension to convention coverage.

But their supporting cast — meaning hundreds of newsmen, planners, directors, cameramen and technicians — wasn't fooling around, either. And the over-all impression created by all this splendid teamwork is certainly one of the reasons NBC has continued to dominate the news field ever since.

Even in "The Great Debate," where viewers knew they'd be seeing and hearing exactly the same thing—no matter *which* of the three networks they watched—NBC attracted by far the largest total audience.

Which means that for many millions of Americans, depending on NBC for news and public affairs programs has become a kind of conditioned reflex. This, we must confess, does not make us angry.

Today, just a bit more than a week after election night, the giant tally-boards already seem part of a fairly distant past. Studio 8-H shows no vestige of its November 8 trappings.

The only numbers on the premises now are of the musical variety; the commentators and tabulators, the messengers and typists have given way to teen-aged dancing couples; and the urgent rhythms of TV journalism have been succeeded by the sounds of music. For "Election Central" is now the scene of a cheerful, wholesome, teen-ager show called "Saturday Prom." Did we mention that versatility is one of our strong points, too?

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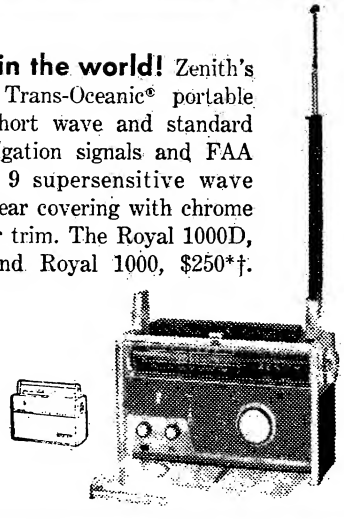

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Foreign Television Reviews

WALDSTRASSE 20
With Friedrich Domin, Helmut Lange, Antje Weissgerber, Heinrich Gretler, Robert Freytag, Kurt Waitzmann, Kate Kuehl, Richard Muench, Friedrich Joloff, Friedl Schuster, others.
Producer: NRV-Harburg
Director: John Olden
Writers: Maria Matray, Answald Krueger
105 Mins.; Sun. 8:05 p.m.
W.-German TV, from Hamburg (film)

"Waldstrasse" rates as one of the more ambitious German vidpix. It has the length (105 mins.) of a normal feature film, cost 350,000 D-Marks (about $85,000), quite some money for domestic vidpic standards, employed a comparatively cast and a noted British cameraman and even moved to Stockholm for exteriors.

The plot, partly based on actual happenings during WW II, is interesting. It dates to Berlin 1944. Centrepoint of action is the exterritorial Swedish parsonage in the Reich capital, located at Waldstrasse 20. The Swedish priest here grants people persecuted by the Gestapo illegal shelter and manages to smuggle them out via false passports to neutral Sweden. When he becomes the victim of a "plane accident," for which high-rank SS officer is responsible, his successor continues his dangerous operation. The last bunch of political refugees (Jews, deserters, foreigners, etc.) is brought out by a Swedish Red Cross truck to the German coast where a Swedish steamer picks up the refugees.

Due to various improbabilities furnished by the otherwise also occasionally confusing script, this and that ring untrue in this offering. However, cannot deny that this is a very suspenseful show which even has spellbound character. This is mainly due to John Olden's experienced direction. He tends to exaggerate the thrilling situations but this isn't exactly a drawback here. Show is fast moving along and never dull. He even added some interesting documentary flavor via utilizing old newsreel footage (Allied air raids, an anti-Jewish speech by Goebbels in Berlin's Sportpalast.)

Cast includes a considerable number of locally w.k. players. The acting is not too exciting and often cliche as to the principal players yet there are several impressive supporting performances. Very good is the lensing by British Eric Cross. The score emphasizes the dramatic action.

In all, a common thriller but, within its category, a very good one. It has foreign possibilities.

Hans.

CIRCUS FROM FRANCE
With Tarzana, Les Astonis, Les Allegros, Les Bedi , Karrey, Le Trio Reynolds, Le Trio Chabri, Sabine Rancy
Producer: Derek Burrell-Davis
50 Mins., Wed., 7:30 p.m.
BBC-TV, from London (film)

This filmed excursion to the Cirque Napoleon Rancy, performing at Lille, France, was a shreds-and-patches affair that never got into a swinging gait. The acts just tumbled on, did their bits in front of a live audience, and skipped off. Producer Derek Burrell -Davis didn't achieve much atmosphere, and also deployed his cameras to give too many close-ups, some at the wrong time, so that the heart-in-mouth excitement, essential to a circus, was largely lost.

Highspot was provided by the Reynolds Trio, a skillful and graceful flying-trapeze group who performed masterly gyrations in the

Although they had a net, this wasn't apparent until the end of the act; it added to the tension. Another aerial asset came from the Astonis, performed daring capers such as the man holding the twirling girl by his teeth.

The rest were competent examples of usual circus fare. Tarzana moved her lions about fearlessly. The Bedinis did gymnastics, culminating in two of them revolving at the end of a pole held by the third man's feet. And Karrey and his partner juggled four clubs with slightly too much effort.

The horses were in charge of Sabine Rancy, and they trotted capably. As a twist, she had a camel and dromedary, who walked on their knees. The Chabris clowned a ballet pas-de-deux, and the Allegros did the one with human puppet that, after being thrown around, revealed itself as a strapping blonde.

The circus was billed as the world's "oldest established." And it fitted the bill by being staunchly traditional, arousing nostalgia more than anything else. *Otta.*

SAUL OF TARSUS
With Patrick Troughton, Martin Miller, Mark Dignam, Walter Fitzgerald, John Southworth, Stuart Hutchinson, Kenneth Mackintosh, John Graham, Robert Gillespie, Joyce Chancellor, Julian Sherrier, William Treacher, Kim Grant, John Flint, Judith Gibson, Anthony Jacobs, David Spenser, John Woodnutt, Meadows White, Paul Streather, Frank Shelley
Writer, TV Producer: Joy Harington
30 Mins., Sun., 5:30 p.m.
BBC-TV, from London

Joy Harington has previously exhibited a remarkable talent for combining drama with reverence in adaptations of biblical stories. "Saul of Tarsus," conceived in 10 half-hour installments, promises to be her finest chore to date in this vein.

In the episode viewed, Saul was seen as the ruthless persecutor of the Nazarenes. In the service of the High Priest, he led the stoning of Stephen, who was proclaiming the truths of the Messiah. Then Saul was dispatched to root out the Christian "heretics" in Damascus, and the tale took in his blinding, the recovery of his sight through the mediation of Ananias, and his subsequent conversion to the true faith. The skein ended with his escape over the city walls.

Joy Harington's script was sturdy simple, and never jarred with a false word; she gave clear outlines to her characters, and didn't cloud them with sentiment. The same sharp impact was evident in her production, a cunning mixture of film and studio. Richard Henry's sets and costumes added dignity to the proceedi

But the abiding impression was of lively incident, intriguing in its own right and not dependent on its scriptural associations, although it gained from them. Patrick Troughton made of Saul a strong central figure, given firstrate support by Mark Dignam, Walter Fitzgerald, and Martin Miller, whose Ananias was a notable portrait of goodness. In fact, a triumph all round — and its Sunday-afternoon viewing-time gave it a suitable audience of youngsters as well as adults. *Otta.*

SOMERSET MAUGHAM HOUR
With Hugh Williams, Guy Deghy, Wensley Pithey, Kevin Brennan, Harold Kasket, Julie Allan, George Ricarde, Arthur Hewlett, James Goel, Chin Yu, Gloria Mitchell, Pearl Ho
Director: Joan Kemp-Welch
Writer: W. Somerset Maugham
Adaptation: William Woods
55 Mins., Fri., 9:35 p.m.
Associated-Rediffusion, from London

Associated-Rediffusion, which did a very creditable job last season in dramatizing som of W. Somerset Maugham's yarns, fell both dramatic and climactic, the skein with "The Four Dutchmen." Lamentably lacking atmosphere, both dramatic and climatic, the story of a comradeship between four jolly, childish, fat seamen that disintegrates following the infatuation of one for a moneygrabbing slut became an episodic bore which didn't come to life at any point. The web will have to make up a lot of ground quickly if it's to re-establish the series to any effect.

The only piquancy the narrative gained came very late in the proceedings when, following the all-too-foreseeable murder of one of the four by the infatuated one and the latter's suicide, the two survivors faced the cringing whore alone. For the rest, the proceedings trundled along with Guy Deghy trying vainly to whip up some sympathy as the gross lover and Kevin Brennan, Harold Kasket and Wensley Pithey striving to present portraits of lovable bonhomie suffering change. Julie Allan, as the girl, did pretty well, but Hugh Williams who is to act as the introducer of and participator in the stories couldn't overcome the basic fact that he was required to hang around looking useless. Joan Kemp-Welch's direction was flat and the settings looked, for the most part, like settings. *Erni.*

THE FRIDAY SHOW
With Lita Roza, Peter Gilmore, David Kernan, Steve Perry, Jane Shore, Peter Jones, Clive Dunn, George Mitchell Singers
Writer: Alec Grahame
Director: Yvonne Littlewood
Producer: Dennis Main Wilson
35 Mins., Fri., 7:55 p.m.
BBC-TV, from London

Keyed to a topical event and with its top star switching week by week, "The Friday Show" hasn't any format to speak of. It's just an excuse to put on a song-and-patter show, and what's so special about Friday anyway?

This one kicked off with the Motor Show as its motif, that event having been one of the week's talking points. Lita Roza wended her own classy chassis among the metal ones, singing the while. And guest comics Peter Jones and Clive Dunn were allotted a so-so sketch in which a fake salesman sold his stooge a rare he didn't own. Jones' specialty of fast-talking crookery, familiar from a radio series, raised reminiscent yocks.

But the burden of the entertainment fell on Lita Roza, and she carried it with poise. Highspots were a production number combining "I've Got My Eyes on You," "The Other Woman," and "Isn't It Romantic?" into a moral tal about straying husband and exciting mistress; and a finale of show tunes, which concentrated on the near-winners rather than the show-stoppers.

Miss Roza was joined by sturdy males, David Kernan and Steve Perry, for a couple of numbers. And she was given a breather by Peter Gilmore and Jane Shore, who tried the easy target of guying Spanish dancing and missed it.

Yvonne Littlewood's direction had zing and imagination and the show had polish, but lacked point. *Otta.*

INSIGHT
With Dr. J. Bronowski
Producers: Humphrey Fisher, Bill Wright
Writer: Gerald Leach
30 Mins., Tues., 9:15 p.m.
BBC-TV, from London

Aim of this skein is to explore new scientific knowledge about nature and to relate it to underlying principles about the world. This first one began by unravelling the growth of consciousness in children, and later programs will bring in the birth of matter, new concepts of space, human and animal psychology, new theories about chance. In fact, it's a wide-ranging attempt to synthesise a number of intellectual discoveries into a pattern.

As lecturer, Dr. Bronowski proved a fine choice. Known for his appearances on egghead discussions like "The Brains Trust," he's also been concerned as propagandist to bridge the gap between science and the humanities. His manner is clear, fatherly, and unhurried. He linked clips of film that traced a baby from its birth, through the gradual coordination of its limbs and the discovery of the meaning of objects, to the awareness gained from playing games. It made an absorbing session, for the film was charming as well as instructive. A child caught unawares is a natural anyway.

Mme. Jean-Claire, a child psychologist from Switzerland, helped out ably with the interpretations, and Bronowski succeeded in setting an intriguing pace as a come-on for the follow-ups. *Otta.*

THE JAPANESE REVUE
With Don Yada's Japanese company Gilbert Harding
Director: Henry Caldwell
45 Mins., Sat., 7:50 p.m.
BBC-TV, from London

"Tokyo," declared interlinker Gilbert Harding in introducing this recording of the revue at the Paris Moulin Rouge, "has gone into business as we know it." Which may be ammunition sometime for those who declare show biz is doing a dive. A sort of bastard mixture of traditional Japanese ditty and dance and 1930-style occidental jazz, the bulk of the material hardly rated alongside Broadway or London vaudeville—though a couple of items that bore direct comparison with those to be found in a Western variety bill, from jugglers and acros, were in fact way ahead.

The novelty of the whole stage presentation saw the tv program through, even if the so-so telerecording couldn't do justice to the costumes, lighting et al. The meaning of some of the items was necessarily wrapped in some mystery, as that of the opening "street scene in Japan," a song about Yogashima with parasols yet, and a kind of local cha-cha to a tune that sounded vaguely like "Rawhide."

Throughout there was no denying the talent of the company, especially the well-drilled dancers, while Harding did his best to be informative and drily comic. Production, considering the circumstances, was slick. Even if "Sunday Night at the London Palladium" needn't start trembling in its shoes, the whole shenanigans whiled away its 45 minutes divertingly *Erni.*

Foreign TV Followups

The Third Reich (Part 2)

Part Two of "The Third Reich," which has been billed and highly publicized as West Germany's most ambitious and most serious attempt to school its young people on the horrors of Naziism, has just come across the nation's television screens. And while Part One was criticized for its lack of dramatic impact to make it sufficiently interesting to the often uninformed young people of the former Nazi-land, Part Two goes into a fascinating examination of Hitler's powerful propaganda methods.

In seeing how Hitler and his henchman Propaganda Minister Joseph Goebbels lined up the newspapers, the radio and the films, and started to educate and train the youth of the country in the National Socialist theories, one sees Hitler as probably one of the greatest organizers of all time.

But Hitler the madman, Hitler the worst murderer of the 20th Century, Hitler of the concentration camp mass atrocity, is not yet portrayed. One might examine this film in order to learn how a dictator runs his country efficiently. But still one has not encountered the horror of Hitlerdom. And in dealing with the side issues, it seems that the German audience might almost be expected to praise the master organizer, and still not find out why Hitler is to be hated. Maybe the constant watchers who remain for the next 12 parts of this 14-part documentary film on the Nazi times will eventually find out what's wrong about Hitler.

Using newsreels, newspapers, diaries, and clips from old movies, this 55-minute show reveals how Hitler grabbed up the major newspapers, radio and movies and got them under his control, while simply stating that powerful men in these fields who opposed him were imprisoned. One sees that the papers and radio become entirely party-line, as to their "executives" were high ranking SS-men.

In the movie industry, it's especially interesting to note that UFA, once the greatest film-making, distribution and exhibiting group of the world, is taken over by the Nazis and concentrates on films that glorify the Nazi youth and the brave fighters. (While it is intimated that the films were "anti-Semitic," the word "Jew" is not mentioned in Part Two at all—and one of the most notorious hate films of this era, "Jew Suess," is likewise not mentioned, while there are clips from other films about Stuka fighters).

The education of the young people and the propaganda slanted at the mothers is well handled. One sees the young boys being trained as sturdy fighters in the prep schools (and there is an interview with a former teacher at one of these institutes); the girls at their female educational centers are urged to obtain "joy through strength," as Hitler emphasized physical culture to develop strong bodies, for fighting for the boys and bearing children for the girls.

The "mothers' cross" gifted to mothers of more than four children was explored, with newsreels showing the elated simple peasant-like women. The fact that entire villages turned out "to shake Hitler's hand" showed the tremendous appeal of this rabble-rouser.

While critics of Part One of this series deplored that the many prominent men shown in the background of some of the Hitler meetings and parties were not named (and many of them are again prominent in industry in Germany), the same flaw is evident in Part Two. Politicians now deceased are named—but as one views all the crowd scenes, one is forced to reflect where are all these former Hitler lovers now, and what part arethey taking West Germany's current economi boom?

"The Fuehrer is always right" cropped up several times on old newsreel placards during the show. Little of the brutality and ghastly crimes of the Nazi era has been been hinted at so far in this costly series. And one wonders if the young German people, after two sessions of the film, are yet aware that Hitler was a man to be hated. From his propaganda spell-binding methods one might so far draw the implication "The Fuehrer was right"—and folks still haven't yet come to grips with the terrible misdeeds of the Hitler gang.

Haze.

Sunday-Night Play

This skein of plays specially written for tv had a prestige occasion in "A Subject of Scandal and Concern." Drafted by John Osborne, who was reported to be extra-angry when it was turned down by the commercial web, it had curiosity value, also, BBC-TV secured Richard Burton to star, and he was an additional viewer-teaser.

Never can expectations have bitten the dust so hard, assuming they were roused in the first place. Osborne had ransacked Victorian history and unearthed the story of George Holyoake, artisan and early Socialist, who was brought to trial for making a scandalous reference to the deity at a lecture. The hour took in the speech, the court case, and his six-month sentence, during which Holyoake heard that a fellow-atheist had denied his lack-of-faith and prayed on his prison deathbed and that his child had died, too.

Osborne's aim was to use Holyoake as an argument for freedom of conscience and opinion, and to praise him as some sort of martyr. He failed because his construction was unimaginative, his characterization superficial, and his dialog flat.

But, even worse than the lack of drama, the presentation can only be described as daft, and killed any possible involvement with the story. Whenever the actors paused for breath, up popped tv journalist John Freeman to underline what was already obvious. First, he warned that viewers should not be alarmed with what followed. As the proceedings were no more subversive than any child can read in any history-book, that was an unnecessary laugh. Then, looking hellish uncomfortable, Freeman described what was going to happen—so that no one would have any surprise when it did. Finally, he went out pointing a moral—something about man not being able to live by bread alone, but needing jam with blood on it. This wasn't just irrelevant; it was meaningless, too.

Something was saved from the wreck by the performance of Richard Burton. Hampered by Holyoake's stutter, which might be authentic but certainly turned minutes into hours, he dropped it at moments of excitement. In fact, Burton carried off Holyoake's de-

(Continued on page 54)

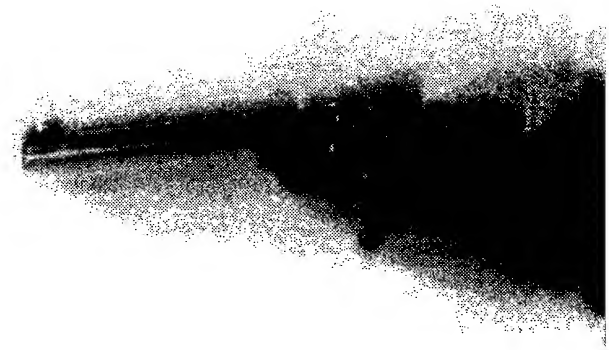
DRAW

Ranger Hoby Gilman outdraws 'em all!

His syndicated series, TRACKDOWN, is first in its time period in Chicago (27.6 rating), Chattanooga (34.3 rating), Great Falls (44.8 rating), Jacksonville (23.9 rating), Miami (11.5 rating), New Orleans (21.6 rating), Seattle-Tacoma (18.5 rating), El Paso (36.0 rating) and in other markets coast to coast. (Nielsen)

Naturally, Hoby draws advertisers too! TRACKDOWN has scored bang-up sales results for such big-timers as American Tobacco and Mobil Oil (Hoby's sponsors on the CBS Television Network), Schlitz, Standard Oil of Indiana, Anheuser-Busch, and Guarantee Savings & Loan (Fresno). Sponsor Ziegler Sausages (Birmingham) sums it up this way: "TRACKDOWN has proven to be all we hoped it would be."

Produced by Four Star Films, starring Robert Culp, TRACKDOWN is the only television series ever to win the official endorsement of both the Texas Rangers and the State of Texas. In your area, for audience and advertiser endorsement "big as Texas"—sign up Hoby Gilman and TRACKDOWN. For information call



CBS FILMS

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"
NEW YORK, CHICAGO, LOS ANGELES, DETROIT, BOSTON, ST. LOUIS, SAN FRANCISCO, DALLAS AND ATLANTA. CANADA: S.W. CALDWELL LTD.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: SEPTEMBER 10-30, 1960.

TOP TEN NETWORK SHOWS			AV.	TOP SYNDICATED PROGRAMS			AV.	AV.	TOP COMPETITION		AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.	PROGRAM	STA.	RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	44	1.	Trackdown (Sat. 9:30)	WBBM	CBS	32	63	Jubilee, USA	WBKB	7
2.	What's My Line (Sun. 9:30-10:00)	WBBM	34	2.	Sea Hunt (Mon. 9:30)	WGN	Ziv-UA	22	37	Project 20	WNBQ	15
3.	Lawrence Welk (Sat. 8:00-9:00)	WBKB	30	3.	San Francisco Beat (Wed. 9:00)	WGN	CBS	15	25	Circle Theatre	WBBM	17
3.	Father Knows Best (Mon. 7:30-8:00)	WBBM	30							This Is Your Life	WNBQ	17
4.	Hawaiian Eye (Wed. 8:00-9:00)	WBKB	28	4.	Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	14	24	Price Is Right	WNBQ	20
4.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	28	4.	Manhunt (Wed. 9:30)	WGN	Screen Gems	14	26	Circle Theatre	WBBM	15
5.	Loretta Young (Sun. 9:00-9:30)	WNBQ	27	5.	Death Valley Days (Tues. 9:30)	WGN	U.S. Borax	13	24	Diagnosis Unknown	WBBM	20
6.	Perry Mason (Sat. 6:30-7:30)	WBBM	26	6.	Highway Patrol (Tues. 9:00)	WGN	Ziv-UA	12	21	Diagnosis Unknown	WBBM	20
7.	Comedy Spot (Mon. 8:30-9:00)	WBBM	25	6.	Mike Hammer (Thurs. 9:30)	WGN	MCA	12	21	To Tell The Truth	WBBM	22
7.	77 Sunset Strip (Fri. 8:00-9:00)	WBKB	25	7.	Rescue 8 (Mon. 8:30)	WGN	Screen Gems	11	16	Spike Jones	WBBM	20
										Goodyear Theatre	WNBQ	20
				8.	State Trooper (Mon. 9:00)	WGN	MCA	10	15	Project 20	WNBQ	23
				8.	Lock-Up (Thurs. 9:30)	WNBQ	Ziv-UA	10	18	To Tell The Truth	WBBM	22

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WBZ	33	1.	U. S. Marshal (Sat. 10:30)	WNAC	NTA	25	57	Man Called X	WHDH	11
1.	77 Sunset Strip (Fri. 9:00-10:00)	WHDH	33	2.	Border Patrol (Wed. 7:00)	WBZ	CBS	19	58	News-D. Edwards	WHDH	8
2.	Gunsmoke (Sat. 10:00-10:30)	WNAC	32							News; Sports; Weather	WHDH	9
2.	Lawrence Welk (Sat. 9:00-10:00)	WHDH	32	3.	Johnny Midnight (Wed. 10:30)	WBZ	MCA	16	36	Circle Theatre	WNAC	20
2.	Perry Mason (Sat. 7:30-8:30)	WNAC	32	3.	Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	16	39	Whirlybirds	WNAC	11
3.	Ed Sullivan (Sun. 8:00-9:00)	WNAC	31	4.	Highway Patrol (Sat. 7:00)	WBZ	Ziv-UA	14	41	Mike Hami	WNAC	13
4.	I've Got A Secret (Wed. 9:30-10:00)	WNAC	30	4.	Rescue 8 (Tues. 7:30)	WNAC	Screen Gems	14	37	Laramie	WBZ	14
4.	Real McCoys (Thurs. 8:30-9:00)	WHDH	30	5.	Honeymooners (Thurs. 7:30)	WNAC	CBS	13	38	Wrestling Workouts	WHDH	12
5.	Loretta Young (Sun. 10:00-10:30)	WBZ	29	5.	Phil Silvers (Thurs. 10:30)	WBZ	CBS	13	38	Hour Of Stars	WNAC	10
5.	Price Is Right (Wed. 8:30-9:00)	WBZ	29	5.	Mike Hammer (Sat. 7:00)	WNAC	MCA	13	38	Highway Patrol	WBZ	14
				5.	Not For Hire (Sat. 10:00)	WHDH	CNP	13	25	Gunsmoke	WNAC	32

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	48	1.	Johnny Midnight (Wed. 10:30)	WBAL	MCA	14	29	Circle Theatre	WMAR	20
2.	Perry Mason (Sat. 7:30-8:30)	WMAR	34	1.	Popeye (Sat. 4:30)	WJZ	UAA	14	74	Gangs All Here	WBAL	3
3.	Have Gun, Will Travel (Sat. 9:30-10)	WMAR	30	2.	Decoy (Thurs. 7:30)	WJZ	Official	13	37	Panic	WBAL	10
4.	Ed Sullivan (Sun. 8:00-9:00)	WMAR	29							Invisible Man	WMAR	10
4.	I've Got A Secret (Wed. 9:30-10:00)	WMAR	29	3.	Lock-Up (Sun. 10:30)	WBAL	Ziv-UA	12	24	What's My Lin	WMAR	29
4.	Wagon Train (Wed. 7:30-8:30)	WBAL	29	4.	Shotgun Slade (Sat. 7:00)	WMAR	MCA	11	38	Pinbusters	WBAL	10
4.	What's My Line (Sun. 10:30-11:00)	WMAR	29	5.	Panic (Thurs. 7:30)	WBAL	CNP	10	29	Decoy	WJZ	13
5.	The Price Is Right (Wed. 8:30-9:00)	WBAL	28	6.	Death Valley Days (Sat. 6:30)	WMAR	U.S. Borax	9	33	Pinbusters	WBAL	10
5.	Hawaiian Eye (Wed. 9:00-10:00)	WJZ	28	6.	Rescue 8 (Tues. 7:00)	WBAL	Screen Gems	9	28	News; Weather	WMAR	13
6.	Untouchables (Thurs. 9:30-10:30)	WJZ	26							News-D. Edwards	WMAR	14
6.	Real McCoys (Thurs. 8:30-9:00)	WJZ	26	7.	Whirlybirds (Wed. 6:30)	WMAR	CBS	8	47	Early Show	WJZ	4
				7.	Sea Hunt (Mon. 7:00)	WBAL	Ziv-UA	8	24	News; Weather	WMAR	15
										News-D. Edwards	WMAR	16
				7.	Phil Silvers (Thurs. 10:30)	WBAL	CBS	8	19	To Tell The Truth	WMAR	24
				7.	This Man Dawson (Sat. 10:30)	WBAL	Ziv-UA	8	19	Big Movie	WMAR	26

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WLWT	43	1.	This Man Dawson (Sat. 10:30)	WKRC	Ziv-UA	24	53	Manhunt	WLWT	14
2.	77 Sunset Strip (Fri. 9:00-10:00)	WCPO	38	2.	Sea Hunt (Thurs. 7:30)	WKRC	Ziv-UA	19	43	Plainsman	WLWT	16
3.	Real McCoys (Thurs. 8:30-9:00)	WCPO	37	3.	Rescue 8 (Fri. 7:00)	WLWT	Screen Gems	16	50	Death Valley Days	WKRC	10
4.	Perry Mason (Sat. 7:30-8:30)	WKRC	34	4.	Woody Woodpecker (Mon. 6:30)	WCPO	Kellogg	15	43	News-Grant; Weather	WLWT	17
4.	Gunsmoke (Sat. 10:00-10:30	WKRC	34	4.	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	15	43	News-Huntley, Brinkley	WLWT	19
5.	Price Is Right (Wed. 8:30-9:00)	WLWT	32	4.	Adv. Tomorrow (Mon. 7:00)	WLWT	Cr'sby/Br'wn	15	43	News-Grant; Weather	WLWT	17
6.	Hawaiian Eye (Wed. 9:00-10:00)	WCPO	31	4.	Tombstone Territory (Wed. 10:00)	WCPO	Ziv-UA	15	28	News-Huntley, Brinkley	WLWT	19
7.	Leave It To Beaver (Sat. 8:30-9:00)	WCPO	30	4.	Whirlybirds (Sun. 6:00)	WCPO	CBS	15	54	Jeff's Collie	WKRC	11
7.	Ernie Ford (Thurs. 9:30-10:00)	WLWT	30	5.	Target (Sat. 7:00)	WKRC	Ziv-UA	14	37	Circle Theatre	WKRC	23
8.	Lawrence Welk (Sat. 9:00-10:00)	WCPO	29	5.	Manhunt (Sat. 10:30)	WLWT	Screen Gems	14	31	F.Y.I.	WKRC	8
				6.	Vikings (Wed. 6:30)	WCPO	Ziv-UA	13	38	Midwest Hayride	WLWT	16
										This Man Dawson	WKRC	24
				6.	Four Just Men (Thurs. 7:00)	WLWT	ITC	13	39	News-Grant; Weather	WLWT	15
										News-Huntley, Brinkley	WLWT	20
										Phil Silvers	WKRC	12

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WSB	42	1.	Meet McGraw (Sat. 10:30)	WAGA	ABC	26	67	Play Of The Week	WSB	9
2.	Gunsmoke (Sat. 10:00-10:30)	WAGA	40	1.	Manhunt (Thurs. 7:30)	WSB	Screen Gems	26	61	CBS Reports	WAGA	9
3.	77 Sunset Strip (Fri. 9:00-10:00)	WLWA	35	1.	Whirlybirds (Wed. 7:00)	WSB	CBS	26	59	Aquanauts	WAGA	13
4.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	32	2.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	25	61	Divorce Court	WAGA	12
5.	Laramie (Tues. 7:30-8:30)	WSB	31	3.	Sea Hunt (Fri. 7:00)	WST	Ziv-UA	24	57	Home Run Derby	WAGA	11
5.	Real McCoys (Thurs. 8:30-9:00)	WLWA	31	4.	Coronado 9 (Sat. 8:00)	WAGA	MCA	23	40	Bonanza	WSB	26
6.	Price Is Right (Wed. 8:30-9:00)	WSB	29	5.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	21	75	Early Show-Weather	WAGA	4
7.	Bat Masterson (Thurs. 8:00-8:30)	WSB	27	6.	Woody Woodpecker (Mon. 6:00)	WSB	Kellogg	18	75	Early Show	WAGA	4
8.	Wrangler (Thurs. 9:30-10:00)	WSB	26	6.	Our Gang (Wed. 6:00)	WSB	MGM	18	75	Early Show	WAGA	3
9.	I've Got A Secret (Wed. 9:30-10:00)	WAGA	25							Three Stooges	WLWA	3
9.	Peter Gunn (Mon. 9:00-9:30)	WSB	25	7.	Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	17	74	Three Stooges	WLWA	3
9.	Lawman (Sun. 8:30-9:00)	WLWA	25									

TAMPA—ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. SURVEY DATES: AUGUST 4-10, 1960.

1.	Esther Williams (Mon. 10:00-11:00)	WFLA	49.3	1.	Whirlybirds (Thurs. 7:00)	WTVT	CBS	29.0	72.0	Ten 4	WFLA	8.0
2.	Wagon Train (Wed. 7:30-8:30)	WFLA	43.7	2.	Trackdown (Fri. 8:30)	WTVT	CBS	23.7	48.7	U.S. Marshal	WFLA	15.3
3.	Perry Mason (Sat. 7:30-8:30)	WTVT	41.3	3.	Brave Stallion (Sun. 6:30)	WTVT	ITC	23.3	51.3	Theatre 38	WSUN	12.7
4.	Gunsmoke (Sat. 10:00-10:30)	WTVT	39.3	4.	Rescue 8 (Mon. & Fri. 9:00)	WTVT	Screen Gems	22.7	45.5	Tombstone Territory	WFLA	17.7
5.	Price Is Right (Wed. 8:30-9:00)	WFLA	35.4							Vikings	WFLA	12.0
6.	I've Got A Secret (Wed. 9:30-10:00)	WTVT	34.0	5.	Shotgun Slade (Thurs. 7:30)	WTVT	MCA	22.0	56.4	Plainsman	WFLA	13.0
7.	Ed Sullivan (Sun. 8:00-9:00)	WTVT	32.8	5.	Grand Jury (Sat. 10:30)	WTVT	NTA	22.0	33.7	Inside Argonne	WSUN	7.7
8.	What's My Line (Sun. 10:30-11:00)	WTVT	32.7	6.	Silent Service (Sat. 6:30)	WTVT	CNP	21.3	69.4	Public Defender	WFLA	7.0
9.	Have Gun, Will Travel (Sat. 9:30-10)	WTVT	32.4	7.	Sea Hunt (Tues. 7:00)	WFLA	Ziv-UA	20.0	53.6	Charlie Farrell	WTVT	9.3
10.	Wanted, Dead or Alive (Sat. 8:30-9)	WTVT	32.0	8.	Not For Hire (Fri. 7:00)	WTVT	CNP	19.7	61.6	Robin Hood	WFLA	9.0
				9.	Manhunt (Fri. 9:30)	WFLA	Screen Gems	18.0	33.7	December Bride	WTVT	18.7
				9.	Johnny Midnight (Sat. 9:00)	WTVT	MCA	18.0	27.0	Lawrence Welk	WSUN	27.3

TV-Radio Production Centres

Continued from page 34

U. Sweeney Jr., named regional and local sales mgr., WNHC . . . **Harold Graham Jr.**, senior veep, McCann-Erickson, speaks to Mass. Broadcasting Executives Club on "Secrets of Sensible Adv't Agency" . . . **Norm Nathan**, WHDH personality, hosting Dan Terry's Big Band On Campus Sunday jazz concerts at The Meadows, Framingham . . . Reporter-cameraman team, **Phil Galli** , WBZ-TV film director, and **Arch Macdonald**, WBZ-TV newsman, off to England Thanksgiving Day to do interviews in "name's the same" towns in Boston, Cambridge, London, Worcester, Leicester, Shrewsbury and many more . . . **Herbert Cahan**, WBZ-TV program mgr., back from Europe where he made a detailed study of tv in England, Italy and Germany . . . **Donald R. Quale**, former program director, WOSU, Columbus, O., named ass't mgr. WGBH-FM . . . Communications Commission Examiner **Annie N. Hutting** has recommended that the United Broadcasting Co. be authorized to operate a new daytime radio station in Beverly, Mass. on 1570 kilocycles, 500 watts . . . WNAC-TV launched its "Harvest Film Festival" with Clark Gable's MGM fih , "Dancing Lady," following with three more Gable pictures, "Boom Town," "Honky Tonk," "Call of the Wild" . . . **Phyl Doherty**, WNAC-TV pubad chief, promoting the film festival with gimmicks and tieups geared to Thanksgiving.

IN PHILADELPHIA

Maxie Solomon, sales exec with the WFIL stations for 32 years, to be feted by 32 Carat Club with a dinner at the Drake Hotel, Dec. 8 . . . **John R. Mahoney**, vet broadcasting salesman joins the WRCV sales staff after nearly a year in real estate in the suburbs . . . **Ben Gimbel**, veepee of the Metropolitan Broadcasting, attended Jack Benny's Autonat dinner party . . . WCAU-TV's "Big Parade of Premieres" showcasing 17 movie preems in 13 days on their early and late shows (10-22), featuring such pix as "Tin Pan Alley," "Mark of Zorro," "Jesse James," "The Detective" . . . The Irish Breakfast Club, which originated from Ciro's years ago over WDAS, to be on the air again over WCAM, Camden, with **Will Regan** emcee . . . **George Lenfest**, director of operations for WRCV-TV, recently returned from a month's stay in Brazil, where he worked with NBC's International Division . . . Guest singers will be added to the "American Folklore" course conducted by **Dr. Tristam P. Coffin** on WCAU-TV's Television Seminar . . . WRCV-TV talent in the Gimbel Thanksgiving Parade to include newscaster **Vince Leonard**, weatherman **Wally Kinnan**, deejays **Jack Rattigan** and **Jack Pyle**, **Lee Dexter** with "Bertie the Bunny" and "Buckskin Billy."

IN CLEVELAND

Art Schreiber has left WERE Radio, where he was news director, to direct news at KYW Radio here . . . WERE had more than 30,000 calls election night to its Dial-A-News phone answering bulletin ice, including one from a long distance operator at McCall, Idaho, who wanted to know h things were going in Ohio . . . Four Cleveland ity bond issues passed handily at the polls after previous defeats, and uch credit was given a tv-radi romotion committee which put out hundreds of free spot announcements. **Sid Andorn**, WGAR, headed it.

IN MEMPHIS

WMPS with **Tys Terwey** and **Don Stevens** at the helm lined up one of the top indie election coverages here with a 15-station hookup including four o.&o. WREC, WMC, WHBQ. WHHM and other local Am'ers also had a "field night," with front line coverage on the local scene . . . **Dick Hawley**, w.k. WMCT performer, will emcee the Caruthersville, Mo., March of Dimes auction for the eighth straight year . . . **Hodding Carter**, Pulitzer Prize winner, newspaper pub-editor and station owner, in town to address the Memphis Ad Club . . . **Keith Sheriff**, Memphis spieler of the pop "Party Line," on WHHM has opened his wn ad and public relations office here. His show draws a hefty audience in the "controversial circuit" . . . **Anita Wood**, Memphis femme deejay and longtime friend of Elvis Presley, now doing a daily matinee stint on WHHM . . . **Harold Krelstein**, Plough radio prexy, back from New York where he had a powwow with his five skippers from WCAO, Baltimore; WCOP, Boston; WPLO, Atlanta; WJJD, Chicago and WMPS, Memphis.

IN DETROIT

Toby David, CKLW-TV personality, honored by Detroit Police Officers' Association for his contributions, through radio work, to improve public understanding of the police profession . . . **Karl Haas**, WJR's director of fine arts, named to the newly-created Michigan Cultural Commission formed by Gov. G. Mennen Williams . . . **Shirley Eder**, who's "Dear Shirley" syndicated lovelorn sh w is now heard in Alaska, houseguested **Janet Blair** here for a United Foundation appearance.

IN PITTSBURGH

NBC's o&o outlet here reverts its call letters tomorrow from WAMP to WJAS. The new letters never caught on and were often confused with WAMO which programs chiefly to the Negro market and is now a Pittsburgh station after being in Homestead for years. **Morgan Beatty** will speak at a luncheon in celebration of the change. The promotion on the change used the line "A radio station sounds better with another name" . . . **Marvin Gottlieb** is a new account executive at KQV . . . He formerly was sales manager at WOKO, Albany . . . **Caley Augustine** of WHC and **Dave Lewis** of KDKA-TV in New Orleans for tv promotion directors' convention . . . **Kay Neuman's** Thursday cooking show on WHC has been picked up by WJAC, Johnstown . . . **Nick Perry** of WTAE has been named chairman of the county's March of Dimes sports committee . . . Local bandleader **Bobby Vinton** has been set for a month on NBC's "Saturday Prom" . . . **Sam Vidnovic** is back as general manager of WMCK, McKeesport . . . The station will do a live broadcast from this week's auto show . . . **Jerry Landay**, former KDKA news director, has been named head of the news department at WBC. He moves to Washington to headquarter from his present position at WBZ in Boston . . . **Lou Kaib** and **Jess Whipple** are new staff additions at WHC.

MORE POWER TO YOU!!!
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

72-Year Old Estrada In 4 Mex TV Specs

Mexico City, Nov. 15.

Lupita Estrada, 7-year old thrush who made an amazing public debut two years ago in vaudeville, and surprised audiences by the vigor and youthfulness of her voice, has been hired for a series of four special television musical spectaculars here.

Singer has been out of sh w business for past half year or so, treating an intestinal ailment.

CBS Radio Stripes Perkins

George M. Perkins has been named v.p. in charge of programming for CBS Radio.

Perkins has been acting radio program boss for the web since former striper Howard Barnes moved to CBS-TV's Hollywood operation in August. He'd been assistant to Barnes for nine months, prior to which he was g.m. at WROW, Albany.

Election Nite Arbitron Reaffirms NBC-TV's Competitive Leadership

NBC-TV walked off with the lead in every half-hour tallied by Arbitron's National Report on Election night, CBS-TV came in a consistent second and ABC-TV a consistent third. Total number of homes viewing NBC each minute was 13,260,000, CBS 10,050,000 and ABC 4,040,000.

Yet NBC-TV and CBS-TV were virtually neck-and-neck in the seven-city Arbitron report made the same night. Reason for this is that the latter's N. Y. flagship station, WCBS-TV, which accounts for 35% of the total coverage in Arbitron's seven-city sample, was way ahead of its local competition.

WCBS-TV's viewership was 20% higher than that for WNBC-TV, NBC's flag, and eight times greater than WABC-TV's, last being the ABC-TV key.

On a national basis, NBC-TV clobbered the other two, never grabbing less than a 37% share of audience and rising as high as a 47.1% share (at 8:30 p.m.). CBS ran from 28.4% to 40.1%, and ABC began at 17.9% and went down steadily to 8.8%.

Met B'casting's WRUL Envisions Snazzy Global Com'l Operation

By BOB CHANDLER

Metropolitan Broadcasting has the world by the tail, and after the first of the year will start twisting.

Company's takeover of the 29-year-old WRUL, the U. S.' only only commercial shortwave station, will mark a drastic change-over from the semi-dormancy—in the commercial sense—of the operation until now.

Met has assigned Ralf Brent, wh ' been v.p. of WIP, Philadelphia, to the presidency of its Worldwide Broadcasting division, which will operate WRUL, and Brent's plans include:

1. Increasing commercial shortwaving from the current four and a half hours daily to 26 hours a day over five separate transmitters.

2. Formalizing the current transitory affiliation setups with foreign stations into a regularized, contractual relationship with guaranteed clearances for international advertisers.

3. Expanding service into Portuguese (for Brazil) and French, apart from expansion of current English and Spanish programming.

4. Exploring west coast transmitter sites for broadcasting to the Far East.

5. Setting up two-way program exchanges whereby Latin American stations will provide WRUL with special broadcasts, news and cultural, which it can beam back to South America.

6. Getting the WRUL message to as many international advertisers who've been looking for such a service as quickly as possible.

7. Affiliating with one or mor U. S. radio webs to extend their service for shows sponsored by international-type advertisers into foreign markets.

WRUL was founded and owned by Walter Lemmon, who started it out as an international educational station, and who after the war fought single-handed to have it returned to private ownership after the Government took over the other shortwave operations (RCA, GE, Crosley, etc.) for Voice of America use. A few years ago, Lemmon turned commercial, but primarily for special broadcasts.

Brent's plan envisions an eventual fulltime commercial operation along formal lines. He plans to line up permanent affiliates and set up a rate card and compensation system, under which he can sell regular and special programming on the basis of guaranteed penetration and circulation.

Flexible 'Formats'

Station can operate in several optional ways. It can broadcast to shortwave receivers. It can broadcast shortwave, with pickups by commercial radio stations which change the signal to AM and retransmit under their own signals. It can rent non-broadcast shortwave facilities and beam to stations for immediate or delayed broadcast in AM, and it can prepare and mail taped material for delayed broadcast.

Brent anticipates the major activity in the commercial AM tie-ins, where the AM translations can reach a wider audience than shortwave-only. His permanent affiliate relationships would involve station

(Continued on page 54)

Your "once-in-a-lifetime" opportunity! Enjoy this

Christmas and New Year's 12-day Cruise

on the first special West Indies voyage of the 51,840-ton

LIBERTÉ

LARGEST LUXURY LINER EVER TO CRUISE THE CARIBBEAN

Leave NEW YORK Wed., DEC. 21, at Noon
Return JAN. 2, 1961

CALLING AT St. Thomas, Martinique, Curaçao (Caracas Bay), Port au Prince, Nassau.

See these colorful Caribbean islands with the magnificent Liberté as your resort hotel. It offers you the French atmosphere of Paris itself . . . the fabulous French cooking . . . shipboard activities . . . professional entertainment . . . or serene deck-chair relaxation. Truly a vacation with *lifetime* memories!

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BOOK NOW FOR CHOICE CABINS! SEE YOUR TRAVEL AGENT.

French Line®

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New York 20, N. Y.

Please send me your de luxe brochure on the Liberté Cruise.

Name_____
Address_____
City_____ Zone____ State____

Permit us to

R-E-S-P-

Requests! A quiet Sunday morning program on KCBS has stirred up more than 16,000 people in and around San Francisco. Enough to get them to send money. The show was "The Scotch Gardener" with Jim Kerr, sponsored by the Liquinox Company. An offer was made on the program to send listeners a small packet of seeds for 10¢. Letters and dimes poured in for months. The sponsor raised the price to 25¢ and the requests continued to pour in from 33 counties. That's the way people respond to KCBS.

KCBS
RADIO SAN FRANCISCO

Eye-opener! "One Deadly Drink," produced by WCAU in recognition of the 25th anniversary of Alcoholics Anonymous, produced an eye-opening response from listeners and critics alike. The N.Y. Times called it "powerful"; Variety, "intelligent and absorbing" and the N. Y. Daily News said it "proves that New York and Hollywood need not have a monopoly on important contributions to broadcasting." Audiences, actively responsive to provocative programming, also respond actively to advertising on WCAU.

WCAU
RADIO PHILADELPHIA

Sponsors! The response of sponsors to a program is not unimportant to a radio station (or to other advertisers). As "The Jack Sterling Show" celebrates its twelfth year on the air, it's many, many happy returns for Eastern Air Lines and the Franklin Savings Bank who have been sponsors since the initial broadcast. And for Pall Mall Cigarettes and Breyer's Ice Cream who have been members of the family for over 5 years. This long, happy relationship is typical of the way sponsors respond to WCBS.

WCBS
RADIO NEW YORK

Postcards! Sure, the customers always write... but what radio station gets 171,258 postcards in one week? And from 42 states? In St. Louis, it could only be KMOX. Every year KMOX holds an annual Radio Week during National Radio Month. This year listeners were asked to send in their names, addresses and occupations to be eligible for a daily drawing of 7 radios. They responded at the rate of more than 24,000 per day! The customers always buy, too. And with audience reaction like this, it's no wonder that advertisers get swift, sizable results in response to KMOX.

KMOX.
RADIO ST. LOUIS

spell it out:

C-B-S

Offer! It isn't a question of "weather" Chicago's Showmanship Station gets results; often it's a question of whether the sponsor can keep up with the demand. St. Paul Federal, now in its second year of garnering new accounts on WBBM, offered listeners a booklet, "Weather Whys." This offer, mentioned once a morning for five successive days, blew up a storm of requests running over 1,000 per day. Another clear indication that the sales weather in Chicago is always bright because listeners respond to the live, listenable showmanship programs on WBBM.

Newest! Brand-new on the Boston scene, "Listen!" a program on WEEI Radio from 3:00-6:00 P.M. daily featuring Paul Benzaquin. Do people really listen to "Listen"? Reprints of 6 well-known New England scenes by artist, Jack Frost, were offered to listeners at fifty cents a set. In the first couple of days over a thousand requests and fifty-cent pieces were received. Mail from the first program included such quotes as: " 'Listen!' is what Boston radio needs today!" and " 'Listen!' I'm going to " Around Boston, people act fast in response to WEEI.

Splendid! "This is a brief note of appreciation for the job that Mel Baldwin is doing for Super M vitamins. This agency has never experienced such splendid personal cooperation and such gratifying results. Mel has gone through our laboratory twice and has a thorough knowledge of the product. He even answers inquiries from listeners personally and most important—he has increased our sales. He is a credit to KNX." This letter from W. C. Beals Advertising, Inc. indicates that ad agencies as well as listeners respond to KNX.

Exciting programming! ***That is the basic reason for the exceptional audience response to all seven of the CBS Owned Radio Stations. Only the C-O stations can offer listeners in their markets CBS Network programming in addition to their successful local shows. Now these local programs have added DIMENSION. This series of fascinating, entertaining vignettes-in-sound, conversation pieces by the outstanding people of our time, is yet another reason why more people listen to C-O programming. When people actively listen, they are more likely to hear your advertising message and respond on***

WBBM... WEEI... KNX!...

RADIO CHICAGO **RADIO** BOSTON **RADIO** LOS ANGELES

THE CBS OWNED RADIO STATIONS

REPRESENTED BY CBS RADIO SPOT SALES

TV Followup Comment

Continued from page 35

son Dowd as Jimmy Tomorrow, Tom Pedi as Rocky the bartender, Robert Redford as Don Porritt and Michael Strong as Chuck. Others in the cast included Charles White, Maxwell Glanville, Sorrell Booke, Julie Bovasso Hilda Brawner, Jean Copeland, and Walter Klavun.

The Lewis Freedman production was introed by Brooks Atkinson, dean of N.Y. drama critics now doing a column for the N.Y. Times. Worthington (Tony) Miner, exec producer of "The Play of the Week," also came in for a few introductory remarks.

A note following the play explained the station's position of maintaining the integrity of the author's in "The Play of the Week." The note also pointed out that the participating sponsors had nothing to do with the play's production.

Mature nature of the outing finds station scheduling the play at 10:30 p.m. instead of the regular 8:30 p.m. starting time for "The Play of the Week." The play, edited down from five to four hours, is being given in two parts, the first half of the play being given this week and the second two hours next week. For the preem only the station telecast the full four hours. The windup time was 2:30 a.m., early enough to make any "Late, Late" viewer of pix bleary eyed.

"The Play of the Week" opened this season with Shakespeare's "Henry IV, Part One." "The Iceman Cometh," weeks later, set the high mark for this exciting dramatic showcase. *Horo.*

Bell Telephone Hour

With Veterans Day as a peg, the "Bell Telephone Hour" recaptured songs from four wars in its Friday (11) airing via NBC-TV. The handsomely mounted production turned back the pages of history with the aid of a battery of talent led by Alfred Drake, Mindy Carson, Barbara Cook, Genevieve and Gisele MacKenzie.

A slender plot thread neatly wove the tapestry of tunes together. Drake portrayed an American serviceman who fought in the four wars while Miss Carson, et al., were his romantic interests. In the Revolutionary War bit Miss Carson soloed 'Johnny Has Gone for a Soldier" with ample emotion and later dueted "Soldier, Soldier Will You Marry Me?" with Drake.

Excerpts from Civil War music were interesting listening and viewing as sung by Miss Cook and Drake. But perhaps the best of the hour's salute was the World War II sequence. Genevieve, in particular, was a delight with her animated version of "Madelon" backed by some can-can girls. Miss MacKenzie brought back some vivid memories of World War II with her vocals of "I'll Be Seeing You" and "I'll Walk Alone," among other tunes of that era.

Drake was in fine voice throughout this Henry Jaffe production. Don Voorhee's orchestra provided impeccable backing while Burgess Meredith as host handled his chores with warmth and dignity. Decidedly appropriate was use of the West Point Choir for four service songs and "America the Beautiful." Latter number opened and closed the hour. *Gilb.*

Eternal Light

"About Sophie Meier" is apparently becoming part of the "Eternal Light's" standard repertoire. The story, dealing with the problems of the aged, received its second showing on the NBC-TV Sunday series (13). It was telecast for the first time about a year-and-a-half ago.

Although the title role assignment was retained by Mildred Dunnock, NBC-TV and co-producer Jewish Theological Seminary scrapped the original tape in favor of "recreating" the drama. The late Sylvia Berger and Virginia Mazer prepared a neat little script full of heart-tugs and poignancy. It bordered on the soap opera but it was handled with taste and restraint.

Miss Dunnock had the bulk of the thesping assignment and carried it off admirably with a top-flight assist from Barbara Barry, Marian Seldes, Nell Harrison and Alan Manson in lesser sales. Martin Hoad's directorial hand held it together for maximum impact. *Gros.*

Poller Suit Vs. CBS Tossed Out of Court

Washington, Nov. 15.

U.S. Court of Appeals has dismissed an anti-trust suit against CBS brought by former Milwaukee UHF operator Lou Poller.

Poller sued the network after it severed affiliation with his outlet and purchased a competing UHF station. Poller's station was a financial loser and closed down March, 1959.

Splitting two-to-one, the three-man bench said it saw "no monopoly or attempt to monopolize, but, instead, an unsuccessful attempt to compete with other Milwaukee stations."

Doc Simon Exits Garry's Show for B'way Play; Barasch & Moore In

The Garry Moore show will lose one of its major assets in the scripting department in mid-December when Doc Simon exits to devote fulltime to his upcoming Broadway play and Paramount screen treatment, "Come Blow Your Horn." Moving in to replace Simon will be the team of Norman Barasch and Carroll Moore. Barasch & Moore also have a Broadway-bound comedy. It's called "Send Me No Flow" and stars David Wayne. Show preemed in Baltimore, Nov. 10.

Simon's comedy, his first for Broadway, opens in late December, and he'll devote fulltime to polishing. Michael Ellis production is already sold to Paramount for filming, so in the spring Simon Coasts to prepare the screenplay, which means he'll be out all season. Barasch & Moore's latest venture has been scripting of "The American Private Eye" as a Max Liebman U.S. Steel special in the spring. They did "The American Cowboy" for Liebman last season.

Sterling's Turell

Continued from page 30

papers and industries in the communities involved. Farm News Digest will be a weekly film service to tv stations with a national sponsor credit. Stations will pay a service charge, but the films will be open end for local spot sale. Negotiations are currently underway with a national farm service company.

On the syndie front (Sterling Sales), company continues to circulate "Abbott & Costello," "AMF Bowling," "Crusade in the Pacific" and the "Captain Sailor Bird" cartoons, and is putting a sports five-minute shorty on the market, "The Big Moment," out of the Hearst library.

Finally, the company is getting into the pubservice field with a cartoon series on science that will go both to schools and tv via the Sterling Educational Films subsid.

Turell figures Sterling's steady growth can be attributed in part to the longevity of exec personnel. Heading up various subsids, all with the company for 10 years or so, brother Norman Turell, Screen News Digest; Elliott Abrams, Sterling Sales; and Leonard Feldman, educational division.

Feature Sales

Continued from page 30

to negotiations and Seven Arts feels it's close to a deal in the market.

What has triggered many sales in markets for Seven Arts and NTA is the competitive situation. In Tampa and St. Louis, for example, one station bought the NTA package and the other turned to the Warner Bros. group. When the ball starts rolling, one distribution exec feels, stations will be less reluctant to commit for fresh coin, in the face of still to be paid commitments on old pix.

Screen Gems, in the meantime, is sitting on its post-'48's after making initial bids in the N.Y. market. Present state of the features-to-tv market is dictating a go-slow attitude on the Columbia post-'48 pix.

The comparative inertia has enveloped other pix as well, the dubbed foreign pix and pre-'48's. It seems many would-be buyers are waiting to see what the competition does, where fresh pix are coming from, what prices are being bandied around, etc. All these factors account for the comparative slow pace of pix sales.

WMCA

Continued from page 28

WMCA executive got carried away with himself and copped a feed (network undisclosed) of Nixon's middle-of-the night "concession" speech without the web's permission.

Although WMCA had regular wire service copy and a few reporters of its own in the field, the exec evidently couldn't come up with his own live Nixon transmission, so he did the next best thing. Management says it was "really upset" when the pirating was discovered.

WMCA stuck mainly to reports every quarter of an hour and the majority of its radio time was taken up by platter spinning. "We worked on the theory," said the station, "that if anybody wanted regular election coverage, they'd turn to television."

Other N. Y. indies picked up tv material, but, as far as can be determined, it was used with network permission.

Disney

Continued from page 27

many of the ABC affiliates are equipped to handle color transmission.

It is known that the Disney forces have also recently held meetings with the ABC high command. Said the same source, "Whichever network offers him the best deal, Disney will take."

(ABC-TV brass in N. Y. deny knowledge of any negotiations for a new contract with Disney.)

ABC-TV's success with programs filmed by outside studios may weigh in that network's favor, it is said. It is not likely that any definitive action will be taken until early next year after Disney has weighed all offers and concessions. Consensus is that if ABC converts to color it has a good chance of continuing the Disney association.

Why WW Exited From ABC Show

A bone infection of the jaw made Walter Winchell ask for his release from ABC-TV and his sponsor, Hazel Bishop. The columnist returned to tv after a considerable layoff on Oct. 2 in the network's Sunday 10:30-11 p.m. slot, but only did two telecasts before getting ill, first with a heavy cold and an abcessed tooth.

The next four stanzas were done for him by a group of columnists and newscasters. Last Sunday (13), he was supposed to have switched his time period by pre-arrangement from 10:30 to an 11-11:15 p.m. slot on Sunday nights to make room for ABC-TV's new Churchill half-hour series. There was said to be a good chance that he'd return to the 10:30 period next spring, still under Hazel Bishop sponsorship.

Network said Winchell requested cancellation to be fair to ABC and the sponsor. The 11-11:15 period has been returned to the ABC-TV affiliated stations for local programming.

Despite the Winchell pullout, ABC-TV is managing to retain the Hazel Bishop billings, with the client channeling the coin into "The Islanders" and "Adventure In Paradise."

I FEEL
THIS IS AN ADVANCEMENT IN CHILDREN'S TV VIEWING
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

Mgt. William Morris Agency

SINCE THE ADULTS ARE FORCED TO WATCH, IT'S NICE TO HAVE SOMETHING THEY CAN ENJOY, TOO!
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

BY ALL MEANS CONTINUE THIS KIND OF TV FOR CHILDREN!!
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

EMMETT KELLY
Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

THIS IS THE KIND OF CHILDREN'S PROGRAMMING WE HAVE BEEN WAITING FOR
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

ATTENTION: MR. BERNARD SCHIFF, Webb Associates

UNCLE DUNKLE THE TOYMAKER WILL ASTOUND YOU!
WATCH UNCLE DUNKLE MAKE & REPAIR TOYS FEED AN OWL DO MAGIC TRICKS MAKE CLOCKS SAILBOATS
GO WITH UNCLE DUNKLE 'ROUND THE WORLD ON A RIDE THRU DEATH VALLEY A DOLL FACTORY A TRIP THRU SPACE
HAVE FUN WITH UNCLE DUNKLE WATCHING CARTOONS GO ON AN UNDERSEA ADVENTURE THROUGH NATURE'S WONDERS A SAFARI THRU JUNGLES
HAND PUPPETS TALKING MYNAH BIRDS & 'MURPHY' THE PARROT MANY LIVE MONKEYS
PLAY WITH KITTENS & PUPS
UNCLE DUNKLE HAS SPECIAL VALUABLE HELPFUL HINTS FOR MOMMY TOO
UNCLE DUNKLE THE NEW 1/2 HOUR FILM SERIES HAS EVERYTHING FOR THAT "APPEAL-PLUS" IN ADVERTISING PRODUCTS!
A BURBIG-ZOUARY PRODUCTION
333 West 52nd St New York 19, N Y
JUdson 2-6185

The "network atmosphere" of WPIX-11 extends also to our advertisers, 98% of which are *national*. You're with the best company . and companies . on WPIX-11, New York's Prestige Independent. Here is one station, that can *guarantee* you will never be near "mail order" pitches, over-long commercials and other types of high-pressure selling. Add the "network atmosphere" of WPIX advertisers to the "network look" of our *programming* and the Nielsen-proved quality of our *audience* and you have at least three reasons why your selling messages *count more* on WPIX-11.

the prestige independent with network advertisers!

GENERAL MILLS, INC.
COCA-COLA COMPANY
GENERAL MOTORS CORP.
KELLOGG COMPANY
COLGATE-PALMOLIVE COMPANY
NATIONAL BISCUIT COMPANY
BROWN & WILLIAMSON TOBACCO CORP.
MILES LABORATORIES, INC.
WANDER COMPANY
GENERAL FOODS CORP.
DEL MONTE FOODS
BORDEN COMPANY
STANDARD BRANDS, INC.
WARNER-LAMBERT PHARMACEUTICAL COMPANY
BRISTOL MYERS COMPANY
F & M SCHAEFER BREWING COMPANY
GENERAL ELECTRIC COMPANY
TEXAS COMPANY
REVLON, INC.
P. BALLANTINE & SONS
WESTINGHOUSE ELECTRIC COMPANY
CONTINENTAL BAKING COMPANY, INC.
R. J. REYNOLDS TOBACCO COMPANY
PROCTER & GAMBLE COMPANY
AMERICAN TOBACCO COMPANY
RALSTON PURINA COMPANY
FORD DEALERS
SIMONIZ
MINNESOTA MINING
AND MANY MORE

where are your 60-second commercials tonight?

WPIX *new york*

©1960, WPIX

BPA's 'Shirtsleeves' Convention

Continued from page 28

ourselves," the BPA convention responded with enthusiasm. This was particularly reflected in the subsequent exchange-of-ideas bull sessions and seminars which, for the most part, were highly informative and educational.

In terms of "trade agendas," this BPA one was meaty, with its "How to ." thematic continuity that extended through the Monday-Tuesday-Wednesday discussions. All three networks, which were well represented, were active participants at the meet and took advantage of the convergance of station men on New Orleans for peripheral network-affiliate promo-motional huddling, with the inevitable cocktail parties as bonus attractions.

That promotion should be designed to outsmart competition rather than out-shout it, keyed the warning by Joseph Epstein Sr., exec v.p. of the Fitzgerald Agency, and the "how to . . ." seminars that followed took it from there—with 18 variations of panels spanning such diverse subjects as "How to promote color television," "How to use exploitation in broadcast promotion," "How to merchandise in broadcasting," "How to live with Rule 317," "How to promote radio audiences," "How to promote television audiences," "How to use graphic arts in promotion," "How to create public relations and build image," "How to effectively handle trade press advertising and publicity," "How to use cross-media promotion," etc.

Gene Godt, of KYW-TV, Cleveland, the outgoing president, chaired the meets. Scheduled as his successor at tomorrow's (Wed.) election is John Hurlbut, of WFMB, Indianapolis.

There's no doubt the choice of New Orleans as a convention city was a big lure in bringing out the banner attendance (next year it'll probably be San Francisco, thus continuing the pattern of utilizing the most attractive "backdrops" as a delegate come-on. But having lured 'em, it's to the credit of BPA it got them involved in a constructive and meaningful meeting.

TV the Difference?

Continued from page 28

of one candidate or another. Television's mass circulation had reached them.

The strength of tv established for many of the undecided voters that Kennedy was no kid and might just be as alert and forcible as Nixon is. When Kennedy won the Democratic nomination in July he ended up with a second legacy — the apathy of a powerful bloc of Californians, especially from the liberal Democrats who had unsuccessfully supported Stevenson's nomination. Before the first "debate," Nixon was polled well ahead in California. After the first tv meeting, the polls in the state suddenly put both men at equal strength, a third for Nixon and a third for Kennedy. The rest were undecided, but their ranks grew smaller during subsequent television appearances, as they made up their minds and went, in similar proportions, to one side of the other. This reported trend is reflected in the closeness now of the California vote.

The potency of the television "debates" was so great in circulating personality, if not in establishing the division of issues, that the feeling in Washington today is there probably won't be any debates in 1964. With four years as President, Kennedy will have had time to entrench his fame (i.e., his personality), which could give him the same advantage over his next opponent that Nixon had over him before the first of the immensely important, if not very great, "debates" on televsion.

Albany—"It's Our Town," sponsored by B'nai B'rith, began its fourth season on WTEN-TV Sunday (13) with a new format that puts on camera area leaders in business, labor, politics and religion for interviews by staffers, plus newsmen.

AFTRA-Web Negotiations

Conti from page 1

had a strike against the networks. This year, though, the picture is complicated by the presence of SAG at the same negotiating table. AFTRA and SAG agreed last summer to co-negotiate their commercial fees and working conditions, so that they could achieve the same contract terms for tape and for film.

"A lot of ground remains still to be covered," said an observer yesterday afternoon. "It can't possibly be done today."

Management last Friday, with the support of the ad agencies, offered AFTRA and SAG counterproposals, which the unions weighed all weekend. On Monday they met, working until midnight, but they still couldn't arrive at a compromise on rates for tv blurbs. The subject was due to come up again last (Tues.) night.

Negotiations reconvened, after caucuses on both sides, Tuesday morning at 11 a.m. Discussion then was strictly about radio commercial rates (no decision) and sportscasters fees, where some gains were made, according to both sides. Rates for radio sportscasters will go up from a minimum of about $150 per stanza to over $200, in "special categories." Some of these categories, like bowl games and championship baseball play, were defined, but there still appeared to be a wide difference of opinion on the rest.

Negotiations have been going on intermittently for somewhat under two months, but in the past two days the meetings, with the threat of a strike becoming more and more imminent, have gotten more intense, with only relatively short breaks being taken for food and rest.

After a break for supper on Monday (14) evening, AFTRA and SAG went back into meetings with network, agency and film producer executives to further discuss management's counterproposals. The counterproposals, centering about a residual payments system for spot tv and radio commercials, were handed to the jointly negotiating unions last Friday, the day after AFTRA's N.Y. branch unanimously (875 to 0) authorized its negotiators to call a strike any time after the Tuesday (15) midnight deadline. Shortly after the N.Y. vote, authorizations to strike came from AFTRA chapters in San Francisco, Los Angeles, Washington and Chicago.

An agency source said that the Monday afternoon meetings in N.Y. had gone amiably. Another agency source felt that AFTRA did not have the support of the National Assn. of Broadcast Employees & Technicians and the International Brotherhood of Electrical Workers, whose own network contracts expire at the end of January.

But union insiders were simultaneously claiming the support of the two technical unions, NABET at ABC and NBC, and IBEW at CBS. Word had gone out from the negotiating actors' unions that the two technical groups would honor AFTRA-SAG picket lines, should any have to be set up in the major radio and tv markets, particularly at the N.Y. and Los Angeles sources of live network programming and taped and filmed commercials.

(Coast regional NABET director Syd Rose stated that if AFTRA requests strike support NABET will give it. As yet there has been no definite word from AFTRA requesting such assistance. Rose indicated there might be some legal problem insofar as NABET official sanction is concerned, but that would only be a minor point and wouldn't block support, it was believed.)

On Monday afternoon, when both sides were weighing the management counterproposals, pressure began seeping through to the tv networks from their affiliated stations. Fearing that an increase in the rates for performers in commercials would lead, as some advertisers threatened (Procter & Gamble for one), to a retrenchment in the national spot buck, some affiliates sought to have the networks hold the line against the union's demands. (Both AFTRA and management, at long last on Monday, seemed to agree that the blurb demands would mean approximately a 300% increase in the reimbursement to performers).

The great majority of the three-network programs this season are on film, and film program production will continue even if there is a strike against the makers of live and tape programs and all manner of blurbs. This led the networks to believe that they could withstand a strike for a long period without suffering unduly in the program area. CBS, NBC and ABC held meetings prior to last night's deadline to determine how they'd handle their schedules. In the main, they decided to dig up old tapes of live shows like Ed Sullivan (CBS) and Perry Como and Dinah Shore (NBC) and use them indefinitely. For the daylight hours, when live programming is predominant, rerun tapes of the live stanzas or half-hour film fill-ins were being dug out of the vaults and laid in readiness.

And in case IBEW and NABET do honor the picket lines of AFTRA and SAG, the networks have been preparing themselves for several weeks to use their own executives in lieu of regular camera and soundmen and the other technical personnel under IBEW or NABET jurisdiction.

Quality runs in the family... Don't be Vague... ask for Haig & Haig
BLENDED SCOTS WHISKY, 86.8 PROOF, RENFIELD IMPORTERS, LTD., N. Y.

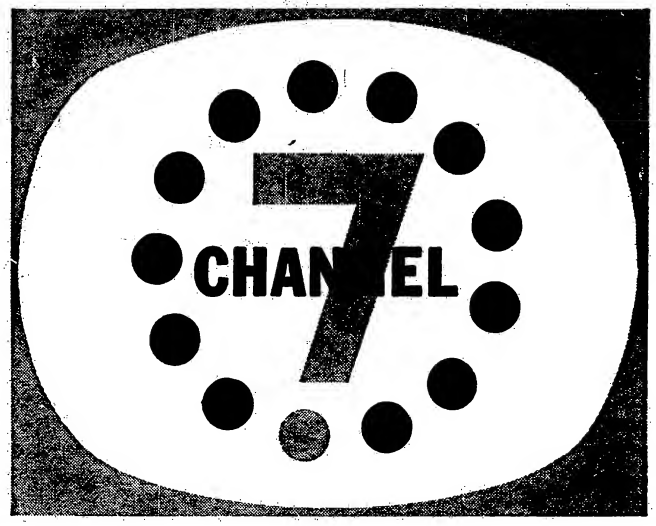
A RELIEF
AFTER ALL THE GUNFIGHTS AND VIOLENCE!!!!!!
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

Loans
on JEWELRY & FURS
SILVERWARE • STAMPS • CAMERAS, Etc.
Immediate Cash! No Red Tape!
Cold Storage on Premises — All Articles Insured
KASKEL'S Est. 1888
New York's Leading Pawnbroker
41 W. 57th St. (Private Ent. thru Bldg.)

AT LAST
SOMETHING REFRESHING IN TV FARE FOR CHILDREN!!!!
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

EYE-OPENER! "One Deadly Drink," produced by WCAU on the 25th anniversary of Alcoholics Anonymous, produced an eye-opening response from listeners and critics alike. The N.Y. Times called it "powerful"; the N.Y. Daily News said it "proves that New York and Hollywood need not have a monopoly on important contributions to broadcasting." Audiences, actively responsive to provocative programming, also respond actively to advertising on WCAU Philadelphia.
WCAU
A CBS OWNED RADIO STATION
REPRESENTED BY CBS RADIO SPOT SALES

MORE VIEWERS ARE WATCHING THIS PICTURE THAN EVER BEFORE...



THE SEASON IS EARLY AND ALREADY THESE ARE SOME OF YOUR NO. 1 CHOICES:

THE UNTOUCHABLES

THE NAKED CITY

THE DONNA REED SHOW

MY 3 SONS

THE FLINTSTONES

77 SUNSET STRIP

THE LAW AND MR. JONES

NCAA FOOTBALL

WALT DISNEY PRESENTS

PETER GUNN

Shown each week on Channel 7, these programs consistently top their competition. (According to Nielsen, these 10 shows were rated No. 1 in their time periods at least twice during the four weeks ending November 6, 1960.)

Channel 7's average prime nighttime audience has increased 16% in the past year.* In the same year, competitor network stations have been losing audiences: Station X shows a 5% decline; Station Y a 4% decline.

*Monday-Saturday, 7:30-11 PM, Sunday, 6:30-11 PM

WATCH THESE AND THEY'LL SOON BE YOUR NO. 1 SHOWS:

STAGECOACH WEST, Tuesday, 8 PM

HONG KONG, Wednesday, 7:30 PM

THE ROARING 20's, Saturday 7:30 PM

WABC-TV CHANNEL 7

Flagship Station ABC Television Network

THE MOST ENJOYABLE SIGHT IN TOWN

TV's 'Sudden Death' Lament

Continued from page 27

gency huddles with the networks within the past couple of weeks, with the packagers screaming: "What are you trying to do to us?"

The crux of the huddling is to obtain some assurance that the networks will be more considerate of the production companies, burdened as they are with such heavy expenditures, and henceforth commit themselves to minimum of 26 weeks, thus preventing indiscriminate lopping off of costly shows. Otherwise, they claim, they can close shop.

Reducing program buying to a 13-week basis would have tremendous ramifications on the business. It's recalled only too well what happened a few years back when the industry developed mass ulcers after the old network radio pattern of 39 weeks (and even more frequently 52 weeks) was cut to 26. The networks, performers, writers, producers, directors, and even the sponsors and the agencies had to re-orient their thinking and working habits. That one, however, was hurdled.

But inviting a 13-week cycle of programming, particularly with tv production costs, is something else again. The packagers say flatly they cannot live with it; they must be geared to a 26-or-more production pattern to survive. And, in general, the virtual certainty of a 52-week selling season and a quick booting of shows would create administrative havoc around the networks.

Those who decry the "sudden death" formula point to the fact that par for the course on most tv program clicks have been those that survived an initial nervous 13 or even 26 weeks of slow starting. ABC-TV, for one, points to successes last season and this that only made it with patience and proper nursing. And NBC, which is chiefly responsible for causing the current anxieties, managed to parlay a near-casualty last season ("Laramie") into an established entry this season.

Thus a vicious cycle is developing. On the one hand the studios say they can't thrive on 13-week production deals. Some discontented clients with coin in weaker entries want to pull out after 13 (as happened at CBS last week), thus leaving the networks in the middle of a dilly of a situation.

McCollough

Continued from page 28

from governmental restrictions. For one thing, he said FCC may give broadcasters more programming leeway by allowing them to plan their formats on the basis of community needs rather than fixed percentages of program types. He also cited withdrawal of FCC's Sec. 317 Public Notice and its onerous sponsor identification requirements.

"All of these developments," he said, "go in the direction of emancipating broadcasters and placing more reliance upon our ability to operate in good faith and in the public interest."

At variance with McCollough's theme was a speech by Howard H. Bell, NAB v.p. for industry affairs. Bell told a session on "Broadcasters and Politics" that the industry may have to fight to keep its right to editorialize. Bell cited a recent statement by Rep. John E. Moss (D-Calif.) voicing concern about alleged "abuse of editorializing" by licensees.

Best way to combat "misconceptions" held in government circles about broadcast editorializing, said Bell, is to get across "what we are dong, how we are doing it and why." He added: "Protection of your freedom makes it possible for you to best serve the public interest—and the public's interest is the government's."

In the same vein, Vincent T. Wasilewski, NAB v.p. for government affairs, said that many of the industry's headaches on Capitol Hill stem from a realization of the medium's power and a fear it will become as partisan as the press. The legislators should understand, Wasilewski added, that unlike newspapers, radio and television has never "painted with the brush of partisanship."

NAB: A Postscript

Washington, Nov. 15.

A postscript on the selection of a new president of the National Assn. of Broadcasters, a post which went to Florida Gov. LeRoy Collins

The field had been narrowed to three men. One of them, Henry Cabot Lodge Jr., removed himself to run for Vice President on the Republican ticket. He lost, and his future employment is unannounced.

The other, George V. Allen, director of the U.S. Information Agency and a career diplomat who held some of the most critical ambassadorships abroad at different times, was passed up on the theory that the broadcasting industry shouldn't take a top man out of the State Dept. at a crucial period in history. The Tobacco Institute, Inc., the national organization of tobacco manufacturers, announced a few days ago that Allen will resign from Government on Dec. 1 to become the institute's new president.

Oscar Katz to Coast

CBS-TV program veep Oscar Katz is on the Coast for a 10-day visit devoted to firming commitments on new pilots for next season and also meeting on current product. He's due back early next week.

Network's prexy, Jim Aubrey, accompanied Katz last Friday (11), but is due back this week.

Inside Stuff—Radio-TV

Three Atlanta television stations, WSB-TV, WAGA-TV and WLW-A, have pooled their efforts in getting out a folder titled "Your Finest Hours," giving an advance listing of best tv has to offer along lines of news, entertainment, information, education and inspiration.

A blurb explains to the 4,000 business men, educators, church leaders, teachers, et al., who get pamphlet:

". . . Programs listed on these pages point up the increasingly important role television is playing in the field of communications. They bespeak the high standards of quality the medium is setting for itself . . . and for the enjoyment and edification of its viewers.

"Your three network television stations in Atlanta are proud to offer these programs. They cordially invite you to be selective . . . to use this listing in scheduling 'your finest hours' with television.

Program listings are broken down into these categories: drama-music; current events and documentaries; children's; education and information; travel; community affairs; special interests (including sports); news; and religion.

WLW-T, Cincinnati, top independent tinter, contributed to "Color tv Weekend" with a three-day record of 34 programs and 22½ hours. Scheduling was about 50-50 station origination and NBC-TV feed. There were five-hour stretches of uninterrupted hues Friday (11) and Sunday (13) and firsts for 6:30 a.m. and 11 p.m. news and weather shows, with Peter Grant, Tony Sands and Jim Smith, in color all three days. The six-year old tv'er regularly carries NBC afternoon color programs and tints its own Ruth Lyons "50-50 Club" and Paul Dixon 90-minute shows Monday through Friday, the Saturday night "Western Hayride" hour and Bob Braun's Sunday teenage dance party.

Claimed as the No. 1 color market in the country, Cincy area's average is 5% compared to the national average of 3% of black and white sets in use, according to Robert E. Dunville, Crosley Broadcasting Corp. president.

Red Skelton's seasonal kickoff show, his all-pantomime turn before dignitaries of the United Nations, will be offered to five Iron Curtain countries for airing there. Prints of the program are being sent to the U. S. Embassies in Moscow, Budapest, Warsaw, Sofia and Prague by the U. S. Information Service.

Embassies will hold private screenings for Government officials and will then offer the prints to the television networks in each country free of charge for airing. Skelton was recently awarded U.S.I.A.'s Award for Distinguished Service for his assistance to the agency in spreading goodwill and understandi

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Videotape Center is enjoying a biz boom, according to John B. Lanigan, v.p. and general manager of Videotape Productions of New York.

Lanigan said the month of September set a new sales record for the company, October was even bigger, "and our studios are booked solid for the first two weeks in November—including Saturdays and Sundays."

During the first two weeks of November, videotape Center was scheduled to produce more than 45 commercials, to half-hour shows in the "Campy's Corner" series, and a considerable volume of last-minute political programs and announcements that were being rushed through in evening production sessions.

Catholic Apostolate Radio-Television-Advertising (CARTA) will hold its annual Communion Breakfast at the Waldorf-Astoria's grand ballroom next Sunday (20) following 9 a.m. mass at St. Patrick's Cathedral. Father Garrett S.J., who teaches advertising at Scranton U., will be featured speaker and Florence Henderson will head the entertainment.

NBC Affils

Continued from page 27

in the first nine months of 1960 paid out around $3,700,000 in compensation to its radio affils.

At 9:30 today, the NBC Radio affils, of whom some 125 to 140 are expected, will have a closed meeting at the Plaza, ostensibly to elect officers and also to determine whether any mass protest or mass posie should be laid at NBC Radio's doorstep. NBC station relations' senior member, Harry Bannister, the web's chiefs, Bob Sarnoff and Bob Kintner, along with tw three others, will appear after the closed session. Save for Sarnoff, who is scheduled to address the Thursday luncheon meeting, they'll probably all address the radio station men. During the same meeting, NBC Radio will offer its sales presentation story. In the afternoon, tv affils will have their own closed meeting.

Thursday morning, it's time for the tv network. NBC-TV salesmen will offer up a second presentation, followed by the Sarnoff luncheon for both radio and tv station execs. The tv affils are expected to represent 150 or so of the stations in the NBC lineup, with many of the video outlets sending more than one exec to N. Y. for the annual powwow.

TO: Experienced Television Film Salesmen

From: Major Film Distributor With Hundreds of Feature Films (Including Post '48), Top Westerns, Half-Hours and Serials.

Subject: Opportunity to Represent Us as an Independent Sales Agent, in an Established Territory, With the Privilege of Representing Other Allied Products.

Message:

1. Ordinarily, only lines with limited offerings and earning potential, are available to independent agents. Now, for the first time, a major line of over 1,000 films becomes available to independent sales agents in all territories.
2. If you wish to establish yourself as an independent sales agent, this major line will launch your endeavor immediately.
3. If you are now an independent agent, representing a line which is not self-supporting, we will consider your retention of that line in addition to representing us.
4. All replies confidential.
5. Write or wire us about your past and current activities.

Box No. 805, Daily Variety
6404 Sunset Blvd., Hollywood, Calif.

SPLENDID IDEA
PLEASE SHOW MANY MORE. MY 8 & 9 YEAR OLDS WERE FASCINATED
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

166 E. 63rd Street, New York
DRAMATIC
Do you desire completely different and glamorous 3½ with unique features all custom designed? Panoramic view of city, large S.W. Terr. In new, air-cond. fully serv. bldg. $410.
TE 8-8678, New York

MY BROTHER WENT NUTS ABOUT IT!!
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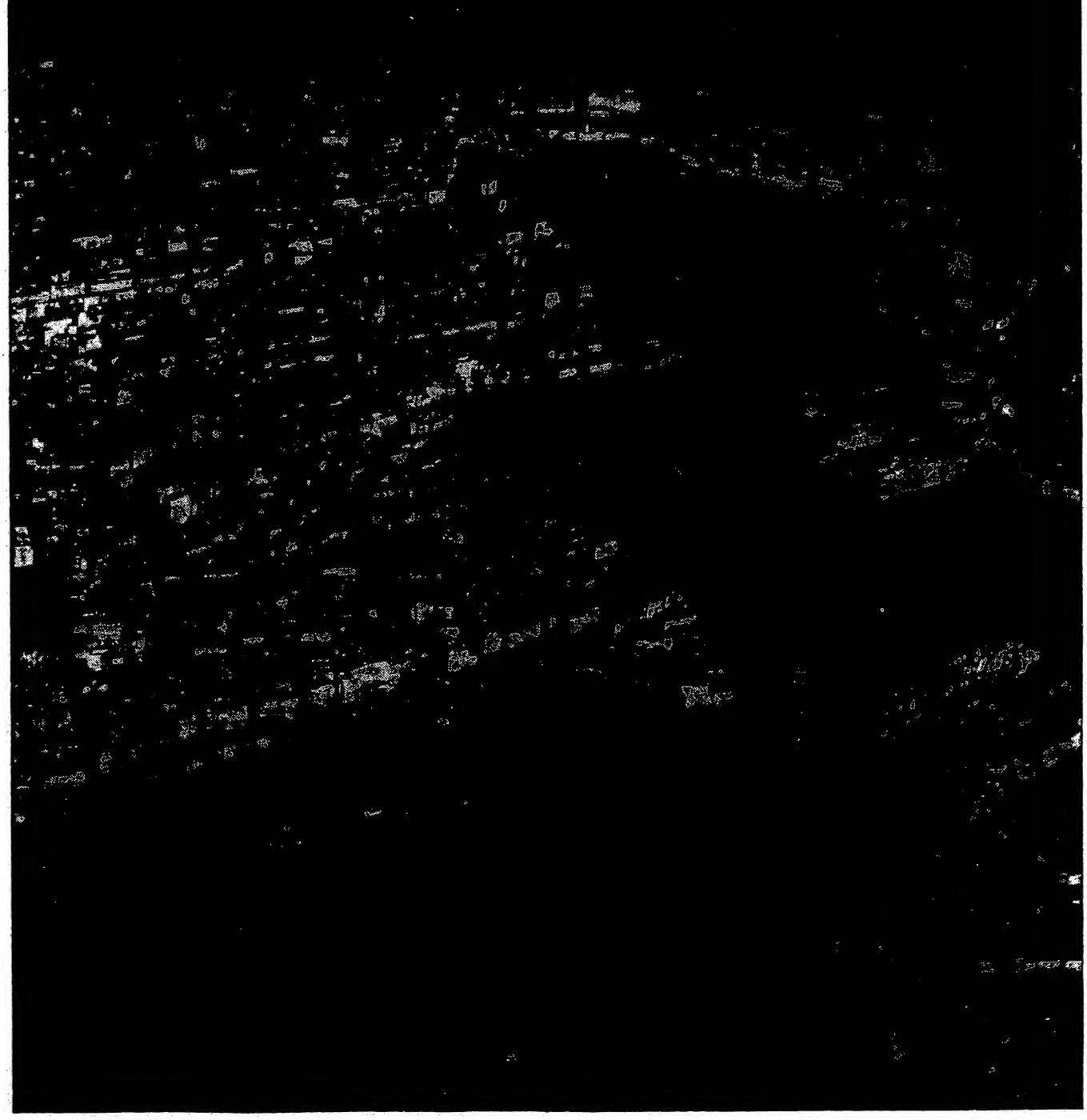
Radio and Television Station Representatives.

GILL-PERNA, INC.

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • BOSTON

London's Television
Monday through Friday
to over 8,000,000
viewers

ASSOCIATED-REDIFFUSION



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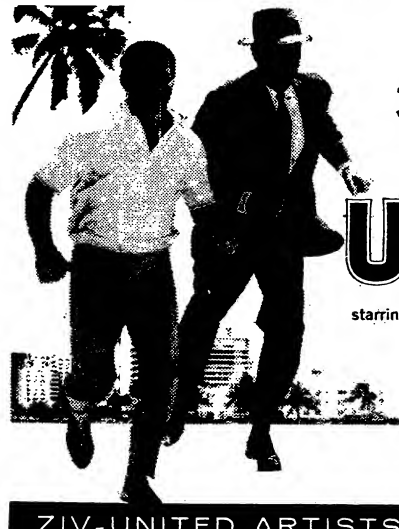
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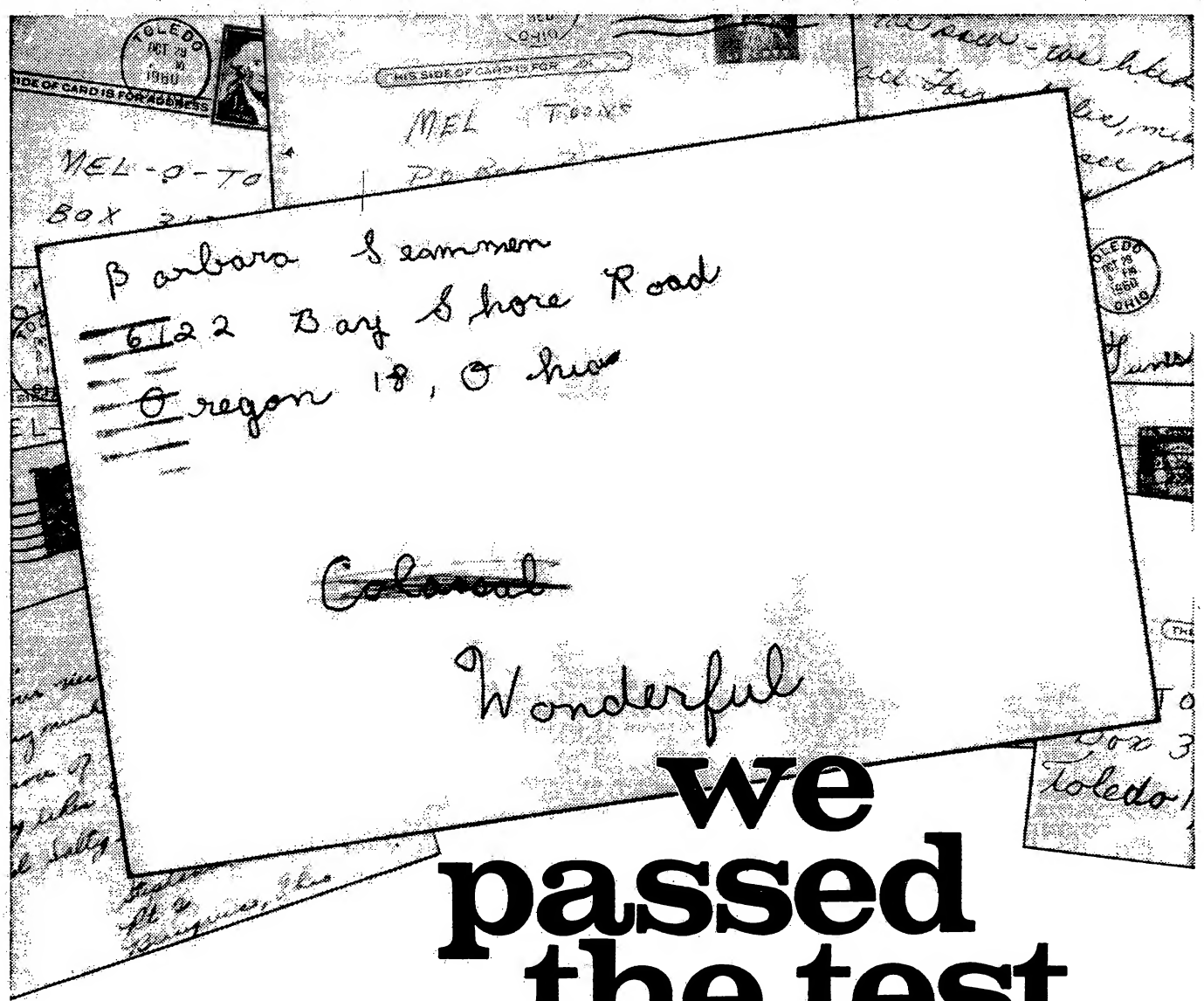

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These delightful cartoons, based on the most popular children's records, can win the same response from your community. Integrated into one of your children's shows, they'll give your programming longer life, and the strong local support that's so vital today.

MEL-O-'TOONS FROM U.A.A.

Call or write for full details.

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CHICAGO 75 E. Wacker Dr., DE 2-2030
DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 400 S. Beverly Drive, CR 6-5886

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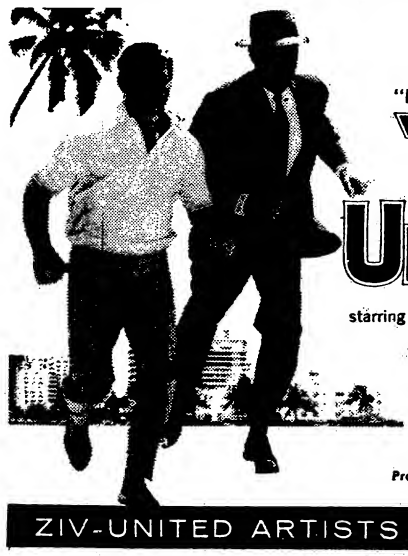
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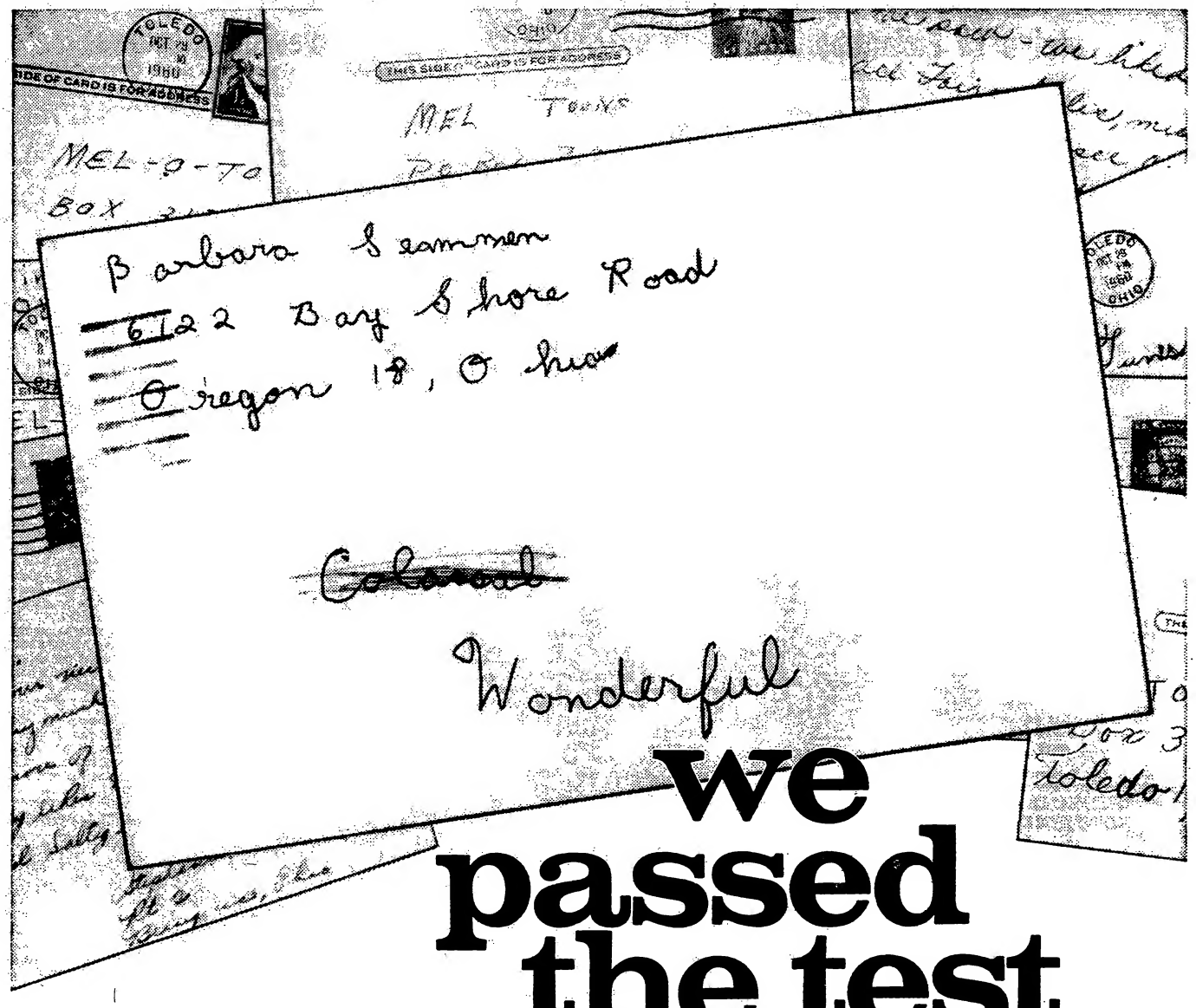

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Call or write for full details.

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Foreign TV Followups

Continued from page 39

fense speech with a passionate air. His wife, played by Rachel Roberts, also had a couple of telling moments, memorably caught.

Other acting support was as glib as the writing, and Tony Richardson's direction gave the actors their head. Pity Osborne hadn't provided any horse-power. *Otta.*

Armchair Theatre

ABC's "Armchair Theatre" turned, as it sometimes does, into Couch Theatre with a psychological piece, Peggy and Lou Shaw's "The Cake Baker." The hour allowed Kim Stanley to stretch herself with a potent, and often moving, bout of hysteria, and thus justified itself. But any close inspection of motive and incident in the script would prove mighty barren.

Ed Norman (William Sylvester), and his neighbors, were somewhat baffled by the behavior of wife Millie (Kim Stanley), who went off into a deep-brown study from time to time, listening to the tinkle of an imaginary chandelier. In these vacant states, the girl was just not with it, and her daughter could slip out of the house unnoticed.

So why and wherefore these moods? Apparently, Millie was just not fulfilling herself, tied indoors with domestic chores and watching tv with Ed. So, instead of baking cakes for a fund-raising social at the local school, she volunteered to write the script for the revue. This angered Ed, who didn't care for her tapping the typewriter of an evening. He forced her to resign from the job, and Millie went back to baking cakes. Climax came with the show itself, when the girl was so upset that she exited screaming, and Ed, feeling sorry, could do nothing about it.

A pretty phony business, this. But given interest and some emotional power by Kim Stanley, a dab hand at mental chaos, and by the baffled resentment of William Sylvester. Support was adequate, and Alan Cooke's direction never really recovered from a ponderous start, lingering too long over the woman's frustration instead of speeding on to the cakes. *Otta.*

Roving Report

Usually quite a sharp reporting job, "Roving Report," put out for an early-evening 20 minutes by Independent Television News, forgot its cutting edge with "Women of Israel." They'd sent reporter Lynne Reid-Banks with a silent camera to the Jewish haven, superimposed a commentary on the filmed results, and the ensuing product was a tired travelog that wouldn't send a soul for an plane ticket.

Miss Reid-Banks used every weary cliche in the book to describe visits to a kibbutz, to Tel Aviv, to a children's community, to an encounter with Golda Meir, Israel's Foreign Minister. She managed to convey the superficial facts of the country, but she hadn't the imagination to illuminate them.

As there was no topical peg to hang the enthusiastic words upon, the report lacked urgency and impact. The lesson drawn should be that there is no vitality in a filmed essay. Nothing can replace the immediacy of the spoken word. In fact, this visit to Israel might just as well have been a day's jaunt to Bootle—which is a disregarded town in Britian. It had just about the same flavor. *Ott*

Showtime

This BBC-TV outing, which first set out to round up stars and tunes from stage successes, has now subsided into a routine gathering of acts, hosted by genial David Nixon. Chief interest of this one was provided by a couple of foreign imports. Denmark's Nina & Frederik, who've acquired a following through previous film clips, turned up live, and confirmed their suave charm. They had time for a calypso, "When Woman Say No," and a haunting folksy melody, "Listen to the Ocean," and whetted the appetite for more.

From the States, Carmen McRae emitted two standards, "Exactly Like You" and "Star Eyes," to passable effect. Connoisseurs know her as a good and smoky jazz singer, but she didn't shine in this setting. Better if she were slotted into some more intimate background.

Local warbler Malcolm Mitchell gave "For Me and My Gal" without offense, and some spirited music-hall gagging brought steady yocks for veteran Jimmy James and his two idiot feeds.

In fact, it was a tepid session which passed painlessly down the gullet. Nixon did his conjuring bit and introduced a misfiring film clip, showing him playing with fireworks with his young son. But he's an amiable character for a family audience. Maybe that's what's wrong with "Showtime"; it's so diffuse in its aim that it doesn't hit anyone in the vital spot. Graeme Muir's production was competent. *Otta.*

WRUL

Continued from page 43

compensation of 55% of their network rate, with WRUL in its capacity as salesman-producer retaining 45%. He's attempting to work out a pattern where such affiliates would carry sponsored programming on the compensation basis and would carry sustainers sans compensation but with the right to sell the shows locally subject to recapture.

Indication of the type of sponsoring that's available came in Met's first major sale, the election coverage. Owens-Corning Fiberglass and Philco shared the tab from 9:30 p.m. till the final count was in, with Owens-Corning bankrolling 45 minutes of Spanish coverage and Philco 15 minutes of English during every hour. Before Met entered the picture, Lemmon last summer had sold a similar package, a half-hour a day of the Rome Olympics, to IT&T. Outboard Marine and Firestone, the latter getting a mail pull of 50,000 on a key-ring giveaway.

But Brent hopes to sell one-fourth of his daily schedule as well soon after he begins the expanded operation. That daily sked will consist of 12 hours of Spanish and four of English, beamed to Lati America; three hours of Portuguese, also to Latin America; six hours of English and an hour of French to Europe and Africa. Shows would consist of extensive news and stock market reports, musical programming, including name Spanish deejays and personalities as well as live concerts and opera, and informational feature programs.

Brent and Met prexy John John Kluge are high on the acceptance of WRUL abroad, largely because of the fact that the only other shortwave programming emanating from the U. S. is the Voice of America, which as a governmental instrument tends to be regarded as propaganda. Moreover, much of the WRUL programming would be transmitted over local facilities, bearing the blessing of local broadcasters though identified as to source.

New Studio Setup

The possibilities and potentials are so multifold, Brent says, that his present problem is deciding what not to do. Consequently, though envisioning other services, he's restricting the operation to straight broadcasting and production of commercials, though seeing other applications later on. What's holding things up right now is construction—a new, modern studio setup is going up above N. Y.'s Paris Theatre and when that's completed, WRUL swings into its expanded program. Additional construction for the future would be the enlargement of WRUL's transmitting facilities in Boston.

Television Reviews

Continued from page 35

sumed greater appeal, then he erred in judgment, because it washed out the documentary purpose of his story.

His principal character, a housewife who has become immobilized by frustration and loss of identity, was not the "average" woman she was supposed to be, and for all the distortion of her problem she still seemed unduly sorry for herself. As played (or overplayed) by Phyllis Thaxter, she was not very believable in her entrapment nor particularly sympathetic. Her husband (Michael Strong) was idealized in the best soaper tradition, and many a femme viewer ailing with the same occupational disease must have felt the girl in the story had it made.

Worst of all, the script offered a dangerously romantic pink pill for the cure of the "disenchantment syndrome," namely to find thyself and be thyself—"give yourself a rose." It's easier said, especially by the untypical girl in the story, who had had a good education and once had written poetry, than done.

In brief, the story part of the show simply did not adequately bear out the str ight documentary part. The latter, with Pauline Frederick reporting, offered the only useful information, from the fact that "housewife's fatigue" is a new national problem, to the sum-up that it's chiefly caused by the desire of women to live up to the perfect image of the American housewife, as depicted in national women's magazines and in television commercials. A panel of two psychologists threw some light on the problem but offered little towards a remedy, and the analysis is left to stand as an implicit indictment of the contemporary system of living.

In view of what was blamed on tv commercials, it was almost obscene that Purex did not change its advertising tack for this program but continued to show happy, perfect housewives whose problems go merrily down the drain when they use Trend, Sweetheart Soap and Dutch Cleanser. *Les.*

ARTISTS' SHOWCASE
With Louis Sudler, George Stone, Anne Perillo Michuda, Joseph Gallichio orch
Producer: Don Marcotte
Director: David Barnhizer
30 Mins.; Sun. (alt.), 2:30 p.m.
WNBQ, Chicago (color)

It's noble of a local station to offer exposure to young operatic talent and musical virtuosi on Sunday afternoons, but WNBQ's "Artists' Showcase" is so full of starch that it's almost uncomfortable to watch. It's possible to treat the longhair arts with dignity without being frigidly formal.

The defect seems to go beyond commentator Louis Sudler's first program nervousness; rather, it appears to be conceptual. Everyone involved in the premiere show (6) was inflicted with the stiffness, from the frozen-faced members of Joseph Gallicchio's light concert orchestra to the fellows who framed those rigid camera shots. A less awesome attitude toward "the classics" could perhaps save future shows from rigor mortis.

Idea of the new alternate week series is to give young vocal, instrumental and ballet artists from the Chicago area an opportunity to perform professionally. It should be worth something on their resumes, too, that they were selected by a committee of distinguished longhairs, which includes Dr. Rudolph Ganz, Dr. Thor Johnson and Walter Hendl.

Actually, the program is not as highbrow as it pretends to be, with all the selections in the initialer falling into the pop classics category, apparently in the interests of playing it safe. Lyric soprano Anne Perillo Michuda, a fine talent worth the showcasing, sang only two numbers, "Un Bel Di" from "Madame Butterfly" and "Baubles, Bangles and Beads." For opera buffs it must have seemed th merest sample of her abilities.

WNBQ's staff orchestra, an excellent and always well-rehearsed ensemble, performed three light works, two of which were on the saccharine side. Musically, the smorgasbord was all relish with nothing to sink the choppers into.

Program will alternate, sustaining, with half-hour films of noted classical artists. *Les.*

Jo Stafford

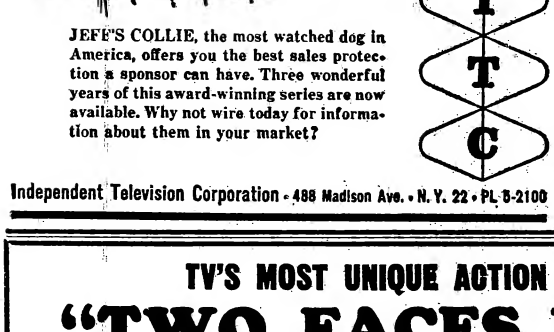
Continued from page 31

rangement. ITC is thinking of doing another Cole special, and according to ITC board chairman Michael Nidorf, other internationally known artists are interested in getting on the world-girdling vidtape bandwagon. Beauty of the ITC arrangement is that an English berth is assured and failing a network berth in the U. S.—that hard nut for so many artists—the possibility of world wide syndication is there as an alternative.

Mobile ATV vidtape equipment in Europe allows ATV to tour the European Continent for either colorful backdrops or artists performing in various locales.

Boston — Thomas Y. Gorman veep CBS Radio and general manager WEEI, elected to prexy of the Massachusetts Broadcasters Association, and named director of th Better Business Bureau.

LET'S KEEP THEM!
THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53



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SEE PAGE 53

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THIS IS WHAT THEY SAID ABOUT MEL-O-TOONS IN TOLEDO!
SEE PAGE 53

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NARAS HOLDS 'GRAMMY' LINE

Coast ASCAPers Mute Squawks at Cuts In Oct. Dividend; Execs Defend Awards

Hollywood, Nov. 15.

Beefs were few at special meeting held last Thursday (10) of the Coast division of American Society of Composers, Authors & Publishers, called by prexy Stanley Adams and his exec board to discuss recent complaints by both songwriters and publishers over recent cuts in ASCAPers' October dividend.

Approximately 200 composers and lyricists heard Adams and several other execs say that ASCAP had no alternative to recent consent decree it reached with the Dept. of Justice. Coast ASCAPers were calm from the overture of gathering to the finale.

Adams explained to his membership the reasons why the Society had initiated awards setup. The awards are an essential move on the part of ASCAP insomuch that it gave those writer-members an opportunity to participate in additional coin for works that seldom, if at all, are subject to performing fees. He, of course, was pointing to those ASCAPers that write longhair works and special material that is used in niteries and equal places that do not fall under ASCAP's watchful performance eye. ASCAP's awards setup calls for 5% of the org's annual income to be taken from the top and set aside for the awards. ASCAP's income also fell to about 5% for the October dividend.

Another reason pitched to the gathering as to why ASCAPers were taking a coin cut in their quarterly melon was that performance credits have jumped from 28,000,000 to 35,000,000, meaning that the income per credit shrunk accordingly. The big hassle among the ASCAPers was the cut in distribution, but very little comment was raised on the issue at the concluave.

On short-lived dramatic moment was brought about when Leonard Feather, the jazz author and ASCAP member, took the floor and demanded to know what was being done to prevent the skip and jump procession that was underway by ASCAPers to BMI.

Latter org of late has been swinging over a number of ASCAPers with the tempting offers of more annual coi and guaranteed contracts.

Looking at the ASCAP problem realistically, it's the composers who tune the theatrical and tv films who are perturbed at current setup. They are not interested in whether it's the fault of the Justice Dept. that insists on the consent decree or whether the administrati by-passing them.

(Continued on page 78)

Jackie Gleason to Host AFM Band Test Finals

Detroit, Nov. 15.

Jackie Gleason will act as host for the national playoffs of the Best New Dance Band of 1960 contest. The competition, sponsored by the American Federation of Musicians, will bring 10 bands, chosen from the 176 bands in 65 cities, to this city's Cobo Hall for the finals on Nov. 21.

Members of the winning orch will fly to New York to appear on NBC-TV's "Saturday Prom" Nov. 26. The winning band also will play a two-week engagement at the Flamingo Hotel in Vegas.

Japanese Diskeries Nix Violent Themes

Tokyo, Nov. 15.

In line with the soft pedaling in the entertainment fields here of works dealing with violence, Toshiba Records withdrew two numbers from its new sales list.

These were "Akuto Yaro" (Bad Guy) and "Colt Serenade," both sung by Tetsuro Tanba, a hard-boiled tv talent. Songs are punctuated with the sound of pistol shots.

Musicologist
Stanley Green
details the
'Unknown' Songs Of Oscar Hammerstein 2d
one of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Ted Lewis Bullish On Brit. Disk Biz; Presley's Hot Pace

London, Nov. 15.

The Elvis Presley disk of "It's Now Or Never" must be the fastest selling platter ever here, according to British Decca Records chairman E. R. Lewis, with 770,000 copies grabbed in its first two-and-half weeks of release. Lewis made the claim at the company's annual stockholders meet last week, when speaking in bullish terms of Decca Records biz as a whole.

After referring to improved results in the year to March, 1960, due to cuts in expenditure and greater production efficiency accruing from research and money spent on modernization of plant, Lewis declared "we have never felt more confident" about biz, indicated by results in the seven months of the current year. He said there's been slight drop in

(Continued on page 62)

MINOR CHANGES IN AWARDS SETUP

The National Academy of Recording Arts & Sciences will stick substantially to the voting format of last year in the selection of the 1961 Grammy awards despite squawks from several corners on the '60 nominations. This year, however, members nominations may be supplemented in various categories.

Because of the vast number of releases from September, 1959, to November, 1960, the eligibility of dates of releases, and because of the possibility of overlooking some noteworthy achievements during this time, NARAS has called upon the nominations committee to carefully review the releases in a number of categories and to supplement the member's nominations by no more than three additional nominations.

For example, in the jazz categories, the members will initially submit their five choices. Each record company will similarly submit five choices. The membership is then mailed a total list of all selections thus nominated and asked to vote for five in each category in which they wish to vote. The five selections in each category receiving the most member votes will then be placed on the nominations list.

In addition, committee of NARAS members with the broadest possible exposure to jazz releases will be selected by the Boards of governors and such committee will select no more than three recordings they deem noteworthy. In the event selections are ruplicated between members' nominations and those of the committee, the three choices of the committee will be reduced by one for every duplication.

In this way, members, and members alone, will vote on up to eight nominations, five of which will be their original choices. The NARAS board feels that this system will give members a broader voting base and also afford them the ben-

(Continued on page 60)

Hiked Payoff for TV Themes Gives BMI Competitive Edge Over ASCAP

Copyright Attorney
Stanley Rothenberg
explores just what are
'Exclusive' Recording Rights
another Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

UA Riding High On Tidal Wave Of Film Themes

United Artists Records is riding high on the current pic theme music wave in the single market. Following on the heels of click single theme releases from such films as "The Unforgiven," "The Apartment" and "Never on Sunday," the UA label has come up with its fastest seller to date in the Ferrante & Teicher duo-piano slice of the "Exodus" theme, which went over the 100,000 mark a couple of weeks it was issued.

UA after Records v.p. and general manager Art Talmadge sees the pic music as not only sparking the sagging single sales market, but also bringing back a better class of music. Impact of the pic themes has been helped by the close promotional tie-ins with the film playdates. That was evidenced in the case of Al Caiola's "Magnificent Seven" disk which started off

(Continued on page 60)

The recent defection of a couple of dozen cleffers from the American Society of Composers, Authors & Publishers to Broadcast Music Inc. is pointing up the growing importance of the performance payoff for background music in television. A central factor in the switch from ASCAP to BMI's is the the latter's substantially upped payoff for tv theme, background and cue music over its former rates. At the present time, BMI, in fact, is paying writers of new theme music far more than they can earn under the ASCAP system.

It's figured that BMI is now paying publishers and writers a total of 30c per half-hour show per station for a combination of theme and other incidental music. ASCAP's system of paying off new themes, etc., at the rate of one-tenth of the rate of a full performance makes it impossible for an ASCAP writer to get any significant coin from this area. ASCAP, however, does top BMI's payments for theme where a so-called "qualifying" work, or standard which has obtained 20,000 or over featured performances, is used for a theme. But this only pertains to a relatively small number of tunes in ASCAP's catalog. ASCAP cut back the payoff on new themes to prevent this type of material from racking up a disproportionate amount of performance credits and minimizing the temptation of tv producers to go into the music business to share ASCAP's melon.

The increased BMI payoff has made it possible for this licensing organization to give attractive guarantees to the background writers under longterm deals. It's figured that they will be able to earn these guarantees without too much difficulty in view of the heavy programming of filmed shows on tv.

BMI has moved into the background music field in order to offer a rounded repertory to users of music. Television is now the dominant source of revenue for the performing rights societies and hence the necessity of controlling a repertory of music which the tv broadcasters need to use. At the present time, there are far more shows on tv using music only incidentally, than there are standard music shows which involve featured song performances.

Satchmo Suspending Tour for UA Pic Role

Louis Armstrong will take a layoff of several weeks from his current tour in Africa to participate in a United Artists picture, "Paris Blues" to be shot in Paris. Armstrong starts the production Dec. 6.

One of the unusual features of this layoff for the band is that it will be paid in full during the hiatus.

Mantovani Pulls Big $9,780 Memphis Date

Memphis, Nov. 15.

Mantovani's one-niter here last week was socko at the b.o. with a $9,780 gross. House was scaled at $4 top with some 3,100 paid on tap in the North Hall of the city auditorium.

Ray Brown, local deejay, promoted for Showcase Promotions, local bookers. This is Brown's second top attraction here in two months. He booked Pete Fountain earlier which played to a record $10,000 for a single stint.

Payola Addenda

Washington, Nov. 15.

Federal Trade Commission today (Tues.) okayed consent orders barring two more record companies from dispensing payola.

They are Fame Records, New York, and Schwartz Bros., Washington distribs.

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Jocks, Jukes and Disks

By MIKE GROSS

Teresa Brewer (Coral): "HAVE YOU EVER BEEN LONELY" (Shapiro-Bernstein*) is set up for a new round of spins via this vibrant vocal attack. "WHEN DO YOU LOVE ME" (Moss Rose†) has a ballad lilt that's worked into an attractive spinning item.

Aretha Franklin (Columbia): "LOVE IS THE ONLY THING" (Omell*) has an impressive beat and a persuasive vocal that will get a spinning buildup from jocks who care about their programming. "TODAY I SING THE BLUES" (Consolidated*) displays a blues styling that usually goes better in the album area but is strong enough to win attention for this new thrush.

Phil Napoleon (Capitol): "GOOD CLEAN FUN" (Sunbeam†) gets a sock Dixieland instrumental treatment. "ARTIFICIAL FLOWERS" (Sunbeam) doesn't grow as well in the Dixieland setting. Both tunes are out of the legitimer "Tenderloin."

Jack Pleis Orch (Decca): "PEPE" (Shapiro-Bernstein*) is lightheartedly instrumental interpretation of the title song from the upcoming Columbia pic with a pleasing bounce that captures deejay spins. "STRANGE FEELING" (Chappell*) has nothing unusual to offer in its instrumental conception. The tune is from UA's "Force of Impulse."

The Fleetwoods (Dolton): "I LOVE YOU SO" (Commodore*) is a slow rocking ballad that falls into a familiar groove. "CONFIDENTIAL" (Prestige*) has a pleasant ballad feel but the lyric line is hard to hold up.

Ronnie Height (Era): "NO DATE" (Bamboo*) swings with a beat and a lyric angle that's built for teen appeal and could hit a spinning takeoff. "MR. BLUES I PRESUME" (Pattern*) could get the kids hopping.

Bobby Beck (ABC-Paramount): "THE DOOR IS ALWAYS OPEN" (Famous*) could open up spinning avenues for this new singer who knows how to handle a big ballad. "YOU GOT ALL MY LOVE" (E. B. Marks†) puts the singer in a free-swinging mood and he handles it well.

The Ivy Three (Shell): "ALONE IN THE CHAPEL" (Saxon†) puts lov in a reverent setting that will win over some fans because of its rousing vocal sincerity. "HUSH LITTLE BABY" (Saxon†) works along a pleasant lilting line for fair results.

Lester Lanin Orch (Epic): "BLUE TANGO ROCK" (Mills*) is LeRoy Anderson's litter hopped up for tecnage approval with the kind of beat they can step in a big way. "THIS COULD BE THE START OF SOMETHING" (Rosemeadow*) is a brightly paced instrumental side.

Al Kasha (Brunswick): "SING" (Merrimac) attractive swinger fashioned along an effective blues mold. "ONE OF THEM" (Merrimac) okay wailer that's pegged for teeners with its simple beat and swinging lyric.

Christmas Records

For the hipsters who are dreaming of a "cool" Christmas, Atlantic Records has the **Modern Jazz Quartet** on a two-sided interpretation of "God Rest Ye Merry, Gentlemen" called "ENGLAND'S CAROL" (MJQ Music*) . . . **Peggy Lee** interp lates "Jingle Bells" into a lively slicing of "I LIKE A SLEIGHRIDE" (Maytime†), that's backed with a warm "CHRISTMAS CAROUSEL" (Denslow*) for Capitol . . . **Sammy Kaye** Orch has a melodic version of the classic "SILVER BELLS" (Paramount*) an internationally flavored "A VERY MERRY CHRISTMAS TO YOU" (St. Nicholas*) for Decca . . . **Lor Crane** bounces niftily across "JINGLE-BELL ROCK" (Cornell*) and gets a pleasant sound into "CHRISTMAS IN THE COUNTRY" (Jay-Bee*) on the Boardwalk label.

*ASCAP. †BMI.

Best Bets

JOHNNY MATHIS (Columbia) . . . . . **HOW TO HANDLE A WOMAN** / **While You're Young**

Johnny Mathis' "How to Handle a Wom (Chappell) is handle with a vocal finesse that will take this fine ballad from the legitimer "Camelot" into payoff circles. "While You're Young" (Cahtry*) has a melodic ballad mood that will win a good sh of turntable tim*

BROOK BENTON (Mercury) . . . . . **FOOLS RUSH IN** / **Someday You'll Want Me To Want You**

Brook Benton's "Fools Rush In" (BVC) gets an effective rendition that's surefire for a big spinning takeoff. "Someday You'll Want Me to W nt You" (Duchess*) gets a potent vocal treatment.*

•

SAM COOKE (RCA Victor) . . . . . **SAD MOOD** / **Love Me**

Sam Cooke's "Sad Mood" (Kags†) is in his previous "Ch Gan," clicko groove and will pay off as well over the spinnin circuit. "Love Me" (Kags†) has a mild ballad feel.

•

JOEY VILLA & ROYAL TEENS (Capitol) . . . . . **ALL-AMERICAN GIRL** / **MICKEY MOUSE GOT A GIRL FRIEND**

Joey Villa & Royal Teens' "All-Americ Girl" (World) is a lively s'ice that gets solid buildup from a rousing choral support to bring it into the hot spinning br ckets. "Mickey Mouse Got a Girl Friend" (Sweeteen-Wildcat*) runs at a hectic pace that could catch some juve appreciation.*

ADAM WADE (Coed) . . . . . **GLORIA'S THEME** / **Dreamy**

Adam Wade's "Gloria's Theme" (Robbins) is fashioned in ballad groove with a vocal approach that sure to make it a winner. Theme is from the Metro pic "Butterfield 8." "Dreamy" (Octave*) is built along strong ballad lines and it, has a breakthrough potenti.'*

HOAGY LANDS (Judi) . . . . . **CRY SOME TEARS** / **Lighted Window**

Hoagy Lands' "Cry Some Tears" (Russbert) ors at a rocking blues pac with a vocal impact that ll grab top play all over. "Lighted Windows" (Russbert) ver trong slicing of a bl s s'owing style that's quit

THE FLAMINGOS (End) . . . . . **YOUR OTHER LOVE** / **Lovers Gotta C**

The Flamingo' "Your Ot Love" (Brittany) has a bright rhythmic appeal that could tep ut for big spinning returns. "Lovers Gotta Cry" (Home Folks) is weepy rocking ballad groove that most teeners find impressive.

LAWRENCE WELK

His Newest Dot um **"LAST DATE"** (DLP-3350).

Headlining the Smash "Single" **"LAST DATE"** with **FRANK SCOTT** at the piano No. 16145.

'Songs of Gilded Age' Foreshadows Shape Of P.D. Standards to Come

A kingsize gift book, "Songs of the Gilded Age" (Golden Press; $6.50), is of interest to the music biz along the lines of the shape of things to come, because any number of popular standards aren't far distant from reaching that point of diminishing ASCAP returns as public domain material. As selected and edited by Margaret Bradford Boni, arranged for the piano by Norman Lloyd (excellent color illustrations by Lucille Corcos), the words and music of American pops from "the Elegant '80s and Gay '90s" aren't as pointed in their p.d. potentials as the excerpts from the first decade of the 20th century.

Fifty-six years later, when initial and renewal 28-year terms expire, available for anthologies of this nature are standards by Glen MacDonough & Victor Herbert, George M. Cohan, Carrie Jacobs-Bond, Edward Madden & Theodore F. Morse, Harry B. Smith & Herbert, Andrew B. Sterling & Harry Von Tilzer, John F. Palmer & Charles B. Ward, William Jerome & Jean Schwartz, Ren Shields & George Evans, R. C. McTherson & James T. (Tim) Brymn, Sidney Brown & Scott Joplin, John Philip Sousa, not to mention the pre-1900s ditties.

Anthologis Boni has several kindred books to her credit and she has rranged these well under categories such as Plac , Love, Girls, Memories, Stories and Patriotism. William Schuman, composer and president of the Juilliard School of Music, wrote th Mrs. Boni has preceded c g with a pithy but interesting anecdote.

Publisher Herb Marks gets elaborate credit from the editor for his assist on this volume which is attractively gotten up with full pianofort arrangements for ready group-around-th -upright community songs. The songs are consistently memorable and, keyed to the historic period, are goodhum red closeups on the moods and mores of the times. *Abel.*

Album Reviews

"Belafonte Returns To Carnegie Hall" (RCA Victor). This is another powerhouse package production due for big sales impact. Recorded at a Carnegie Hall concert earlier this year, this offering spotlights a varied group of singers, headed by topliner Harry Belafonte, in a colorful program of folk music with broad appeal. Belafonte gets strong support from such two firstrate femme folksingers, Odetta and Miriam Makeba, while the Belafonte Singers and Chad Mitchell Trio are excellent ensembles.

Mantovani Orch: "Music From 'Exodus' and Other Great Themes" (London). Mantovani's solid hold on the instrumental album field will continue with this LP entry of themes from pix and legit. The upcoming big push on the music from "Exodus" will give it an important marquee lure but the Mantovani style is still the big draw for the disk buyer. He's in his top lush, romantic and melodic groove on the music from "Alamo," "A Summer Place," "The Sundowners," "Irma La Douce," "Carousel," "The Sound of Music" and others to complement the two themes from "Exodus."

Judy Garland: "That's Entertainment" (Capitol). This is one of Judy Garland's most exciting sets in some time. She's in top vocal form working over a standout repertoire to Jack Marshall's slick orch backing. The big arrangements on several numbers are credited to Conrad Salinger who's worked with the singer before and knows just what is needed to grab listener's attention. She mixes the sentimental ballad with the uptempo with the ease and assurance that few singers today can master.

The Chipmunks & David Seville: "Around the World" (Liberty). David Seville, whose square handle is Ross Bagdasarian, has whipped up a flock of newies pegged on an international level for his Chipmunks to render with their novelty approach. Some of the originals like "Stuck in Arabi " and "The Pidgin English Hula" will attract lotsa spinning attention. In all, it should be strong seller this Christmas season.

"Abyssinian Baptist Gospel Choir" (Columbia). This is a sampling of gospel singing in its most stirring form. The 120-voice grou under the direction of Professor Alex Bradford are caught in the act at the Abyssinian Baptist Church, Newark, N. J., and they whip up the kind of vocal storm that's seldom been captured on a platter. The gospel buffs will run to

Julie Harris: "Poems and Letters of Emily Dickinson" (Caedmon). The sensitive words penned by New England poet Emily Dickinson have found an understanding voice-box in Julie Harris. The actress takes some of Miss Dickinson's most famous works and reads them with passion and illumination. It's a plus for the spoken word catalog.

Arthur Lyman: "On Broadway" (HiFi). Arthur Lyman brings his exotic Island sounds to Shubert Alley for lots of audio kicks. Lyman's group consists of only four men but they swing around through such a variety of instruments that a full-blown and unsual sound is developed. Up for a Lyman treatment here are the scores from "My Fair Lady," "The King and I," "South Pacific" and "Porgy and Bess."

Ray Ventura Singers: "Sing Along In French" (Everest). Friends of the sing along disks can now spread into basic French. Ray Ventura's orch and singers supply a happy and easy-going mood as they lead the way over such familiar Gallic items as "C'est Si Bon," "La Vie En Rose," "Parlez Moi D'Amour" and "Sous Le Ciel De Paris," among others. The package has an authentic Paris punch but would have benefitted if a text of the lyrics had been

Dinah Washington: "I Concentrate On You" (Mercury). Thi set puts Dinah Washington in a straight ballad mood. It's a groove in which she's hard to beat. Singer has an understanding of lyri values that gets the message across in no uncertain times. Working over Cole Porter's "I Concentrate On You" to the hilt, she heads across the blues and ballad field with no letup and makes such other items as "Good Morning Heartache," "While We're Young" and "Daybreak" stand up for new spinning chances.

Jan Bart: "More Best Loved Jewish Songs" (Request). This is a natural followup to his previous "Best Loved Jewish Songs." Bart has developed a strong following in the Jewish song cult because of his spirited interpretations and this package will sustain his hold. Although it's a limited market, Request is smart not to overlook it.

Count Basie Orch: "The Count Basie Story" (Roulette). Count Basie's 25th anni as a bandleader is celebrated in elegant style by the Roulette label. Diskery has boxed a two-LP presentation with a folio of text and photograph tracing Basie's bio. The disks show off the Basie beat in fine style and recapture the musical moods of his long-lasting swinging style. The text of "The Basie Story" in the booklet is the work of Leonard Feather who put it together with a fine sense of the bandleader's time and importance.

Sunny Gale: "Sunny" (Warwick). The brassy, belting style, which gave this songstress her "Wheel of Fortune" hit some years ago, gets a full workout in this folio of songs. She's better on the rhythm tunes like "Did You Ever See A Dream Walking?" "Su ," "Blacksmith Blues," Latin version of "Near You," "Everybody Loves My Baby" and "Dance With A Dolly," than on some of the softer ballads beyond her emotional range.

Longplay Shorts

RCA Camden bowing in the spoken word field with its first comedy LP featuring **Judy Canova.** It consists of six extracts from her radi shows . . . RCA Victor has issued a 28-page catalog of disks and tapes which can be utilized by educational instituti classical, folk, jazz, pop selections in addition to drama and poetry. Victor is w catalog with a heavy ad campaign in educational journals . . . **Maurice Evans** being spotlighted in an "Introduction to Shakespeare" album under the Golden Records label.

MGM Records is pre-gift wrapping its nine Christmas albums this season before they leave the factory . . . **Irving Fields** has come up with instruction album called "E-Z Learn Piano Lessons, Volume One." He's formed the E-Z Learn Records Corp. with **Jerry Tobias** . . . **Connie De Nave** has added album packaging to her public relations activity.

Margaret Whiting cuts three albums for Verve during next three months. One of which will be etched during her stand at Mr. Kelly's, Chicago, starting Jan. 2 . . . **Mel Brooks** will pen material for **Dick Shawn's** initial album for RCA Victor . . . **Jack Douglas'** Columbia album out Nov. 21 will be tagged "Jack Douglas—With the Original Cast" . . . **Johnny Cash,** who costars in "Five Minutes To Live," ill cut an album of the same title for Columbia . . . Kapp Records will release seven **Roger Williams** albums this month.

Col Sparking 'Camelot' LP Drive With Special Advance 3-Inch Disk

The postponement of the Broadway opening of the Alan Jay Lerner-Frederick Loew musical "Camelot" has sparked an advance sale gimmick by Columbia Records which will have the original cast album.

To pick up "Camelot" sales in November and early December before the cast album is released Col has prepared a special three-inch disk that can be bought for the price of the album and exchanged at the retailers for the cast package when it is finally released. Diskery expects to have the album in the stores by Dec. 15. The show opens on Broadway Dec. 3.

Col previously used an advance sale gimmick for "Flower Drum Song" and "Sound of Music." Both show albums were mid-December releases. In the cas of "Flower Drum Song" nd "Sound of Music," however, nly gift certificates were used.

Meantime, Bobby Shad's Time Records is readying a release of an instrumental "Camelot" before the show's Broadway opening. The recording, arranged and conducted by Hugo Montenegro, will be on the market to coincide with the original N. Y. opening date of Nov. 19.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	9	I WANT TO BE WANTED Brenda Lee	Decca
2	4	6	POETRY IN MOTION Johnny Tillotson	Cadence
3	2	10	SAVE THE LAST DANCE FOR ME Drifters	Atlantic
4	3	5	LAST DATE Floyd Cramer	Victor
5	8	8	NORTH TO ALASKA Johnny Horton	Columbia
6	6	11	YOU TALK TOO MUCH Joe Jones	Roulette
7	15	8	SUMMER'S GONE Paul Anka	ABC Par
8	12	5	NEW ORLEANS U. S. Bonds	Lagrand
9	14	8	TOGETHERNESS Frankie Avalon	Chancellor
10	7	6	GEORGIA ON MY MIND Ray Charles	ABC Par
11	38	4	A THOUSAND STARS Kathy Young	Indigo
12	10	6	LET'S GO, LET'S GO, LET'S GO Hank Ballard	King
13	18	4	ALONE AT LAST Jackie Wilson	Brunswick
14	23	6	STAY Maurice Williams	Herald
15	20	9	BLUE ANGEL Roy Orbison	Monument
16	22	8	TONIGHT'S THE NIGHT Shirelles	Sceptor
17	9	9	DON'T BE CRUEL Bill Black	Hi
18	24	5	PETER GUNN Duane Eddy	Jamie
19	17	6	TO EACH HIS OWN Platters	Mercury
20	16	4	HUCKLEBUCK Chubby Checker	Parkway
21	21	14	DEVIL OR ANGEL Bobby Vee	Liberty
22	5	12	A MILLION TO ONE Jimmy Charles	Promo
23	13	10	LET'S THINK ABOUT LIVING Bob Luman	WB
24	11	14	MY HEART HAS MIND OF ITS OWN Connie Francis	MGM
25	30	6	SLEEP Little Willie John	King
26	89	3	YOU'RE SIXTEEN Johnny Burnette	Liberty
27	39	3	I'LL SAVE LAST DANCE FOR YOU Damita Jo	Mercury
28	32	3	MY GIRL JOSEPHINE Fats Domino	Imperial
29	19	13	CHAIN GANG Sam Cooke	Victor
30	29	7	ARTIFICIAL FLOWERS Bobby Darin	Atco
31	31	6	SAILOR Lolita	Kapp
32	47	4	NIGHT THEME Mark II	Wye
33	46	3	WAIT FOR ME Playmates	Roulette
34	25	7	LOVE WALKED IN Dinah Washington	Mercury
35	33	5	HUMDINGER Freddy Cannon	Swan
36	34	17	THE TWIST Chubby Checker	Parkway
37	42	4	BALLAD OF THE ALAMO Marty Robbins	Columbia
38	37	3	HE WILL BREAK YOUR HEART Jerry Butler	Vee Jay
39	27	9	MY DEAREST DARLING Etta James	Argo
40	63	3	RUBY DUBY DU Tobin Mathews	Chief
41	—	1	PERFIDIA Ventures	Dolton
42	36	6	I WISH I'D NEVER BEEN BORN Patti Page	Mercury
43	90	2	LIKE STRANGERS Everly Bros.	Cadence
44	50	2	WONDERLAND BY NIGHT Bert Kaemfort	Decca
45	52	2	ONE OF THE LUCKY ONES Anita Bryant	Carlton
46	76	2	NATURAL BORN LOVER Fats Domi	Imperial
47	43	11	SO SAD Everly Bros.	WB
48	45	4	PATSY Jack Scott	Top Rank
49	75	6	EVERGLADES Kingston Tri	Capitol
50	28	9	A FOOL IN LOVE Ike & Tina Turner	Sue
51	26	17	THEME FROM THE APARTMENT Ferrante/Teicher	UA
52	48	12	DIAMONDS & PEARLS Paradons	Milestone
53	41	4	GREEN LEAVES OF SUMMER Brothers Four	Columbia
54	61	2	CHARMING BILLY Johnny Preston	Mercury
55	69	5	BLUE VELVET Statues	Indigo
56	40	15	KIDDIO Brook Benton	Mercury
57	—	1	KISSIN' & TWISTIN' Fabi	Chancellor
58	49	3	DON'T GO TO STRANGERS Etta James	Prestige
59	88	2	WHOLE LOTTA SHAKING Chubby Checker	Parkway
60	79	2	RUBY DUBY DO Charles Wolcott	MGM
61	57	2	LONELY TEENAGER Dion	Laurie
62	85	4	DARK AT TOP OF STAIRS Ernie Freeman	Imperial
63	72	2	ISN'T IT AMAZING Crests	Coed
64	81	7	SUNDOWNERS THEME Billy Vaughn	Dot
65	—	1	CHILLS & FEVER Ronnie Love	Dot
66	—	3	RELEASE ME Jivin' Gene	Mercury
67	—	1	ARE YOU LONESOME TONIGHT Elvis Presley	Victor
68	62	7	YOU TALK TOO MUCH Frankie Ford	Imperial
69	54	2	REPORT TO THE NATION Winkley & Nutley	MK
70	71	2	MIDNIGHT LACE David Carroll	Mercury
71	78	6	MIDNIGHT LACE Ray Ellis	MGM
72	80	6	HAVE MERCY, BABY Bobbettes	Triple X
73	—	6	TWISTING U.S.A. Danny & Juniors	Swan
74	—	1	AND HER NAME IS SCARLET Bob Wilson	Era
75	64	7	THEME FROM RAT RACE Richard Maltby	Roulette
76	70	9	GIRL WITH STORY IN HER EYES Safaris	Elde
77	—	1	GEE WHIZ Innocents	Indigo
78	—	2	ALABAM Pat Boone	Dot
79	—	1	PUSH, PUSH Austin Taylor	Lauri
80	—	1	TRUE LOVE CAN BE Ron Holden	Donna
81	—	1	ON MY KNEES Charlie Rich	Phillips
82	82	2	I MISSED ME Jim Reeves	Victor
83	—	1	ROUND ROBIN Donnie Brooks	Era
84	53	12	MOVE TWO MOUNTAINS Marv Johnson	UA
85	—	1	PSYCHO Bobby Hendricks	Sue
86	35	11	MR. CUSTER Larry Verne	Era
87	—	4	THAT'S HOW MUCH Brian Hyland	Kapp
88	—	1	SWAY Bobby Rydell	Cameo
89	—	1	DEAR JOHN Pat Boone	Dot
90	93	2	SALVATION ROCK Marv Meredith	Strand
91	44	14	ANY MORE Teresa Brewer	Coral
92	66	8	SOMEBODY TO LOVE Bobby Darin	Atco
93	—	2	BALLAD OF THE ALAMO Bud & Travis	Liberty
94	98	2	LITTLE MISS BLUE Dion	Lauri
95	68	2	AM I LOSING YOU Jim Reeves	Victor
96	59	3	CHARIOT RACE Ben Blur	Mark X
97	91	7	SHOPPIN' FOR CLOTHES Coasters	Atco
98	—	1	GONZO James Booker	Peacock
99	84	2	TODAY'S TEARDROPS Roy Orbison	Monument
100	—	1	CRY, CRY, CRY Bobby Bland	Duke

How George Shearing puts his personal Shure microphone to work for his group...

In a superbly original small group such as the incomparable George Shearing quintet . . . where the effect is complete intimacy (even in larger rooms) . . . where tonal balance is critical . . . where extremes in dynamic contrast are integrated into every set, a wide-range unidirectional† microphone (such as the Shure UNIDYNE III) is an absolute necessity.

It will "focus" on an instrument (or a voice) without picking up audience noise or random background sounds. It keeps the instrumentalists in balance over the loudspeakers . . . and allows soloists to project the most subtle nuances and shadings above louder or more percussive instruments. No microphone can *improve* performance—but a poor (or unfamiliar) microphone can distort even the best balanced group.

...the sound is you

By consistently using his personal Shure UNIDYNE III microphone (rather than taking "pot luck"), George Shearing knows exactly how it performs—where it should be placed for the tonal balance he wants. There's never a question as to what *his* Unidyne can do—and what it can't.

(†unidirectional microphone—picks up sound mainly from the front . . . suppresses sound from behind . . . can be "aimed" at the sound source)

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microphone outfit

You CAN (and should) take it with you. Superb UNIDYNE III microphone complete with holder, cable and adaptors to hook into any club or auditorium P. A. system, or into better quality home or professional tape recorders. All in handy case (about the size of a clarinet case). Personalized with your name on both microphone and case. *On special order only*—see your sound consultant or write to Shure. Only $75.00, professional net, complete.

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the professional entertainer who best tells us how a personal Shure microphone can improve his act wins a 12" cutting date...lock, stock and barrel!

If you win, Shure will showcase you on a major label* stereo disc . . . with your own choice of sidemen, arrangers, and engineers. We'll design a full-color album cover and *guarantee* publicity for your record. We'll even give you an original new number by George Shearing to introduce as the first band of your record. You get *all* the artist's royalties from the disc because Shure pays *all* the recording costs up to (and even including) $5,000.00*... payable to you for the recording expenses*.

all professional entertainers eligible . . . for complete details and entry blank, write:

SHURE ENTERTAINERS' CONTEST
222 Hartrey Avenue, Evanston, Illinois

*Total limit for costs usually paid by the artist: $5,000.00. If you're under contract to a label, money can be paid directly to contractual recording company.

recording session

(or your first, for that matter)

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Sidemen (or background music), Arrangers. You pick them, Shure pays for them*.

You introduce an original George Shearing composition. Solo, with a group, or as a background.

George Hamilton Switches to Victor; Vaughn Monroe to MGM; Other Deals

George Hamilton IV, formerly with ABC-Paramount Records, has been signed by Chet Atkins, RCA Victor's head of operations in Nashville. A member of the "Grand Ole Opry" cast, Hamilton record in Nashville.

Comedian Dick Shawn has signed a three-year pact with RCA Victor. He was tagged by Dick Peirce, Victor's Coast a&r chief. Shawn's initial album will be cut on the Coast in February prior to his Las Vegas engagement at the Flamingo Hotel. Mel Brooks will write new material for the package.

MGM: Vaughn Monroe

Vaughn Monroe is set to come out under the MGM banner. The longtime RCA Victor disker will debut on MGM with "The Song of the Skier" and "Learn To Ski By Mail."

Also joining MGM last week were Hank & David, a teenage duo from Bethlehem, Pa. Team's initial push will be on "Lop-Sided, Over-Loaded."

Roulette: Barry Sisters

The Barry Sisters have been re-signed to a new contract by Roulette Records. The new pact calls for the recording of both LPs and singles in English and Yiddish. The Barry girls, Claire and Merna, began a tour of England Monday (14).

Royal: Diana Darrin

Actress Diana Darrin has been set to a one-year deal by Magnet Recorders' Royal Records. Miss Darrin, who recently completed "Little Shepherd of Kingdom Come" for 20th-Fox, will cut a minimum of eight sides during her year with the label.

Strand: Carpenter, Haskell

Thelma Carpenter and Jack Haskell have been added to the Strand label by disker's general manager Sidney Pastner. They'll record for both the LP and singles field. Their first release will hit the market after the first of the year.

Vassar: Sammy Licano

Sam Licano has joined the Vassar roster. Licano, who has been featured in clubs in Japan and Korea, will bow on the label in early December.

UA Records

Continued from page 55

slowly but rapidly gained ground as the picture went in large scale release. The single hits not only have helped soundtrack LP sales, but also other unrelated albums by such artists as Ferrante & Teicher.

Talmadge pointed out that at the present time there are more pic themes selling than there have been in years. The "Theme From 'The Sundowners'," for instance, now has six versions available; "Green Leaves of Summer," from "The Alamo" score, has seven singles in release; there are nine versions of "Never on Sunday;" two versions of "Ballad of The Alamo" and several other assorted pic singles in release.

The greater accent of strong musical backgrounds in films is the key factor in the disk sales upsurge, Talmadge said. Elvis Presley's vocals in the film, "G.I. Blues," are expected to take off for RCA Victor while UA Records is banking on a pic title song release by Steve Lawrence & Eydie Gorme on "Facts of Life," from the Bob Hope-Lucille Ball starrer. The "Exodus" theme will get its major push when the film is released in December.

NARAS

Continued from page 55

efit of the committee's vast exposure to releases.

General categories covered in the 39 awards are classical, pop, technical (engineering and art), jazz, folk, children, rhythm & blues, and country & western. An additional jazz category has been added to the list of awards. It's that of a jazz composition of more htan five minutes duration. The Board of Governors is also considering giving an annual award to someone within the industry who has made an overwhelming contribution to it. Also, an award for liner notes is being considered.

Plans are now being made to get a tv special early in '61 on which to announce the Grammy awards.

Jazz World to Honor Hub's Hip Rev. O'Connor

Boston, Nov. 15.

Rev. Norman J. O'Connor, C.S.P., Catholic chaplain at Boston U. and of its Newman Foundation, widely known for his work in behalf of jazz, is being honored by his friends in the jazz world and the Newman Foundation with a testimonial dinner at the Statler Hilton ballroom on Nov. 28.

Marian McPartland is bringing her trio fro New York, Teddy King will sing, and Herman Chittison, jazz ianist, currently at the Hotel Lenox in Hub, will play. In addition, Duke Ellington and Dave Brubeck are planning to fit the event into their schedules.

Father O'Connor is donating proceeds from the testimonial dinner to the Newman Foundation.

Rayven Vs. Levine Tests Right of U.S. Pic Distrib To Alter Foreign Score

Question of whether a U.S. film distributor has the right to do what he wants with the score of a foreign film is coming to head in a hassle between Rayven Music and Joseph E. Levine. N.Y. Supreme Court Justice Owen McGivern last week denied Rayven a temporary injunction which would have blocked Levine's Embassy Pictures and Levi-McHugh Music International from altering and distributing the score in a film called "Le Loi," which was renamed here "Where The Hot Wind Blows." Rayven now plans to sue for damages claiming that the value of its original score has been hurt.

Rayven's suit alleges that in 1958 Mondia Music, an Italian firm, assigned Roman Vland's score to producer Jacque Bar, producer of the film, and that in assigning the pic rights to Embassy, the producer prohibited altering of the score. For the pic's release here, Levine had Jimmy McHugh write a new tune to be placed at the opening of the film. The ads and promotion are emphasizing the McHugh tune, with lyrics by Buddy Kaye, which Rayven claims is detrimental to the Vland score and the soundtrack set issued by Everest Records.

In answering the complaint, Levine claims that the contract between Embassy and Bar gives the distributor the right to "dub, redub and make alterations in the film." Rayven, however, claims that in film parlance the right to dub and redub applies to the spoken word only.

Also in answering the complaint, Levine stated that he had made a $592,000 investment in the pic for its U.S. release, including $17,000 to the Ames Bros. for singing the title song. The Ames Bros. waxing was released by RCA Victor.

Rayven was assigned the publication rights to Vland's score in the U.S. and Canada by Mondia Music and had been working on a title song push, with lyrics by Fred Ebb, when Levine moved in with the McHugh melody.

Barbirolli Takes Over Stoki's Houston Baton

Houston, Nov. 15.

Sir John Barbirolli has been named successor to Leopold Stokowski as conductor of the Houston Symphony Orchestra for the 1961-62 season. Stokowski gave notice last spring that he will conclude his music directorship here at the end of this season.

Barbirolli is chief conductor of the Halle Orchestra of Manchester, England, and will continue in that position while serving the Houston orchestra.

On The Upbeat

New York

Enoch Light, of Grand Award Records, donated an 18th century Italian violin and a Nurnberger bow to NYU . . . **Jack Lane** now in his 25th year at the piano at Jack Delaney's in Greenwich Village . . . **Gene Krupa's** trio opens at the Embers, Fort Wayne, Nov. 21 for one week . . . **Cannonball Adderly** leaves on a European tour today (Wed.) . . . **Bix Brent** will be the femme vocalist with **Dan Terry's** band now playing at the Meadows, Framingham, Mass. . . . **Adam Wade**, currently headlining at the Roundtable, is set for one week at Sciolla's, Philadelphia, starting Dec. 12 . . . **Bobby Rydell** has signed with General Artists Corp.

Johnny Tillotson set for the Show of Stars at Memorial Auditorium, Utica, Friday (18) . . . **Bob Bowden** and **Stanley Mount** running a "Westward To Music" show on WFHA, Red Bank, N. J., every Saturday night.

London

Johnny Franz, Phillips diskery boss, doing one of his occasional accompanist stints for **Shani Wallis**, at the Colony . . . **Tommy Watt** (late of the Allegro Room) has been named as maestro of the BBC's Northern dance orch. Appointment dates from Dec. 1 . . . **Noel Johnson**, of Ascherberg's, has become prexy of the Music Publishers' Assn., following **Ken Straker**, who quit the office . . . Trumpeter **Sid Pollitt**, after 13 years with the **Joe Loss** combo, has returned to his home town, Manchester, with **Phil Moss'** outfit at the Ritz Ballroom . . . **Michael Carr**, U.K. tunesmith, has dreamed up the "Man of Mystery" theme for the new series of Edgar Wallace pix being distributed by Anglo-Amalgamated.

Philadelphia

Damita Jo made her first local appearance at the Media A. A. over weekend . . . **Charley Barnet** orch into Sunnybrook Ballroom, Nov. 19 . . . **Dick Lee** at the Erie Social Club, Nov. 18-20, with **Conway Twitty** coming into spot, Nov. 25-27 . . . **Tony Martin** booked into the Latin Casino, through Nov. 20 . . . **Anita Bryant** opens at Sciolla's for one week . . . The **Farmer-Golson Jazztet** filled in for **Gloria Lynne** at the Red Hill Inn. Chirper asked out to tape a tver with **Harry Belafonte**, Nov. 20 . . . Bandleader **Oscar Dumont** staged opener of his White Way Inn, at Atco, N. J.

San Francisco

Blackhawk's booked well into 1961, with **Cal Tjader Quintet** a fixture until Feb. 19, **George Shearing** opening Feb. 21, followed by **Anita O'Day** March 21, **Modern Jazz Quartet** April 4, **Stan Getz** April 25, **Oscar Peterson** May 16 and **Miles Davis** June 6 . . . **Miriam Makeba** goes into Outside-at-the-Inside Dec. 15 and then comes to Neve—**Woody Herman's** also due for an early 1961 date at Neve . . . **Leo McCann Trio** opened at the Jazz Workshop . . . **Frank D'Rone** follows **Mae Barnes** into the hungry i's Other Room . . . Hangover's closed for three months.

Kansas City

Carmen Cavallaro is skedded for Angelo's, Omaha, following his present fortnight at Eddys.' He winds here Nov. 23, opens there Nov. 25 for two weeks, a return date for him. **Billy Williams** orch will make it 52 straight weeks at Eddys' with their backing of the Cavallaro show. Williams was orch leader at Eddys' several years back, came in here this stand after long series of stands in the East . . . Gas Light Coffee House took a flyer in show biz, bringing folk singer **Josh White** Saturday (12) for a concert in the Music Hall at $3 top . . . **Coleman Hawkins** crew currently in the Blue Room . . . Hotel Muehlebach has **Tony Caracci** trio in the Picardy, **Peggy Clark** at the piano in Le Bistro, **Rose Marie** at the organ in the Rendezvous.

New BVC Label

A new label, BVC Records, has been formed by John Brindle, Edward Vallone and Neil Crowley.

Its first single release will be "Time and the River" backed with "Pitty Pat Band" by Alan Vallone. Diskery plants its first LP release for January. (BVC is the commonly used initials for the publishing firm of Bregman, Vocco & Conn, which has not relation to this disk enterprise.)

LATEST RELEASE
RAY CHARLES'
Great New Smash
RUBY
#10164
ABC-PARAMOUNT

Dot's Hot
DEBBIE REYNOLDS
"IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE"
b/w "SATISFIED"
#16156

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CAPITOL'S SINGLE HITS FROM
"THE UNSINKABLE MOLLY BROWN"

Will be ready for DJ spins on NOV. 21
No songs from this Great New Meredith Willson Musical may be performed anywhere before that date.
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and always... those great recordings!
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BELAFONTE RETURNS TO CARNEGIE HALL

...and RCA Victor records him on the spot! All-new program! Electrifying in-person performances by Belafonte, Odetta, The Belafonte Folk Singers, and the Chad Mitchell Trio...with South Africa's Miriam Makeba stepping up the voltage! This new, two-record album will be backed by ads in New Yorker, Playboy, Esquire, Cue, Ebony, Holiday, N.Y. Times Magazine, and Saturday Review... plus extra excitement generated by the Belafonte TV Show on November 20th, ten to eleven pm E.S.T. Stock up... and watch the sparks fly! Living Stereo and Monaural Hi-Fi. (LOC/LSO-6007)

RCA VICTOR
RADIO CORPORATION OF AMERICA

Modugno's 'Winner-Take-Nothing' Idea

Italy in Uproar Still as Society Seeks to Control Rigged Song Festivals

Rome, Nov. 15.

A blow to the mounting frenzy for song festivals was dealt in late summer by SIAE, the Italian Society of Authors & Publishers, whose prerogatives include that of collecting all royalties on songs for the benefit of composers and lyric writers. Taking the stand that song festivals, such as the annual giant San Remo and Naples affairs which can launch a winning song and induce millions to buy it, unduly influence the public's taste and are discriminatory toward the rank and file of song writers, SIAE ruled that royalties on prize-winning songs would henceforth not be paid to the authors at all but would be poured into a special song-writers community chest.

The measure has been greeted by cat-calls, applause and words without end, much harsher words, needless to say, than those that get into song-lyrics. Promoters of the big festivals are incensed for, obviously, enforcement of the provision will stop most composers from submitting their work in future festivals. Few song-writers, in fact, are expected to be inspired to sing about "amore" at the thought of enriching a community chest.

SIAE, on the other hand, has the backing of hundred of its members who have long felt that the festivals are rigged in favor of songs already bought up by record companies and film firms who will then stop at nothing to promote them.

While the furor lasts and the next San Remo festival date approaches with no sign of a compromise, a proposal has been put forward by Author Singer Domenico ("Volare") Modugno: let the festivals be held but let them refrain from grading songs and giving prizes be for the space of one year. At each Festival let prizes be given to the compositions submitted in the festival of the year before. At the end of a whole year the public can be counted on to have made up its mind which song it liked best and played more often. The judges will thus have something to go on.

But as one San Remo organizer pointed out: to hold a song festival without a closing prize night would be like asking a crowd to a football game in which no side was allowed to win.

The HIT! OF THE WEEK

DANNY VALENTINO

Sings

PICTURES FROM THE PAST

K 12952

M-G-M Records

Ted Lewis

Continued from page 55

sales during the summer months, mainly export, but the fall in turnover had already been more than recovered with the October figures showing an exceptional increase over those of 1959. Lewis spoke also of "quite an upsurge" in the demand for longplays and anticipated that the upswing would be maintained.

The Decca topper said that expenditure reductions more than offset an increase in distribution costs and "particularly intense competition" faced by its U.S. subsid, London Records. He declared that Decca had been able to increase the efficiency of London Records and results this year were better than those of the same period in 1959.

In a reference to the Government's sales tax on disks, Lewis reckoned that the new Chancellor of the Exchequer might consider transferring some part of this to "tape recorders that pour into the country from abroad" with no liability for such tax.

Noted jazz historian, MARSHALL STEARNS, author of the STORY OF JAZZ, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his NORELCO 'Continental' tape recorder. DR. STEARNS is Director of the INSTITUTE OF JAZZ STUDIES and Associate Professor of English at HUNTER COLLEGE. "I make constant use of my NORELCO 'Continental' when doing field work for my books and articles," states DR. STEARNS. "Here, the most significant feature is three speed versatility. I find that the extremely economical 1⅞ speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for their ability to capture the full fidelity of music and voice." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. ILL11, 230 Duffy Avenue, Hicksville, Long Island, New York.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	31	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
2	2	16	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
3	3	14	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
4	4	31	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
5	5	13	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
6	6	3	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
7	11	6	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
8	7	31	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
9	8	18	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
10	9	5	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
11	13	5	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
12	14	14	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
13	12	22	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
14	10	13	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
15	25	2	**IRMA LA DOUCE** (Columbia) **Original Cast** (OL 5560)
16	16	26	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
17	15	14	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
18	17	5	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol II**
19	21	5	**RAY CHARLES** (ABC-PAR) **Genius Hits the Road** (335)
20	22	31	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
21	23	17	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
22	26	5	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)
23	18	14	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
24	19	31	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
25	20	5	**SONG WITHOUT END** (Colpix) **Soundtrack** (CP 506)
26	24	9	**CONNIE FRANCIS** (MGM) **Sings Spanish & Latin Favorites** (E 3853)
27	28	31	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
28	30	14	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
29	31	16	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I** (LM 6074)
30	29	12	**TENNESSEE ERNIE FORD** (Capitol) **Sing a Spiritual With Me** (TAO 1434)
31	27	31	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
32	33	2	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
33	32	3	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)
34	35	6	**BILL BLACK COMBO** (Hi) **Solid & Raunchy** (HL 12003)
35	34	29	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
36	36	2	**BRENDA LEE** (Decca) **This Is Brenda**
37	38	3	**ROGER WILLIAMS** (Kapp) **At Town Hall** (KXL 5008)
38	37	30	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
39	40	2	**HENRY MANCINI** (Victor) **Blues and the Beat**
40	39	13	**ELLA FITZGERALD** (Verve) **Ella in Berlin** (MGV 4041)

ROY ACUFFS MUST PAY 43G IN FED TAX RAP

Memphis, Nov. 15.

Country & western singer and publisher Roy Acuff, and his wife, Mildred, must pay back income taxes of $43,400, according to a ruling handed down last week in Washington by Federal Judge William Drennen.

Judge Drennen upheld a government contention that one-third of a partnership income the Acuffs put into a trust fund for their son, Roy Neill Acuff, 17, was taxable to them. The income derived from the Acuffs' operation of Dunbar Cave, amusement park, hotel and supper club near Clarksville, Tenn., and a half-interest in Acuff-Rose music.

Danny Kessler, who recently sold out his interest in Rush Music to Ed Kassner and Murray Sporn, has opened a new publishing firm, Kryder Music (BMI), as well as his own management company.

COL, VICTOR RUSHING NEW RICHTER ALBUMS

Columbia Records has tagged Soviet pianist Sviatoslav Richter, who is recording on exclusive basis in the U.S., for a long-hair L.P. Label will record Richter with Eugene Ormandy conducting the Philadelphia Orch lat in December. The repertoire has not yet been decided.

Meantime, RCA Victor has already put its second-U.S.-made Richter recording into the groove. The pianist etched Beethoven's Piano Concerto No. 1 with the Boston Symph under Charles Munch's baton. His previous Victor release was Brahms Concerto No. 2 with Erich Leinsdorf conducting the Chicago Symph.

Columbia's previously released Richter recording was cut during a concert in Bulgaria in 1958.

NEELY FORMS BAND

Dallas, Nov. 15.

Don Neely has left the Earl Humphrey's Empire Room band to organize his own group at the Imperial Club at the Baker Hotel. Neely is a pianist.

From The JERRY LEWIS Production

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A PARAMOUNT Release

SOMEBODY

Records (Alphabetically Listed)

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Columbia

JERRY LEWIS
Dot

JANE MORGAN
Kapp

JOHNNY NASH
ABC Paramount

JOE WILLIAMS
Roulette

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PERCY FAITH . . . . . COLUMBIA
ROBERT HOLLIDAY . . . EVEREST
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CORA'S MELODY FROM "THE DARK AT THE TOP OF THE STAIRS"
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GREAT GREAT GREAT

THEME FROM "THE SUNDOWNERS"
ROBERT HOLLIDAY . . . EVEREST
MANTOVANI . . . . . LONDON
JACK PLEIS . . . . . DECCA
FELIX SLATKIN . . . . . LIBERTY
BOB THOMPSON . . RCA-VICTOR
BILLY VAUGHN . . . . . DOT

GREAT GREAT GREAT

M. WITMARK & SONS

Mexican Hotel Magnate Maps Novel Show Techniques for His U.S. Inns

By JOE COHEN

Mexico City, Nov. 15.

Cesar Balsa, the Mexican bonfface who is seeking to become a major force in American hotel operation, is not a believer in floorshows despite the fact that one of the major foundations of his present holdings is a night club.

Balsa, the 38-year-old hotel magnate who started as a bellboy, is the new operator of the St. Regis Hotel, N. Y., and is still talking a possible deal for the takeover of the Drake Hotel, also in New York, and the Ambassador East and West Hotels in Chicago, all of which are now held by the Zeckendorf Hotel group.

Balsa, a firm believer in class operation, has great faith in power of music as an attraction, but cares little for the formalized floorshows that are current in the U. S. hotels. Presently th operator of eight hotels (four each in Mexico City and Acapulco), Balsa has some form of musical entertainment in all of these inns. It's a graceful accompaniment to graceful kind of living, and not as demanding upon the attentions of a patron as a floorsh w.

It's Smart to Linger

He regards music also as an inducement to linger in spot where food and liquor is abound. In both Mexico City and Acapulco, where th fashionable lunch hour starts around 3 p.m. and dinner at about 9 p.m., lingering is a highly developed pastime among the upper strata.

Balsa's plans for entertainment in the U. S. are not still fully developed. However, close associates believe that he may conceivably pattern his entertai ient tastes on the Jacaranda niteries in both Mexico City and Acapulco. The Jacaranda was Balsa's second venture in Mexico City. It followed his acquisition of the Focalare restaurant.

For the Jacaranda, he hired Max Borges Jr., the architect who designed the Tropicana in Havana.

(Continued on page 65)

From Frankfurt
Hazel Guild
details why
Military Clubs Better For Talent: Slot-Machines
one of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Ohio Fair's 24G Loss Cues Shuffle

Columbus, Nov. 15.

The 1960 Ohio State Fair ended in the red by $24,144, instead of showing a $27,000 profit announced in earlier reports, indicating that drastic changes are in prospect, especially with Gov Michael V. DiSalle showing a critical attitude toward the annual event. He has named committee of cabinet members to study the fair and hold public hearings to giv terested groups and individuals a chance to be heard.

The Fair showed no profit on the grandstand this year, with all proceeds going to the Christiani Bros. Circus which was booked for 11 appearances. The circus netted approximately $40,000, its guarantee. The 1959 profit came from the state fair's share—totaling $22,161—of grandstand ticket sales of $77,278 of Roy Rogers and his troupe. A four-day fireworks display failed to show any profit.

During 1960, paid admissions totaled 198,465, including 62,159 advance half-fare tickets sold through the Kroger Co. grocery chain. Fair observers said approximately 85% of those who bought half-price tickets would have visited the fair normally and paid the full 75c. admission price.

'HOLIDAY ON ICE' HOT IN OREGON, PULLS 307G

Portland, Ore., Nov. 15.

Morris Chalfen's "Holiday On Ice of 1961" wound up a 10-day date at the New Memorial Coliseum last nite (3-13) with a scorching $307,000, racked up in 10 evening performances and seven matinees. The 10,100 seater was scaled at $3.50. Icer was the first attraction in the $8,500,000 glass palace.

Advance seat sale broke all records for the icer which has made five return trips to this town. Icer heads east to Grand Rapids, Mich. from here.

Hacienda Hotel Chain Buys Jets to Build Biz

Las Vegas, Nov. 15.

The first of two jet airplanes of a planned fleet of six was purchased last week by the Hacienda Hotel chain, according board chairman Warren Bayley.

Bayley said this was the first time in history a hotel has bought jets as part of its promotion. The $35,000,000 transacti ill set up package tours for guests of the various Hacienda hotels, and bring them here from New York, Chicago, Miami, and Honolulu.

The 12-day tours will stop off in Las Vegas for two days.

Planes will be either Convairs or Douglas DC-8s, Bayley said.

Japanese Unit's Tour

Tokyo, Nov. 15.

In addition to the Japanese show which will play the British Isles and possibly the continent for six months beginning Dec. 17 in Glasgow, Toho is sending a 12-girl troupe on a six-week tour of Hong Kong, Saigon, Rangoon, New Delhi, Karachi and Colombo, showing Dec. 1.

The latter unit, titled "Japanese Dancing Troupe," will tour as a cultural mission, introducing traditional Japanese dances in those areas under sponsorship of the Society for International Cultural Exchange (KBS) and the Foreign Ministry.

Danny Thomas Raises 25G in Dallas Benefit

Dallas, Nov. 15.

Danny Thomas, appearing in a benefit show at the Statler-Hilton Hotel here Nov. 5, raised an estimated $25,000 in donations to the non-sectarian St. Jude Hospital now under construction in Memphis.

Seats were sold at $25 top.

New Hotel Casino Planned for Tahoe By Harvey Gross

Reno, Nov. 15.

Construction plans for a multi-million dollar 11-floor casino-hotel at the south end of Lake Tahoe on the California-Nevada border has been set by Harvey Gross, operator of the Wagon Wheel Casino. Gross said the new structure will be an addition to his current club, located at Stateline, only a few hundred feet within the Nevada border.

A club spokesman said the new facility will be a "Las Vegas-type strip casino" with a "top-of-the-Mark" type fo penthouse restaurant. Exact cost of the new structur was not revealed but construction is expected to take 16 months. The casino area of the new club will provide space for 700 slot machines and 32 games.

Gross was one of the early pioneers of gaming at the south end of the mile-high lake.

The new building will more than double the casino space and multiply by five times the banquet space. Plans also call for an enlarged, plush lounge with around-the-clock entertainment.

The Wagon Wheel entertainment is now offered from a small stage behind the bar that allows little in the way of movement. The club currently books four or five acts for afternoon to early morning entertainment. During the tourist season (June-October) entertainment is billed around the clock.

Major entertainment booker at the south end of Tahoe now is Bill Harrah's, operator of Tahoe Harrah's and two other clubs in Reno. His theatre-restaurant, completed last December, seats 700. Harrah's bills the top names in the main room, and also books class acts in the casino lounge.

Will Osborne, former orch lead-

(Continued on page 64)

MCA Exec Sees Its Far East Link Paving 2-Way Talent Street, Urges Easier Japanese Coin Restrictions

By DAVE JAMPEL

Tokyo, Nov. 15.

MCA, in opening a Tokyo office, will add a Far East link to the agency's global operations and thereby boost traffic in live talent and canned tv shows between Japan and other countries. Its expansion into Japan as well as Australia was disclosed earlier this month in Hong Kong by company exec Berle Adams who recently arrived here.

Allowing time for cutting red-tape, MCA expects to put up its shingle here within six months. While the Tokyo office will have control over MCA's Japan activities, frequent visits will be made there by Peter McDonald, the agency's veep in charge of Asia and Australia.

Just how deep the muscular agency wil cut into this market remains to be seen. Numerous legal obstacles will have to be hurdled if MCA is to function near its full potential. Accompanying Adams here for three weeks of spadework on establishing the local branch is Herb Stern of the agency's New York office.

Seven Other Offices

Adams pointed out that MCA Intl. has other offices outside the U.S., with branches in London, Paris, Munich, Berlin, Rome, Mexico City and Toronto. Regarding the live talent aspect of MCA's interests, he told VARIETY that if existing obstacles can be overcome, the agency would be sending a flow of acts to perform in Japan and signing Nipponese talent to play throughout the world.

"We have learned that a local talent is never appreciated until he appears elsewhere." Adams noted. "The same is true of American stars. So by working them through the different countries, they gain status in their own country."

He cited, "In the United States,

(Continued on page 64)

Outdoor Showmen
Claire & Tony Conway
delve into the
Will-to-Survive Of U.S. Circuses (With Lot-Trained Kids as Heirs)
* * *
another Editorial Feature in the upcoming
55th Anniversary Number
of
VARIETY

Sahl's Concert Yocks Net 120G

Mort Sahl's personal take out of the recent tour of one-nighters will be around $120,000 based on an overall gross of $246,370 in his 27-city concert which ended Nov. 12.

Sahl has taken time out of the concert stage to resume work in niteries. He started at Blinstrub's, Boston, Monday (14) and thence to the Lotus, Washington, Nov. 26. He's also set for the Crescendo, Hollywood, Dec. 22 and the Fontainebleau, Miami, Jan. 3.

Carnegie Hall Sellout

Mort Sahl's repeat date in New York, to be played at Carnegie Hall, Nov. 25, has already been sold out. House has been scaled to $9,600, and will again be played under auspices of Felix Gerstman. Standing room hasn't been figured in this compilation.

Sahl played Town Hall, N. Y., Oct. 22, for two shows and scored a heavy $10,600. The Carnegie date, however, is for one show.

Sahl has also been set for the Fontainebleau Hotel, Miami Beach, starting Jan. 5.

ELKORT REELECTED ARTISTS REPS' PREXY

Eddie Elkort was again elected president of the Artists Representatives Assn. at its annual election meeting held last week in New York at the Friars Club. Hattie Althoff was named first vice president, with subsequent veepees being Jackie Green, of Joe Glaser's Associated Booking Corp., Leonard Romm of General Artists Corp. and Paul Sherman, MCA. Out-of-town board members were also named veepees. They are James Langan, Pittsburgh; Dinty Moore, San Francisco; William J. O'Halloran, Detroit; and Jack Russell, Chicago. Renamed as secretary was Ben Kuchuk, and Joe Singer, treasurer.

The officers, per custom are named by the newly elected board of Governors. They comprise, in addition, to the officers, Harry Adler, Joe Flaum, Dick Henry, Vic Rocco, Leo Grund, Howard Hausman, Lee Salomon and Norman Weiss.

Allen-Rossi Must Pay $7,500 to Ex-Manager

A settlement under the supervision of N.Y. Supreme Court Justice Sidney A. Fine was made this week in the breach of contract suit brought by personal manager Buddy Allen against the comedy team of Marty Allen & Steve Rossi. Justice Fein, sitting in the Bronx Supreme Court, okayed a $7,500 settlement. The comedy team has 10 days to get up the coin. Otherwise, Noah L. Braunstein, attorney for Buddy Allen has permission of the court to open suit for $12,500 plus costs.

Original suit demanded $200,000 damages plus $7,500 in back commissions. It was alleged that the team's contract was in force after Allen had split with his former partner Mitch De Wood and formed the new twain. The manager claimed that the team recognized this by continuing to pay commissions for a period following the formation of the new pairing.

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Vaude, Cafe Dates

New York

Mort Sahl signed for Basin St. East starting May 29 . . . Les Paul & Mary Ford booked for Harrah's Lake Tahoe, Jan. 8 . . . The Latin Quarter, in order to build up a backlog of male and female singers, dancers and showgirls, will hold weekly auditions at the club Fridays at 3 p.m. . . . Vivian Della Chiesa pacted for the Beverly Hills, Cincy, Feb. 24 . . . Jayne Mansfield goes into the Dunes, Las Vegas, Dec. 29.

Mariana Doro and Anny Kapitanny opened yesterday (Tues.) at the Chardas . . . Enzo Stuarti to the Ankara, Pittsburgh, Dec. 4, and Blinstrub's, Boston, Dec. 18 . . . Bill Willard, former VARIETY correspondent in Las Vegas who is having a one-man show at the Geminaire Galleries, will have six of his canvases shown at the Knickerbocker Ball, Friday (18) at the Plaza Hotel . . . Johnny Tillotson on the show at the Memorial Auditoriu Utica, Friday.

Henry Tobias has resigned as entertainment director of the Fontainebleau Hotel, Miami Beach, to concentrate on his songwriting and music publishing . . . Yvonne Constant of the "La Plume de ma Tante" cast to bow at the Viennese Lantern Tuesday (22) . . . Michael Sean O'Shea to scout talent for the Chelsea Hotel, Atlantic City . . . Isobel Robins joins Matt Dennis at the Camelot tomorrow (Thurs.) . . . Mort Bullman has opened a talent agency with headquarters at Levittown, L. I. . . . Eagle & Mann inked for the Chaudiere, Hull, Que., Nov. 21, and the Steuben's, Boston, Dec. 8 . . . Paulette Sisters to the Brown Hotel, Louisville, Nov. 28 . . .

Walter Kaner, L. I. columnist, tossing a party for handicapped children at the Boulevard, Rego Park, Monday (21) . . . Betty Reilly opened at the Living Room, Monday (14) with Bob Vincent.

Chicago

Georgie Tapps set to work the Palmer House Empire Room May 25 for four weeks . . . "An Evening with Richard Rodgers" went into the Edgewater Beach Polynesian Village this week . . . Roberta Sherwood to Gallagher's, Milwaukee, Jan. 27 . . . Chirper Vi Velasco booked for a South American swing in Dec.

Charles Manna opens Monday (21) at the Elmwood Casino, Windsor . . . Four Lads down for La Fiesta, Juarez, March 6 . . . Swan Room in New Orleans set Johnny Bachemin's "Point-Blank 60" revue for Nov. 28 preem. Tito Guizar plays the spot Dec. 26, with Florian Zabach and the King Sisters ticketed for Jan. 9-21.

Hollywood

The Ramsey Lewis Trio holding down at the Summit through Dec. 1 . . . Billy Eckstine opens a limited engagement at the Cloister tomorrow (17) . . . Earl Grant set for two different engagements at the Flamingo, Las Vegas; three weeks beginning March 2, four frames starting July 20 . . . Dorothy Shay opens at the Chi Chi, Palm Springs Dec. 16 for two weeks . . . Nora Evans opens a two-weeker at Ye Little Club, Nov. 22 . . . The Brothers Four headline the Nov. 18 show at The Terrace, Salt Lake City . . . Betty Johnson will make her Coast debut at the Cocoanut Grove, beginning Nov. 30 for three weeks.

Citizens Comm.

Continued from page 2

it's illegal to employ any entertainer without a license. Another charge leveled by Cohen was the claim that the police license division maintained a list of entertainers with criminal records, but who were permitted to work because of "certain considerations."

Kennedy, at one point, was accused by Cohen of being "psychopathic" and was asked to resign from office. Kennedy declared that he would send a full transcript of the meeting to the Bar Assn. Grievance Committee for possible action against Cohen. Kennedy also promised that he will go to the district attorney and ask him to give immunity to any performer who has, under any circumstance given a gratuity to the Police Dept. He also ordered First Deputy Police Commissioner James P. Kennedy to determine the identity of the man who allegedly solicited the bribe from Buckley.

Another aftermath of the hearing was the order by Kennedy forbidding police to solicit any cabaret entertainers to perform at any function without consent of his office.

Although the Buckley death is regarded as the impetus that resulted in present activity, the movement to repeal the fingerprint and permit rules had been fought recently by attorney Maxwell T. Cohen on behalf of several entertainers and musicians. Cohen had asked the aid of both the American Guild of Variety Artists and the American Federation of Musicians, but both shied way from this issue.

Lord Buckley's license had been picked up as a result of a giving false information on his application. He said he had never been arrested, but police found that he had been convicted of being drunk in Reno 19 years ago, nd was arrested for marijuana possession 17 years ago. There is no record of conviction on the latter charge. Buckley had claimed that the wording of the application had confused him.

D'Lugoff said that he has been the victim of shakedow in his cafe operation. He stated that he is being harassed for dimming his lights during a performance, but he said that no other nitery operator has been charged with that violation despite the fact that all cabarets, at onetime or another, dim their lights during floorshows.

The committee includes, among others, D'Lugoff, producer Lewis Allen, writer Donald Ogden Stewart, novelist Norman Mailler, novelist Harold Humes Jr., composer David Amram; Elaine Lorillard, a founder of the Newport Jazz Festival; Commentary editor Norman Podhoretz; George Plimpton, editor of Paris Review; Jason Epstein, Random House editor, and others.

A spokesman for Police Commissioner Kennedy stated that the Commissioner would like to transfer the licensing requirement for entertainers to the Dept. of Licenses.

New Hotel

Continued from page 63

er and now entertainment director for the Wagon Wheel, says the calibre of acts will be up-graded with the new operation.

Soon after the Gross announcement, two Reno builders revealed plans for a $2,000,000 motor hotel casino on Highway 395 (the main highway from Reno to Carson City, the capital, and on to Lake Tahoe) just a few minute's driv from downtown Reno.

The planners said a corporation is now being formed to back the venture. Little was announced about the actual structure, but the facility will include a stage bar with live entertainment, it was noted.

Many observers th Reno scene believe the construction of one plush nitery on the highway south of Reno could lead to small scale Las Vegas strip operation. All major entertainment the Reno area is now confined to the immediate downtown boundaries. Leading buyers are the Riverside, the Mapes, the Holiday, Harrah's, the Golden and Harolds.

See Lotsa Talent Sales At Concert Mgrs.' Meet

Bulk of the year's selling of concert attractions is expected to be done at the annual convention of the National Assn. of Concert Managers which holds its annual convention at the Hotel Plaz N.Y., starting Dec. 7.

All talent agencies with concert departments are o ganizing lists for submission to the particl pants at this confab. Those attending are expected to comprise the majority of the bookers in many major cities.

Davis' 26G Windup

Los Angeles, Nov. 15.

"An Evening with Sammy Davis Jr." wound its third and final week at the Huntington Hartford Theatre here with a slick $26,700 for six performances.

The house was scaled at a $6.50 top.

MCA's Far East Link

Continued from page 63

there are very few places for a performer to work, especially if he's in the in-between bracket and not a big name. If we can build our international outlets, we can send them to other markets.

Asked about the Finance Ministry's restrictions, which forbid payment in foreign rrency to performers other than concert artists and which limits yen payments to comparatively small "expense" figures, Adams acknowledged the problem. He said, "we are proceeding very, very slowly. We won't do anything that smells of the black market."

Questions Yen Ceiling

In a plea for easing these restrictions, he added, "but why not let the people perform and accept the money in yen? Why place a ceiling on the yen? If that were removed, then we believe we can make available quite a number of talented people and even big names. The public demand exists Japan and we have also been encouraged by many in the entertainment business here."

Adams said that these restrictions have kept many performers, including MCA artists Ricky Nelson and Johnny Mathis, both of whom recently played Manila, from working in Japan.

If the yen payment limitation were lifted, he said, acts would be willing to perform in Japan, using their yen income for expenses and shopping, investing or banking the balance until such time as it could be converted.

Studying Niteries' Potential

Adams said MCA is still probing the potential of the cabarets and night clubs here, having received clouded reports on their above-table and below-table price levels for acts. But he felt a circuit could be made with clubs, theatres, tv shots and U.S. military bases in these parts hooked up to Manila, Australia and perhaps later, Hong Konk.

He disagreed with the common belief that Japanese clubgoers require sight acts to break through the language barrier. "It's not true," Adams said. "While they may not be able to use a talking comic, a good musical act would be appreciated."

Aside from currency restrictions, Japan does not have places to perform which seat tens of thousands and which also have good acoustics, as exist in Manila and Australia. Adams acknowledged this problem, too, saying that these will come with arenas built for the 1964 Olympics and with Matsutaro Shoriki's planned rooftop baseball stadium.

On contracting Japanese talent, Adams commented, "we don't know if the law permits it. There has never been a recognized agency here of our type. We face a repeat history of breaking into the field just as we did in the United States and in other countries. Some of the people don't understand what we do. Many think we're an employment agency. We definitely would like to sign Japanese talent, but there are protective laws here as in other countries. We will have to make applications and explain ourselves."

Back in TV Market

MCA, which pulled out of the tv market here in April of last year because of the comparatively low price ceilings, plunged back into the field several weeks ago with the restoration of the "Alfred Hitchcock Show" on NTV and with sales of "Wagon Train," "Bachelor Father" and "Leave It to Beaver." The turnabout was made in expectation of more improved fiscal conditions and as a door-opener for the Tokyo office.

Adams stressed that MCA will proceed cautiously in Japan. He said, "as an American organization, we have followed the same course in every foreign country. We will not force ourselves upon this market. The people will have to see the advantages of dealing with us. There will be no pressure campaign. We expect to be here a long time."

As previously disclosed, Tadashi "Bozo" Wakabayashi, w.k. here as a former baseball player and manager, will be managing director of the Tokyo office. He'll be assisted by Bobby Hirai, formerly engaged in promotional activities for the Mainichi Newspapers. Hirai will spend a lengthy period of indoctrination in MCA offices in the U.S.

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Circus Review

Moscow Circus 1960

Paris, Nov. 8.

Oleg Popov, Vladimir Dourov Animals, Mikhail Touganov Djiguites Riders (10), Mikhail Doveiko Leapers (7), Valentina Sourkova, Solokhine (3), Nicolas Olkhovikov, Milaev (6), Nina Logatcheva, Lev Ossinski, Polina Tchernega & Stepan Razoumov, Do Re Mi Trio, Arkadi Boudnitski, Boris Ossipov Orch (12). At Palais Des Sports, Paris; $3 top.

For the third time the Moscow Circus has come to Paris for a five week stay. It looks to do sock biz in its tenure at the outsize Palais Des Sports judging by its rousing first night welcome, reviews, general good showmanship, movement and high quality acts in this one ring setup.

Only three of its 12 turns were here before. The Moscow Circus, as revealed in VARIETY Sept. 9, 1959, is really a grab bag of thousands of acts sent all over Russia and shuffled for the bigger Mosw needs quite frequently.

Its main appeal is the solid craftsmanship of each number. There may be better individual acts of these types in the West, but rarely a collection of such harmony floated out in balletic tempo with special music backgrounding it from a good orch.

Oleg Popov, the clown, is back for some hilarious interludes between each number. His Buster Brown looks and deceptive ease in mimicking each number are in for yocks and mitts. He is helped by Arkadi Boudnitski's fine straight man chores. Do Re Mi Trio are an okay clown musical number with inventive breakaway props.

Vladimir Dourov mixes all sorts of animals for an excellent number. Cats, mice, roosters and a fox frolic together, dogs ride on ponies, an elephant waltzes and seals cavort agilely to make this a top entry ending with a shower of pigeons enveloping Dourov.

Mikhail Touganov Djiguites Riders are a group of stunt horsemen done at breakneck speed and in for wild mitts.

Mikhail Doveiko Leapers do a series of agile gymnastics heightened by teeterboard-helped somersaults ending with one done by a man on stilts that gets huzzahs. Valentina Sourkova goes through a fine series of trapeze swings and balances. Polina Tchernega & Stepan Razoumov do a series of intricate balancing and acrobatics on a revolving trapeze ending with a gasp provoking fallaway.

Solokhine trio do suave hand to hand acrobatics with one being somersaulted on a rope held by the other two. Nina Logatcheva does a ballet interlude on a tight wire with grace and aplomb. Milaev sextet has a heavyset man undering on a table and footing an immense ladder on which five people climb for balancing. He holds it with one foot and even revolves for an outstanding act. A perch bit on a shoulder with one acrobatting on it above is also included.

Lev Ossinski does some neat balancing on a revolving pedestal. Nicolas Olkhovikov juggles expertly on the back of a circling horse.

Mosk.

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Hotel Magnate

Continued from page 63

The costs ran $100,000 ahead of estimates. However, the Jacaranda was so popular that in three months Balsa retrieved his entire investment. The spot is still a success in Mexico City, and his Acapulco counterpart in the Hotel El Presidente, is also one of the focal points of uppercrust nightlife.

Luxuriant Setting

The Jacaranda is a dimly lit spot, much darker than N.Y. State Liquor Authority is accustomed to, but the atmosphere is lush and warm. On one side, the customer can be relaxed by looking through windows at luxuriant tropical foliage and a waterfall. On another side is a periodic display of a small edition of Dancing Waters. Dance orchestras perform in shifts. The spot itself has a moulded, free form ceiling.

The Jacaranda type of nitery could be repeated architecturally in America, it's believed, despite high building costs. It would also be a comparatively simple matter to retain a sufficient amount of musicians to man a continuous dance policy. Chances of success of such a policy are conceded to be good.

The Balsa empire currently consists of the Hotels El Presidente, Allfer, Del Prado in Mexico City. In Acapulco he has El Presidente, Elcano, Noa Noa, Tampa. There are Focolare Restaurants and Jacaranda niteries in both Mexico City and Acapulco. In New York, the Balsa chain presently has only the St. Regis, although acquisition of the Drake seems imminent.

Being built in Mexico City is the Hotel Maria Isabel, which will be next door to the new American Embassy. This hotel is being constructed by the Patino (Bolivian tin) interests, but has been leased to Balsa for the next 15 years.

Who's Bankrolling Balsa?

Because of the Patino ownership of the Maria Isabel, there have been reports that Patino money is behind Balsa. Other reports contend that the Balsa bankrollers are either former president Miguel Aleman or ex-president Ruiz Cortines, both of whom have considerable wealth. Still other sources maintain that Balsa is operating on his own.

Acquisition of the Drake, Ambassadors East and West would give Balsa a toehold of four hotels in the U.S. With this nucleus, he would be in position to become a strong factor on the entertainment scene. What his plans are on the night life aspects of hotel operation are not yet evident. However, those familiar with his brand of operation seem to feel that it will be something entirely different than is currently available.

ECUADOREAN SINGER OFF-KEY IN MEXICO

Mexico City, Nov. 15.

Singer Julio Jaramillo had his contract revoked by impresario Felix Cervantes because he turned up for a performance allegedly under alcoholic influence, tongue-lashed the producer, the inspector of the Office of Public Entertainments, and made remarks derogatory to Mexico.

His pact had three weeks to run with an extension clause. The National Ass . of Actors also warned Jaramillo in strict terms. Any further "unbecoming conduct" and the Ecuadorean may be "invited" to leave Mexico.

AGVA Auditions Resume in Chi

Chicago, Nov. 15.

Despite election-eve anxieties (or at least anticipated respecting nightclub biz), American Guild of Variety Artists successfully resumed its auditions and celebrity stanzas here with a fullhouse last Mon. (7) in the Trade Winds smallery.

Union had reinstated its once-weekly once-overs last year in the Chez Paree; but that spot is shuttered (for what looks to be for good), hence the new site for the scrutinies.

Preemer came off a strong plus from all vantages. Club's management, of course, enjoyed the hefty patronage (which made it merry, too, for regular bill of Marie McDonald and comics Marsh & Adams), and at least two or three of the turns pulled immediate booker interest.

Other pluses were fact the program actually started at the advertised hour and got smooth steering from columnist Irv Kupcinet in the emcee slot for this first outing.

If some of the auditionees failed to thrill 'em, there still was no voice heard to gainsay the essential value of these AGVA showcases, a value that's especially pointed in this era of shrunken opportunity for vaude talent's "live" breakin, or anything like a learn-the-ropes circuit.

Decorative outfront celebs at initialer included thrush Eileen Barton (who contributed an impromptu vocal), columnist Bob Considine, and joke writer (and ex-tv panelist) Hal Block.

ANTA 1-RING CIRCUS TO TOUR SO. AMERICA

The American National Theatre & Academy is sponsoring a one-ring circus to play South America, following a Russian circus which played Brazil a few months ago. The circus booking was made by Eddie Elkort, veepee of General Artists Corp. in charge of foreign bookings. The package is set to leave Nov. 23 with stops at Sao Paulo, Brasilia, Rio de Janeiro, Buenos Aires and several cities in Uruguay.

Package comprises the Bizzarro Bros., The Shirleys, Baptiste Schrieber, Piero Bros., Chop Chop & Charlene and Excess Baggage. Columnist Ed Sullivan, who recently took a one-ring circus to Moscow, heads ANTA's Variety Panel which passes on overseas variety shows.

SMU Books Gardner

Dallas, Nov. 15.

Dave Gardner will appear here under the sponsorship of Southern Methodist U. on Dec. 10 in the SMU Coliseum. Gardner will be costarred with singer Tommy Edwards.

SMU has also booked Roger Williams April 7.

Ralph C. Whitehead, Stormy Figure Of Theatrical Unionism, Dies at 75

Ralph C. Whitehead, who died of leukemia Thursday (10) in Roscoe, N. Y., at the age of 75, was one of theatrical unionism s most controversial figures. He was instrumental in organizing a movement which ultimately became the American Guild of Variety Artists.

The colorful Whitehead era may have been stormier than the heyday of the White Rats whose strike circa World War I affected only Actors Equity and the producers. But there was scarcely a segment of the performing arts that wasn't involved in the struggles surrounding the Whitehead regime around 1939.

Indignation over the failure of Eva Tanguay to receive as much of the proceeds of a benefit for her as she should have resulted in formation of the Actors Betterment Assn. by Whitehead and the late comedian, Dave Vine, who was aided by attorney Irving Schneider.

Had Performer Support

Performers looked to the ABA to lead them out of abuses which they were subjected to then by politicos, theatre managers and benevolent organizations. The ABA petitioned the Associated Actors and Artistes of America for an affiliation, but was rebuffed on the ground that the group was more akin to a social organization than a union.

The ABA then changed its name to the American Federation of Actors, and a charter was granted with Whitehead as the new union's first executive secretary. Whitehead was later defeated in his bid to absorb the Burlesque Artists Assn. into his organization, but he managed to bring wide sectors of the variety field into his group.

Torn by Dissension

Rifts, political jealousies and internal warfare threatened the AFA which prompted reports that the 4As would take it over. It was at this point that Whitehead and AFA president Sophie Tucker demanded that they be investigated by a jury of their peers.

In the midst of a probe by the 4As, Whitehead and Miss Tucker walked out. They asserted the investigation was merely a fishing expedition with no basis in fact for any charges. A short time later the 4As absorbed the AFA. But Whitehead, still anxious to retain jurisdiction of the variety field, swung the AFA into the International Alliance of Theatrical Stage Employes.

Meantime, sweeping changes were taking place in the amusement industry labor movement in the late 1930s. Howls were being raised in the press over alleged racketeering within the IA. A delegation of actors, unhappy about about the link with the IA, urged that the performer movement be separated from the IA.

The delegation placed its complaint before the 1939 AFL exec committee meeting in Atlantic City. Separation was granted and the 4As gave the performer charter to the American Guild of Variety Artists. Set adrift, the AFA went into oblivion.

Organized Circus Workers

Whitehead, however, made another try in show biz unionism. He was given a federal charter by the AFL and organized the Circus, Carnival, Fair and Rodeo Workers Industrial Union. This group sought to organize all non-performing employes in circuses, and would have organized performers in other branches. The union soon faded after it pulled an unsuccessful strike on the Ringling Bros. and Barnum & Bailey Circus at Madison Sq. Garden, N. Y.

A native of New Rochelle, N. Y., Whitehead was a musical comedy performer in his youth and also did a song and dance act in vaudeville. At various times he was director of the variety sector of the Federal Theatre Project and was on the board of Theatre Authority and Actors Fund of America.

During World War II he served as the AFL representative to the War Production Board. He later was an assistant to the late William Green, president of the AFL. About 10 years ago he was stricken with Parkinson's disease and went to live with a sister, Mrs. Charles Fuhrer, at Livingston Manor, N. Y. She survives.

Slater's Skouras Tour

Hypnotist Ralph Slater has been booked for a series of dates on the Skouras Theatres circuit in northern New Jersey. Slater will play the Fox Theatre, Hackensack, Saturday (19) and will follow with the Liberty, Elizabeth, the following day. Other theatres in the area will also play Slater.

The North Jersey houses have been playing one-day stands frequently. Skouras as well as the Stanley Warner Circuit there frequently have one-day attractions in many houses.

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Copacabana, N. Y.

Joey Bishop, Four Lads (Jimmy Arnold, Bernie Toorish, Frank Busseri, Connie Codarini; with Billy Dennison and Maurice Marks); Johnny D'Arc, Bonnie Marie; staged by Douglas Coudy; songs, Paul Anka; costumes, Billy Livingston (Mme. Berthe); orchestrations, George Brackman; Paul Shelley and Frank Marti orchs; $6 minimum.

Joey Bishop for laughs and the dynamic 'Four Lads for pops — the latter considerably matured and renowned since their cradling at Toronto's St. Michael's Cathedral Choir School, not to mention a few "gold records" under their belting style—are a surefire box-office combo for Jules Podell's Copacabasement. The East 60th St. bistro opening Thursday (midnight) show looked like a blend of the Friars, Lambs, Equity and AFTRA alumni association with its strong show biz turnout.

Paradox at this show was a somewhat eclipsing of the headliner by the robust young men, fortified by special conductor-pianist Billy Dennison and traps virtuoso Maurice Marks. They were overwhelming not only in numbers but came on strong from the barrier with a surefire medley of popular standards and, just when a normal nitery would be considered over, they got their second wind with a supplementary pot-pourri of their Columbia disk outstanders ("No Not Much," "Moments to Remember" etc.,) after having reeled off a surefire medley of "Down By the Riverside," "Getting To Know You," "Some of These Days," "It Had to Be You," "Do Lord" (a spiritual in Dixieland tempo), a clown solo by Jimmy Arnold, then their "gold record" threesome, followed by "You're Nobody Till Somebody Loves You" and "The Party's Over."

The boffo show biz turnout, of course, was for Joey Bishop. He was in command almost all of the time. Obviously under the weather, for which he stoically did not apologize, although well he might, he had them with him for the main. When Bishop resorted to the celeb introductions it got ragged. It wasn't necessary, unless for a few highlight names. The press could invariably be always brushed off as a group; in the first place, they're there occupationally, so their introductories are extraneous and, from most of the newspaper bunch's perspective, sometimes not even welcomed despite the fact It's all well-intentioned.

Bishop has come a long way since that first New Act notice in VARIETY in December of 1945 at the Greenwich Village Inn, N.Y. He has shown to exceedingly good personal advantage in broad media like films and tv, and has registered in the Vegas top spots, but somehow at this Copa stand he gave the overall impression of lacking a sufficiently well-rounded act.

His stuff is brittle; his mien sophisticated, sharp and offbeat without being far-out. His one-liners and asides are attuned to the best bistro standards, and even when he repeats that "Sayonara" bar mitzvah gag (which registered in a couple of his tv exposures) it is acceptable, because it is indigenous to his style. None the less, there was lacking the zing and the pace expected of a proved pro of Bishop's calibre. It was unfortunate that a seasonal cold handicapped an opening night although there is no gainsaying his overall effectiveness, not to mention the obvious b.o. appeal.

Otherwise it's the same tastifully costumed and produced Doug Coudy revue, the lookers flashing some attractive transformations; Johnny D'Arc and Bonnie Marie the number-leaders; Paul Anka supplying the tuneful set of special songs; and the Paul Shelley band backstopping the proceedings and alternating with Frank Marti's cha-chas for the dansapation. Maitre d' Bruno will be a busy gent for the Bishop-4 Lads semester, on the heels of the just-closed and equally socko Eydie Gorme-Steve Lawrence bistro bonanza at the Podellcabana. *Abel.*

Eddys', K. C.

Kansas City, Nov. 11.

Carmen Cavallaro (4), Billy Williams Orch (6); $1.50-$2 cover.

There's a solid appeal about Carmen Cavallaro, and he is applying it for the sixth time around at Eddys' to the satisfaction of all concerned. As on his last couple of recent trips, Cavallaro has his own backing, the guitar of Jimmy Norton, bass of Richard Meloof and drums of Tony Pondent. It's a moving 45 minutes with a classy approach, and all much appreciated as evidenced by the full house.

It's the full-blown music the crowd comes to hear and Cavallaro gets right into it, running through some proven steadies from the pop fold, some standards, a couple of his own and, of course, his established standbys. There are light veined openers before he thumps out a fanciful "Begin the Beguine," some Latin tinged arrangements, his original "Dolores, My Own," and pop "Just One of Those Things."

Backers come in for some special licks on their own specialties. But by and large it is the Cavallaro fingerings that bring in the customers and he generously fills their desires. His piano artistry is in good form for this session.

Show holds through Nov. 23, as club is closed Thanksgiving Day. *Quin.*

Savoy, London

London, Nov. 11.

Nina & Frederik, Murio & Sheila, Savoy Dancers (10); Francisco Carez Orch and Savoy Sorrentinos with Ernesto D'Angelo; $6.75 minimum.

Nina and Frederik, a young Danish couple who have already become faves on tv and who have a few disclicks behind them, are now headlining at the Savoy, and doing it very pleasantly. He is tall and bearded and provides the guitar accompaniment, and she is a typical blonde Nordic looker.

In for a three-weeks run, the couple stand together at the far end of the stage and without frills or gimmicks, go into a relaxing 15-minute stint. Highspot of their songalog is "Listen to the Ocean," their current hit disk. They deliver "Sipping Cider," the old English folk song, with plenty of charm and close strongly with "Maladie d'Amour."

Murio and Sheila (on the bill for the first fortnight only) are standard ballroomologists and their routine is enhanced with a fast overhead whirl in which the male spins his partner with remarkable speed. The Savoy Dancers, a line of eight attractive gals and two men, open with a diverting little number entitled "Miss Johnson Phoned Again Today," and close the show with another routine. Their dances are produced by Irving Davies.

The two resident orchs combine nostalgia and rhythm for the dance sessions, while the Savoy Sorrentinos back the cabaret layout with unobtrusive skill. *Myro.*

Statler-Hilton, Dallas

Dallas, Nov. 11.

Freddy Martin Orch (17); $2-$2.50 cover

Veteran maestro Freddy Martin isn't exactly campaigning, but he's getting in the plug for the "big band" era. Into the plush Empire Room for three weeks, the orphan who became a saxophone salesman and was touted into a bandleading career by Guy Lombardo easily proves that a big, versatile band can neatly fill the floor show stint, as well as providing lotsa dansapation.

It's the biggest (and finest) orch to play a location date here in over a decade, and Martin has a crew that doubles in fine style. He opens his 60-minute show with an overture from "Gypsy," featuring three flutes, three violins and four trombones. From there it's rare to hear such a big band "swell" with the leader on tenor sax to make a five-man reed section.

Trombonist John Cochran vocalizes "Sound of Music" before the full orch does a "Time" medley of four songs; then the w.k. record hits by the Martin band: "Intermezzo," "Symphony," "To Each His Own," "Bumble Boogie," "Sabre Dance" and "Santa Catalina." It's a delightful, and welcome, sound for a new generation of supper clubbers accustomed to a trio or smaller band.

Diz Mullen does a brace of fine vocals, "Lazy River" and "Bill Bailey," before the dixieland group takes over for a rousing session. In saluting big bands of the past, Martin includes imitations of w.k. tunes by Paul Whiteman, Henry Busse, Clyde McCoy and Wayne King, among others. All to the *Bark.*

Hotel Plaza, N. Y.

Lilo; Ted Straeter and Mark Monte orchs; $4 cover.

Lilo did a pinch-hit for the Persian Room when Jane Froman took ill with hepatitis and, although not scheduled until next spring at this Hotel Plaza plushery, she delivers a tiptop class hotel act. Accent is Francais but it's wisely done with decided Anglais overtones, ranging from the surefire French hit parade ("Follies Bergere," "My Man," "Si Bon," etc.) to specials like "Irma La Douce" (original French), Nick Perito's "La Parisienne," "Mais Oui" and, of course, "Magnifique" and "I Love Paris," the original Cole Porter standards for "Can-Can" which starred Lilo and first brought her to Yank prominence in 1953. Perito is her special conductor.

She also wisely retains the newsboy medley (the French standards) which permits for a change of pace from the Pierre Balmain (Paris) and the Ritter Bros. (domestic vintage) haut couture.

Lilo is a canny songstress who knows how to merchandise her chansons and makes for a highly palatable cafe floor personality. In one number she has a strong assist from Jimmy Sedlar, with an effective "talking trumpet," otherwise horn man with Ted Straeter's versatile dansapators. Mark Monte again spells Straeter's larger orchestra. With the Plaza's new g.m. and v.p. Neal Lang very much in the scene, along with the new maitre d'hotel John Fossati, the Persian Room is in fine stride. *Abel.*

Tropicoro Club, P. R.

San Juan, P. R., Nov. 10.

Sarita Montiel production with Gogo Andreu, Eleta & Marina, Enrique Brown Ballet (8), Charlie Fisk Orch (17); $5 cover.

The Hotel San Juan Intercontinental room is the biggest and hardest to fill in town, especially in the autumn tourist doldrums, but this show pulled in about 700 patrons opening night, mostly locals. Sarita Montiel is beauteous Spanish film queen making her first foray into cabaret (see New Acts).

For support she brings a Latin production that lasts a full hour before she appears, and all backed by extra fiddles in Charlie Fisk's band and her own musical director, Maestro Solano. Good timing and interest develop solid mitting and buildup for Miss Montiel.

Eleta and Marina, from Argentina, like the other performers, are a classy dance team with Stateside possibilities. Their act is a three-movement ballet set to recorded music. It would be hard to say what it is all about, after accepting the general subject (sex), but she is a looker and clearly in throes of some interesting passion as he leads her through unusual routines.

Gogo Andreu tells a string of fairly hoary jokes in Spanish, but crowd devours them and wants more; Latin taste in comedy favors scatology and verbal pratfalls. His boffola pantomime is a surgeon extracting an appendix distastefully.

Enrique Brown Ballet does mystifying tango to open the show, which is so stylized as to appear a parody, but is well produced and rehearsed and imaginatively costumed (girls' skirts are numerous silk scarves dangling like flags on a windless day). Later, line returns to race through a streamy "macumba" in flickering light and jungly music. *Harmi.*

Second City, Chi

Chicago, Nov. 9.

"Seacoast of Bohemia," satiric revue with Severn Darden, Eugene Troobnick, Andrew Duncan, Mina Kolb, Barbara Harris & Howard Alk, with William Mathieu at piano; $1.50 cover.

Relatively recent burgeoning here of theatre bistros dedicated to tab shows was led, and is still paced, by this spot, which shrewdly elected to situate in the Old Town section with its colony of white collar intelligentsia. Second City, moreover, has primed its successor role to once popular Compass Players (which incubated Shelley Berman and Nichols & May), and that too has helped the image.

Current potpourri, "Seacoast of Bohemia" (alluding to lowercase adjective), is likely to shore up room's reputation with the regulars, at least with those who like their satire to have a pertinent pungency. At the least, "Sea coast" has a happy laugh quotient, and at enough times blossoms with inspired statement.

Of the faults, there is mainly the ordinariness of many of its concepts, such as the rib of psychological oaters. Also flawing is an unprofessionalism, though that aspect seems stubbornly part of the company's charm for the clientele. A strong card for this troupe, by the way, is the traditional improvisation tucked among the set pieces, which clicks more often than not.

A few of the more droll sketches are Hillary's Himalayan Yeti expedition, issue of dubbed vs. titled foreign pix, and Hollywood's current wave of historical blockbusters, last one good for a rousing finale.

The cast is bright and attractive, and generally effective, if not uniformly talented, with standout contribs from Eugene Thoobnick, Severn Darden and Paul Sand. William Mathieu's piano is a notable assist. *Pit.*

Flame Room, Mpls.

Minneapolis, Nov. 8.

Betty Johnson, Clair Perreau Orch. (7); $1.50-$2.50 cover.

Betty Johnson sings for young lovers, few of whom frequent this spiffy night spot in the Hotel Radisson. The opening night audience, fairly large in view of its being election eve, gave her an enthusiastic reception and brought her back for several encores. But the response seemed to be generated more by her attractiveness and faultless chirping and less by her repertoire which, for this performance at least, lacked versatility.

From her opening "Everybody Loves Me," Miss Johnson concentrates on amour in such numbers as "Music for Lovers," "You Are in Love," "I Love All of You" and "Let Me Love You." Even in two novelty tunes, "Never Kiss a Man Who Talks" and "The Little Blue Man," she hews to the hearts and flowers theme.

This heavy emphasis on romance might be more appropriate in small amounts on late evening tv. Miss Johnson, of course, established herself as a regular on the Jack Paar show and she gives Paar generous credit for her success. In a tony nitery, however, the steady diet of ballads seems more likely to produce emotional heartburn than the intended heart balm.

Miss Johnson continues through Nov. 19 with Phyllis Diller next in for two weeks. *Rees.*

Steuben's, Boston

Boston, Nov. 10.

Jenny Collins, Val Perry & Diane (2); Don Dennis, Vic Domino, Tony Bruno Orch (5); $2.50 minimum.

Jenny Collins, a fave here, nabs big returns in this 450-seater in the heart of Hub's theatrical district. Miss Collins, opening with "Granada," swings through "Romany" and a medley of Rodgers & Hammerstein and hits the high spot with "Une Bellee Die," displaying her big notes to slick advantage. She wraps it up with encore, partnered with Don Dennis, room's singing emcee, with "My Hero."

Val Perry & Diane, terp team, which has added musicomedy and bongo bits of nice effect, opens the singing show.

Opening with torrid terp number, Perry takes over on an outsize bongo drum as femme looker does some impressionistic terping. Don Dennis gets in a full singing stint. Plus his duet with the headliner, he takes "Cherry Red and Apple Pink" for a ride to fine returns, then segues to "Everythings Coming Up Roses." For clincher he gets crowd to clap along with "Muskrat Ramble."

Vic Domino, newcomer here, plays it straight for laughs with a zany juggling act using cups and plates on wands. He opens with standard pins, hats and balls, then sets up an elaborate stand of wands from which he spins plates, runs around the room handing out wands with spinning plates to audience. Domino races around room from stage to wand holders keeping the plates spinning in a perpetual motion bit. For bowoff he brings femme audience member a wand with spinning plate in either hand and walks off leaving her there for laughs. Tony Bruno's crew cuts the show in fine style and executes Miss Collin's tricky arrangements nicely.

This show exits Nov. 23. *Guy...*

Cocoanut Grove, L. A.

Los Angeles, Nov. 11.

Myron Cohen, Jane Morgan, Matty Malneck orc (17); $3.50 cover.

With Jane Morgan and Myron Cohen co-headlining afront Matty Malneck's orch, pitted (in for the travellin' Freddy Martin's crew which usually perches here), this entire program comes off strongly in entertainment values.

First to reach the winner's circle is Miss Morgan—who is on first. And though she, like Cohen, is making her Grove debut, she handles herself with the sureness of Perle Mesta hostessing a Washington party.

After several bars of "Fascination" from behind-the-curtain, Miss M. hits the spot in a glove-fitting blue gown that accents her hourglass figure. Now, with all eyes upon her, the platinum blonde fires away with a medley of ballads, show tunes, and several songs couched in French.

Whether she warbled in Continental style or straight, the chanteuse scored. Preemers copped an earful "Strike Up The Band," "Stay Out Of Paris," "Day the Rains Came" and "It Takes Love." Weakest in her repertoire was a folksy "Ballad of Lady Jane."

Cohen was in a laughable stride from the moment he sprang on. Yiddish jokes supposedly lose some of their impact when translated to English. Not so the way Cohen tells 'em. Whether it's his facial expressions, timing, or the inflection of the Jewish accent he uses while storytelling, he evokes yocks.

However, Wednesday's (9) opening crowd was comprised of a lot of showfolk pretty hip to the ways of Cohen. Whether comic's laugh-a-meter will ring loud on other nights will depend solely on whether out-of-towners dropping in are as hip.

Jack Elliott does a creditable job as musical director for Miss Morgan, as do Malneck's tooters who supply good string backing for her, and a lively tempo for the dancers 'tween shows. *Kafa.*

Harrah's, Lake Tahoe

Lake Tahoe, Nov. 7.

Guy Lombardo & His Royal Canadians (14), Petticoats (3), Johnny O'Brien, Dorothy Dorben Singers & Dancers (15); roduced by Russ Hall;

Current stint is a playback for Guy Lombardo at Tahoe Harrah's, but it marks the first time he's appeared in the New South Shore Room, which is a 700-seater as compared to the small intimate room in use on his last time around.

Although opening nighters failed to fill the room, the response to the Lombardo styling was impressive, and the music men gave auditors full measure. As per usual, it's a smooth offering filled with standards and evergreens, all executed in faultless manner and interspersed with vocals and spotlighted instrumentaling.

The Dorben Dancers, neatly costumed, take the opener spot with song and dance built around a "cute piece of property" theme with emphasis on the shapely terpers. Choreog is also "cute," and is kept in good taste.

Johnny O'Brien, also in a reprise at Tahoe, is long on chatter (with practically none of it new) and short on his harmonica offerings. Some advantage could be reached with much editing of the one-liners and the shorter stories he essays, and additions in the harmonica titles. He draws a few yocks from first-time tablers, but for those who are catching him for the second time around it's old stuff.

Lombardo has varied his turn with vocals from Kenny Gardner, Bill Flanagan and Cliff Grass, and gives his sidemen good chance for individual recognition. The maestro skillfully batons in his slow motion, tip-toe fashion to full command. And as before, makes personal introduction of brothei Carmen, Lebert and Victor from the band. Titles include such as "Climb Every Mountain," "12th Street Rag," "Third Man Theme" and "Beautiful Ohio."

The Petticoats (three femmes) take a mid spot in the Lombardo 40 minutes for a bit of good harmony to such as "Every Where You Go" and "Bugle Call Rag." The three win good endorsement with a medley of minstrel titles, complete with talents on the banjo from each. They're cute, and do an excellent job. *Long.*

Hotel St. Regis, N. Y.

Gloria De Haven (with Peter Appleyard Quartet); Milt Shaw Orch and Walter Kay Trio; $3 cover.

Gloria De Haven, a slick, svelte pro with a matured show biz background despite her young years, undoubtedly has more than a "special material" approach when she gets into that "Two-A-Day" number of hers. This is a sort of autobiographical nostalgia, considering her show biz family background (the Carter DeHavens, vaude and musicomedy headliners of a past generation, were her parents) and she probably is one of those romanticized "born-in-a-trunk" kids.

All of which points up the former film ingenue's sleek professionalism as a nitery headliner. She comes by her heritage in the best tradition.

It also points up—on the captious side—wonderment (1) over that titian coiff and (2) her backstopping Peter Appleyard Quartet. Both are relatively minor criticisms because not even a fright wig and this flaming red transformation is nothing of the sort) could handicap Miss De Haven's indelible talent.

Nor is it any reflection on the very rhythmic quartet, headed by the xylophoning and personable Peter Appleyard of whose British background there is made passing albeit pleasant reference.

However, in assaying all values, the customer must recall the softer brownish-blonde coiff which became Miss DeHaven so well; and as for the special musikers, for all their piano-bass-traps-xylo proficiency—and a good group it is too!—they merely become appurtenances to gild the lily.

Miss DeHaven probably could be backstopped as effectively by any competent show band (and none is more pro than Milt Shaw's lamsters from Local 802), therefore arise the considerations what this added overhead means to the performer and (2) whether the outfronters might even wonder why all the fanfare? They're not distracting but, in light of the star's extreme capabilities to carry the load solo, it's extraneous. A special piano-accompanist maybe yes, but why miniature musical aggregation. Still, it's fielder's choice with Miss DeHaven. As for the enhancement values, even when essaying a special routine with maestro Appleyard (in "Making Whoopee") this probably could be chieved with the average good Stej wayist.

Repertoire-wise Miss DeHaven knows her way around a pop or special lyric. With the pops she accents the popular standards and gives them nuance via enhancement of interpretations. Her specials are equally sophisticated and topdrawer, both on script and performance. The Lena Horne influence is there, but then who can get mad about such a standard as a pattern although, in actuality, it doesn't become too intrusive since she confines it to two three interludes ("Deed I Do," etc.).

One wonders also about Miss De Haven's confined and hyperhigh style red-colored sheath which restricts her movement. None the less she varies pace, with an opening-at-the-table mike bit and later an on-the-piano (a la Helen Morgan) interlude. The ballads range from romantic to torch. She varies pace with offbeat madrigal to a "sick" chorus. Withal, a thoroughly professional job apart from opinion on the coif and the quartet.

Abel.

Town Casino, Buff

Buffalo, Nov. 11.

Tony Bennett, Lottie Bruin, Rummi Bishop, Adorables (5), Moe Balsom Orch (18); $3 minimum $2 entertainment charge.

With this engagement, Tony Bennett returns to one of his early on-the-way-up spots. It's pleasing to record that he recognizes the lift which Harry Altman gave him in his salad days as a singer and he pays tribute publicly to the fact.

Bennett is an extraordinary performer. Few work harder than he to send a song across. There may be singers with better voices and stars with handsomer faces and more imposing physiques, but Bennett puts together what he has for the utmost effectiveness, labors dutifully over every number and emerges on top by reason of a unique combination of hard work, attention to detail and smart showmanship.

Greeted by an overflow crowd which appeared insatiable in its demands, Bennett was in top form for his first showing here in many seasons and he gave it just about everything he had. The orchestra, especially augmented to 18 pieces, was impressive and an immeasurable assist in the overall imprint; but it was Bennett's own way with a song which upped the scoring.

He makes a production of each number and lights it up and lines it out for genuinely enthusiastic returns. His magnetic brand of showmanship comes through in details of dress, demeanor and dialog, and his distinctive mannerisms such as the tie removal and the open-collar gambit add greatly to the impression.

His repertoire opens with "Taking a Chance on Love" and closes with a generous spate of Bennett hits including something from practically all of his best selling disks. A riotous response brings half a dozen enthusiastically received encores.

Supporting show consists of Lottie Bruin in a fast and dexterous juggling stint in the best European music hall metier. Rummi Bishop has a sometimes slow-moving monolog, but soups up the crowd with some antic dancing. The augmented orchestra proves especially striking throughout the run-off which includes the house Adorables comprising five attractive showgirls.

A heavy roster of upcoming bookings is being aggressively plugged by the emcees before and after the show and if Bennett's reception is any criterion, business looks to be on the upgrade.

Burton.

Tropicana, Las Vegas

Las Vegas, Nov. 9.

"Folies Bergere" 2d American edition; Bernard Bros (2), Kathy Barr, Florence & Frederic Dancers, Lily Niagara, Andre Moon Puppets, Dagenham Girl Pipers, Pat Elles, Nicki Martin, Claudine Longet, John & Rene Arnaut, showgirls and dancers (36); Ray Sinatra Orch (16); presented by Lou Walters, designed by Michel Gyarmathy, by arrangement with Paul Derral; choreogrphay, Billy Petch; additional choreo, Ronnie Lewis; decor, R. O. Bodenhorn; orchestral arrangements, Earl Greenberg; $4 minimum.

After several previews, Lou Walters unveiled the second American edition of the "Folies Bergere" to public and press, revealing a sparkling package of entertainment which has all the excitement and flavor of its predecessor. The first "Folies" lasted over a year here, and was going strong at the finish; this edition probably will do as well or better.

The bra-less models wear pasties this time, unlike their completely bare sisters in the previous romp, with only exotic terp star Lily Niagara baring all and passing up the pasties. It will be interesting to see if this turn of events will affect attendance.

Beautiful redhaired Kathy Barr is singing star, socking across a fresh, vibrant personality with her exciting opera-trained voice. Nicki Martino is effective on production vocals as he projects each song with warmth and authority.

The Bernard Brothers (2) click with their very funny pantomime coupled with outlandish costuming and mugging with mouthing to records.

The Florence and Frederic Dancers, with brilliant choreography by Ronnie Lewis, provide stunning framework to the festivities which gorgeously costumed.

John and Rene Arnaut pull yocks with their comedy fiddle and bird whistling turn, and the Andre Moon Puppets please with their precision terps.

Claudine Longet scores as featured terp in a unique silhouette production number, and the atmostphere is churned when the masked dancers splash a colorful Oriental spectacular. The Dagenham Girl Pipers (four bigpipes, five drums, one majorette) add festive volume to a noisy, busy finale, heavily populated with drummers.

"Follies" was designed by Michel Gyarmathy, with overall choreo expertly woven by Billy Petch. Special credit should go to Ray Sinatra, who stepped in at the last minute as replacement maestro for the orch (16), cutting the show with the exact flair needed.

This edition is in for an indefinite run.

Duke.

Birdland, N. Y.

Herbie Mann Sextet (plus four trumpets), Gloria Lynn, Earl May Trio, Charles Bell Contemporary Jazz Quartet; $1.50 admission, $2.50 minim m.

Flute and saxman Herbie Mann, who's managed to keep his Afro-Cuban Sextet together for a year and a half, mainly through consistent bookings in New York jazz spots, is in this Broadway jazz mecca for his first two-week stand and has added four trumpeters to get the big-band sound that's almost the thing again.

Aside from the big sound, Mann's longtime desire has been to weld into one group incomparable African and Cuban rhythms and the American jazz man's equally incomparable melodic flare. The four trumpeters — Danny Styles Ralph Erickson, Ziggy Shatz and Leo Ball—round out the domestic phase of an international blast that has a lot of authenticity and a lot of showmanship. Latter should bring the band popularity outside the jazz coterie.

Along with Mann's flute and sax solos and the new brass is Johnny Rae on vibes. But for the wild, sustained beat, th band can go to five rhythm with Rae on a switch to drums; Rudy Collins on drums; Knobby Totah, bass; Ray Mantilla, conga, and Michael Ola Tunji, African drums. Latter adds a sharp show biz touch, appearing during the course of a set in native costume.

Band gets sock returns from a book that ranges from Sunny Rolli ' "St. Thomas" (practically a theme with the Sextet) to upbeated standards like "Dearly Beloved" (which winds with an all-rhythm session) to ethnic offerings like the Nigerian chant, "Freedom Words" (featuring Ola Tunji on drums and vocal in native tongue).

Singer Gloria Lynn has come a long way from her shoutin' days five or so years ago at Harlem's vaudery, the Apollo. She's trained down the blues and gospel emoting to become a first-class jazz artist. Best in her varied book are the old standards that lend to a "soul jazz" rendition — "Birth of the Blues," "This Little Boy of Mine," and so on. Earl May trio provides solid accomp.

Charles Bell (piano) Contemporary Jazz Quartet tends to the pretentious in some of its cacophonous "compositions," but strikes some exciting melodic innovations in scores featuring Bell and guitarist Bill Smith in duo.

Bill.

Riverside, Reno

Reno, Nov. 11.

Mills Bros (3), Billy Falbo, Starlets (8), with Frank Fanelli and Reii De Haven, Lou LeVitt Orch (10); $3 minim m.

In their many past dates at the Riverside the Mills Bros. have always proved a potent lure—and for this playback it's a repeat story. Opening-niters indicated it'll be strong b.o. for the two-week stint, and the threesome draws a type of crowd that's also good for the casino tables. Second-billed is comic Billy Falbo, a newcomer to the area who does an okay job in the opener spot.

The freres, with no change in styling or staging (as it should be), have made some changes in title selection, but (again wisely) only to a slight degree. There are a few new things, but tablers came to hear the familiar, and they get a good portion. Rapport among the three (at least on stage) is obvious, and it comes across well with tablers.

With a minimum of chatter the trio get strong endorsement with such as their trademarked "Glow Worm," "Til Then," "Paper Doll," and "Basin Street Blues," with instrumental impreshes on the latter. Couple not immediately identifiable with the Mills monicker are "How Blue" and "Yellow Bird," both clicks. The boys, as always, turn in command performance. Backing Herbert, Don, and Harry Norman Brown on guitar.

Falbo, debuting in this section of the country, gets a lot of mileage out of his traveling mike, but has a wee to learn of blase Reno auditors. His is a forceful delivery, and he has many good lines. Some difficulty in immediate acceptance, but once he's in he does a neat job. Editing of some of the older lines would do no harm to the routine, ditto a couple of the blue lines, particularly for the booze set in this area who don't seem to be impressed with the indigo. He works fast, and can't be criticized for lack of effort.

Starlets bracket the show in fine fashion in Moro-Landis productions with Frank Fanelli capably handling the vocal-emcee chores, and Rene De Haven working well with the girls in the choreog department. Lou LeVitt batons entire show in first-rate manner.

Hotel manager Bill Miller has the Swe-Danes and the Kings IV set to open on Nov. 24.

Long.

Drake Hotel, Chi

Chicago, Nov. 11.

Vicky Autier (with John Bonada), Jimmy Blade Orch (6); $2 cover.

Vicky Autier, the Gallic chirper-88er who likes to vocally country-hop, is second-timing in the elegant little Camellia House for what bodes to be a hotsy stand.

Reassuringly, she's even more impressive than her first visit indicated, and proof that solid vocability is still a singer's best route to audience affection. Mlle. Autier offers with moxie, and projects convincingly in all tempi.

Her book is equally refreshing, with (natch) strong Franco-Italo flavoring, and including her version of the new hit, "Never on Sunday." She lines some of 'em to her own Steinway accomp and serves up an engaging solo or two.

A Viennese air is one of the delights, and her windup Edith Piaf-cleffed "Hymn to Love" delineation clinches the session. She gets a notable assist from John Bonada's guitar-accordion manipulations and his cueing of Jimmy Blade's stellar crew.

Comic Henny Youngman is down for a Dec. 2 start.

Pit.

Hotel Roosevelt, N. O.

New Orleans, Nov. 11.

Dukes of Dixieland (7), Paulette Sisters (3), Jimmy Palmer Orch (11); $2.50 weekni ht minimum; $4 Sats.

The Dukes of Dixieland are playing their first major nitery date in their home town and judging from the enthusiasm their two-beating generated opening night in the plush Blue Room, it looks like the velvet ropes will be up regularly during the next two weeks.

The Dukes were faves with locales and tourists during the years they were based at Hyp Guinle's Famous Door on Bourbon St. before taking to the road and hitting the big time jackpot. They also have built up a following through their disclicks for the Audio Fidelity label.

Set up with two trombones, trumpet, clarinet, piano, drums, tuba and bass, crew dishes out an energetic Dixieland beat. Their library is played with wit and imagination, and they swing out easily with the foot-stompingest and palm-poundingest music ever to rock Seymour Weiss' nocturnal rendezvous.

Frank Assunto's trumpeting is clean and venturesome, and he shines especially in a section of "When the Saints Go Marchin' In." "Dear Old Southland" features the slick tromboning of brother Freddie.

Boys play ensemble and solo with compelling creativity from start to finish and have customers with them all the way. Also spotlighted are Mo Mahoney, drums; Rich Mattison, tuba; Clyde Fuller, clarinet; Clyde Pound, piano, and "Papa Jack" Assunto, father of Frankie and Freddie, who's also a whiz on trombone as well as banjo.

Teeing off the show are Paulette Sisters, playing a return engagement. Three young blonde lookers combine a solid musical beat with a slick package of tunes. Singing is their forte and they get to it quickly, rousing the customers to generous applause.

Girls work nicely together, are well rehearsed and alert to audience tastes. Standout was their voice blending on "Rockabye Baby" and bits from "Music Man."

Jimmy Palmer's orchestra backs show expertly and attracts crowds to floor during ankle-bending sessions with tuneful mixture of old, new and Latino tunes. Band's warbler, Bill Dyer, also wins nice hand for his piping on bandstand.

Show runs for two weeks.

Liuz.

Sands, Las Vegas

Las Vegas, Nov. 9.

Dean Martin, Page & Bray, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (23); produced by Jack Entratter; choreography Renne Stuart; $4 minimum.

Dean Martin is hotter than ever in Jack Entratter's lineup of blockbusters, and the fact remains that he's one of Vegas' most potent lures for gamblers. Latest turn in the Copa Room spotlights the top-notch showman-singer more relaxed than ever—in fact he appears to be imitating his imitators.

Songalog, punctuated with th typical Dino-ism comedy dialog, plus many topical gags ("I just talked to Jack this morning and he made me Secretary of Liquor," "Here's a number dedicated to Mr. Nixon: 'They Didn't Believe Me' ") pulls hefty yocks and brisk mitting. Ken Lane, 88er fronting the Antonio Morelli orch (23), gives strong assistance to the pleasant party.

One of the best acrobatic terp acts in the biz, Page and Bray, are also on bill. The agile and attractive French couple have a knack of making extremely difficult twists and turns look easy.

Garr Nelson's big voice effectively backbones two Renne Stuart production numbers with the 12 Copa Girls.

Show skedded through Nov. 27.

Duke.

Downstage Room, Chi

Chicago, Nov. 7.

Tania Velia, Cy Touff Orch (4); no cover or minimum.

Shapely singer Tania Velia, student of architecture and champ swimmer from Yugoslavia, is the felicitous choice for incepting a sometime show policy in this intimate cellar dancery, which is the b.o. adjunct of the new Happy Medium cabaret-theatre in the Rush St. nitery belt.

As street's only terp spot, booking the two-beat-to-Latino modes per the Cy Touff and Larry Green bands, Downstage Room has done nicely in first months of existence and claims consistent upcurve biz, finding most favor from the managerial-exec classes who remember when hoofery was a potent after-dark attraction.

Addition of chirpers (when they meet specifications here) is logical wooing of the male for sake of bar commerce, though it helps in the justification if the femme can also sing. In this, it's so much to the good, the Marienthal freres are usually reckoned in this town as sincere on effort. So it comes as no surprise that the blond, beehive-ish-coiffed Miss Velia displays good form in talent, as well.

She offers her basic, if abridged, nitery turn here, playing up a European piquancy that's generally effective and convincing. Naturally, songalog is multilingual, and ranges from witty to torchy. "I'm Gonna Learn to Speak Like You" kids her halting Americanese and our language peculiarities, and makes for an engaging act opener.

Another bit, that doesn't quite hit mark, starts by ribbing barflies and segues into a cry-in-the-beer item, an image Miss Velia doesn't project too well. "Caio Caio Bambino" and the "Anna" picture theme bridge the specials for good response. She shows considerable ken in most departments, being particularly savvy in fore-fronting the charm-personality values. With a bit more nitery exposure, she ought to find good pickin's on the chanteuse circuit.

Room, by the way, is comfortable, and, barring biz jamups, offers an adequate-sized dance floor.

Pit.

Dog Racing, Baseball Loom for Honolulu

Honolulu, Nov. 15.

The entertainment dollars of the home-towners here may be split in additional directions if two proposals go through. George F. McCarthy, board chairman of a Colorado kennel club, hopes to establish a dog racing track in Honolulu. He also hopes that the 1962 session of the state legislature will legalize pari-mutuel betting on dog racing.

The second part of the one-two punch could come from baseball. There's a move under way for the city to buy the existing Honolulu stadium from Hawaii U. for $1,000,000, then spend $500,000 in renovations and improvements so that Honolulu could qualify for a Pacific Coast League baseball franchise.

House Reviews

Music Hall, N. Y.

"Town and Country," produced by Leon Leonidoff, with Symphony Orch under Raymond Paige, Rockettes (dances by Emilia Sherman), Corps de Ballet (Margaret Sande, director), Helen Wood, David Evans, Barbara Joerling, Dan Resin, The Manhattanaires, Trio Martelli, Margie Lee; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; "The World of Suzie Wong" (Par), reviewed in current issue.

Current Music Hall show, "Town and Country," is big and colorful and rather uncertain of theme, almost as if producer Leon Leonidoff could not decide what might appropriately complement the screen attraction ("World of Suzie Wong") which, of course, focuses on Hong Kong prosties.

Result is a mildly diverting paean to Autumn, wherein the Corps de Ballet is featured in a red-coated fox hunt number and the Rockettes appear as an extremely precise group of busy little waitresses (serving Thanksgiving dinner), with a windup that reproduces (on stage) a miniature version of the Radio City skating rink.

The rink rates the biggest hand in the show, not only for James Stewart Morcom's ingenious setting, but also for figure skater Margie Lee, who cuts some fancy ice backed by "Slaughter on Tenth Ave."

Trio Martelli, two guys and a girl, register nicely with a comic acrobatic-dance routine in which the lady gets tossed, flung and dropped around the stage for startling effect. Dancers Helen Wood (as the fox) and David Evans (as the leader of the hunt) effectively front the fox hunt number, but their ballet turns are pretty well dwarfed by the giant stage. It takes the Corps de Ballet and later the Rockettes to really dazzle the eye.

Solo singers Barbara Joerling and Dan Resin are similarly overwhelmed in a brief Thanksgiving Dinner interlude featuring "Moments to Remember" and a full chorus rendition of "You'll Never Walk Alone."

Show, though not very long in running time, comes across as comparatively lethargic by Hall standards, and might have benefitted with one or two outright comedy turns.

Symphony Orch, under Raymond Paige, opens the show with Saint-Saens' "Rondo Capriccioso," spotlighting violin soloist Jesse Cusimano. It's longhair but lively. In any case, the curtain goes up before the natives (and tourists) become restless. *Anby.*

Bobino, Paris

Paris, Nov. 7.

Francois Deguelt, Annie Fratellini, Richard Anthony, Rene Cousinier, Silvia Ivars Ballet (8), Tanton Sisters (2), Bela Kremo, Pierre Etaix; $1.50 top.

No heavyweight headliners in this program but there's enough breeziness and cohesion to make for an okay two weeks at this nabe house. Francois Deguelt is a personable young singer with a big voice.

But Deguelt has no definite style and just sings songs instead of creating a more stable songalog and showing more feeling and insight into the ditties. However, he is a pleasant entry who should mold into an okay staple with disk chances bright.

Annie Fratellini is a pert songstress with a husky voice who has some circus background to help in her delivery of dramatic and light songs. She, too, needs a more personalized style. But she has showmanship and is a good second spot chirper.

Richard Anthony is a rock and roll singer with acceptable rhythmic songs. He has a fair voice and is helped by a good sense of timing. However, he is only a passable reflection of the Yank practitioners and appears mainly a local bet.

Rene Cousinier is a patter comedian who muggs too much to too light material. He is only intermittently funny.

Silvia Ivars Ballet donates colorful it watered down flamenco and Hispano terp interludes, but it give the show a needed splash of production value. Tanton Sisters (2) cavort on a high vertical bar for spins on trapezes held in each other's jaws for a good filler.

Bela Kremo is an adroit, fast juggler with hats, cigar boxes and balls. Pierre Etaix is a clown with breakway chairs and instrument for a smooth filler. But he is wasted in the opening spot for his work is much to subtle for that. User in the right slot, he is a good act. *Mosk.*

Apollo, N. Y.

Idlewild Revue, with Roy Hamilton, Harlem Bros. (3), Lil Greenwood, Four Tops, George Kirby, Lon Fontaine Trio, chorus line (10), Choker Campbell band (12); "The Tingler" (Col).

Wailing, belti sighing Roy Hamilton topbills a revue package in a return to the Harlem vaudery where he got his start on an Amateur Night sesh a few years back. He climaxes the spread with a solid set of his old disk faves, and and upbeat medley of "I Love You," "All of Me" and "Around the World in 80 Days" that swings the customers for a begoff.

What goes before is a generally fast-paced, brightly costumed revue in traditional format. Only lull comes in George Kirby's extended clowning with r&r quartet, the Four Tops, which is strained comedy indeed. He bails out, however, with his impressions, particularly the standard Louis Armstrong trumpet and voice takeoff ("Jack the Knife").

Four Tops themselves, are class for the r&r league. Group's turn includes some surprisingly disciplined harmonizing on the standards "September in the Rain" and "I Only Have Eyes for You." Their terping is the studied precision stuff that's the going cliche with r&r ensembles.

Lil Greenwood pipes a trio of tunes with religioso overtones and pleasing verve. The three Harlem brothers open with some frantic acroterping that punches across via sheer exerti

A couple of zesty production numbers by the chorus line are highlighted by the sexy interpretive dancing of the Lon Fontaine Trio (two guys and a girl). *Bill.*

Olympia, Paris

Paris, Nov. 7.

Petula Clark, Bob Azzam Orch (7), Charlie Cairoli & Co. (3), Jean-Claude Darnal, Limbos (4), Shaller Bros. (2), Balcombes (2), Tags Bros. (3), Del Rey & Winnie, Philippe Parmentier; $2 top.

Petula Clark is a pert, bouncy British singer who has learned to sing in French. She acquits herself well, but offers nothing but a batch of pop tunes sans an overall individuality. She's more suited for boites than headlining houses.

But she has rhythm, sings true and gets mitts here. She displays more style than the average pop French singer and has appeal here accordingly.

Bob Azzam orch does a flock of fluffy, saccharine ballads of Arabic, Yank and Italo origin. Feed-back mikes give the smooth orchestra an echo effect. Azzam, who's written the popular "Mustapha," an Arabic chant, has an okay sweet voice and syrupy arrangements to match his outfit. This crew fits Continental tastes but appears too mannered for U. S. chances.

Charlie Cairoli & Co. is a clown trio with solid tomfoolery built around a series of musical instruments. The circusy slapstick is well ordered, inventive and fits snugly in this house. It gets solid mitts.

Jean-Claude Darnal is a tousled young singer with catchy offbeat songs which he delivers in an effortless manner. His self-cleffed tunes get knowing delivery, but a certain ingenuousness and archness peg him more effective in intimate boites than the demanding houses where greater projection is needed.

Limbos (4) are a dynamic Trinidad terp group with a gimmick of passing under constantly lowered horizontal sticks that makes this a racy, catching entry with good U. S. tv and boite possibilities.

Shaller Bros. do a zesty trampoline filler and prowess is leavened with good comedics. Balcombes use a revolving ladder on a bar on which they cavort and seesaw with good teamwork for risible as well as expertly timed shenanigans. It is a standout filler.

Tags Bros. do a record mime act with the inevitable Spike Jones "Tea For Two" backing. They show better timing than invention and remain a local bet, at best. Del Rey & Winnie have the former doing smart, rapid juggling while the latter supplies some eye appeal and passable terping. Philippe Parmentier intros with snap and can hold his own with patter for stage waits.

Though sans much headline pull, this is a well balanced show and could have an okay two week biz career in store. *Mosk.*

New Acts

BILL DANA

Comedy
40 Mins.
hungry i, San Francisco

Bill Dana is a real pro, rocking his audience with 40 minutes of rich, dialect humor in an act which is neither sick nor broad but still has lots of bite.

He comes on softly—indeed, all his comedy seems gentle—with a series of small gags which, in his skilled hands, assume blockbuster proportions.

Then he goes into his first big set piece, saying "now I'd like to introduce someone to you who really needs an introduction" — Jose Jiminez, of course. The first Jiminez characterization is uproarious, after which he steps out of character, makes a brief (if needless) apology for dialect humor, and follows with a masterful piece about a Middle European Jewish immigrant out prospecting in the Southwest in the 1850s.

Finally, he tops himself with a long Jiminez "interview" in which Jiminez, America's chief astronaut (writer Don Hinkley plays straight man for Dana-Jiminez and has a hard time keeping a straight face). Dana winds up with a quick audience Q and A, all light-hearted, unembarrassed and surprisingly polished.

Dana's "secrets" include:

1) He has his characters clearly in mind; 2) he has created his characters and lines himself, so that they fit his own personality without strain; 3) he evidently is well-rehearsed; 4) he has great stage poise, probably as result of having worked niteries—Dana & Wood—in the early 1950s; 5) he hews closely to the subtle line between tragedy and comedy, a la the best of Chaplin, without ever pushing beyond the realm of comedy, so that his audience feels great sympathy, i.e. empathy, with him; 6) he is utterly inoffensive to any sector of middle-class morality but because of his inborn wit retains a sharp needle of humor.

It should be noted that Dana is the third potentially important comedian "spun off" from Steve Allen's now-defunct tv show (the others which come to mind immediately are Tom Poston and Louis Nye) into the rugged arena of live entertainment. Allen's ability to spot and nurture such rare talent has to share a bit of the glory of Dana's audience success. *Stef.*

JACQUIE CHAN

Songs
18 Mins.
Society, London

At least Jacquie Chan has no false ideas about her own talents. Before she starts her second number she explains that she only has "a small voice," and sets out to prove herself right with devastating ease. It is one of those strange circumstances in which a new recruit to the nitery scene has some interesting material, but not the ability to deliver.

Nevertheless, Miss Chan generates curiosity appeal which will doubtless spell business during her three weeks at this intime late night restaurant. It is doubtful, however, whether she could repeat as a draw in subsequent engagements, unless she undergoes rigorous training and learns how to use her pipes to less limited effect. She was, it will be recalled, the "favorite model" of Antony Armstrong-Jones while he was still a professional photographer before his marriage to Princess Margaret. Her name has since appeared regularly in the gossip columns, and she did a standin stint recently

(Continued on page 78)

VARIETY BILLS

WEEK OF NOVEMBER 16

NEW YORK CITY

MUSIC HALL
David Evans
Helen Wood
Margie Lee
Martellis
Rockettes
Corps de Ballet
R. Paige Sym. Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelyn Rose
Ulk & Mace
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
June Bronhill
John Larsen
Deidree Thurlow
Howell Glynne
Raymond Nilssen
Kevin Mills
Robert Eddie
Bruce Williams
John Godfrey
Helinka De
Tarasinska
Thea Phillips
Elizabeth West
Renee Osbourne
Douglas Stuchberry
Ronald Austrom
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasita & Rena
Dahl
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN

CARDIF
New
Geo. Mitchell Mi
Stan Stennett
Penny Nicholls
Ossie Noble
Tackpots
Mitchell Maids
Larry Gordon's Co.
Joan Hinde
Tony Mercer
Dia Francis
John Boulter
GLASGOW
Empire
Gary Miller
Arthur Worsley
Flack & Lamar
Avons Orc
Reg Dixon
Veronica Martell
Elizabeth & Collins
Bob & Jack Young
LEEDS
Empire
Reggie Dennis
Musical Elliots
Richman & Jackson
May Moxon Co.
Five Robertis
Urebors
Sharpe & Iris
LIVERPOOL
Empire
King Bros.
Earle & Vaughan
Jimmy Wheeler
Audrey Jeans
Steve Arlen
Johnny Stewart
Francois & Zandra
Baranton Sisters
MANCHESTER
Hippodrome
Joe Brown
Billy Fury
Tommy Bruce
Dave Sampson
Nelson Keene
Dickie Pride
Duffy Power
Veronas Girls
Peter Wynne
Viscounts
Johnny Gentle
Georgie Fame
Red Price
Johnny Goode
Jimmy Nicol
N. Orleans Rockers
Billy Raymond
Palace
Ken Dodd
Peters Sisters
Eddie Calvert
Lane & Truzzi
Joe (Mr. Piano)
Henderson
Freddie Sales
Dior Dancers
Three Merkys

Cabaret Bills

NEW YORK CITY

Birdland
Buddy Rich All-Stars
Horace Silver 5
Afro-Jazziacs
Basin St. East
Johnnie Ray
Geo. Shearing Orc
Blue Angel
Irwin Corey
Dorothy Loudon
Maysa Matarazzo
Jimmy Lyon 3
Bon Soir
Tony & Eddie
Phyllis Diller
3 Flames
Jimmie Daniels
Camelot
Matt Dennis
Isobel Robins
Chardee
Mariana Doro
Anny Kapitanny
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Tun Tun
Estrellita Salinas
Henry & Leonella
Angel & Carmelilla
Ralph Font Orc
Panchito Orc
Copacabana
Joey Bishop
Four Lads
Johnny D'Aro
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones 4
Harold Quinn 3
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Orc
Hotel Pierre
Vagabond King
Jimmy Carroll
Norma French
Jack Russell
Wilbur Evans
Didi Van Sick
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Lilo
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
W. Covington Orc
Hotel St. Moritz
Jan August Orc
Hotel St. Regis
Gloria DeHaven
Milt Shaw Orc
Walter Ray Orc
International
Sophie Tucker
Tommy Leonetti
McKenna Line
Mike Durso Orc
Avila Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Ford & Reynolds
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
8 Harlowe Orc
Left Bank
Alice Darr
Danny Apolinair
Mickey Manners
Living Room
Betty Reilly
Bob Vincent
Bobby Cole 3
No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Nina Gaba
Damian Mitchell
Joan Bishop
Roundtable
Duke Hazlitt
Joey Bushkin
Sahbra
Rinat Varon
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Forshko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Ned Harvey Orc
Martinez Orc
Upstairs/Downstairs
Cell Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Rich
Carl Norman
William Roy
M & C Allen
Viennese Lantern
Yvonne Constant
Pawel Prokopeine
Harold Sandler Orc
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Bitz
Plute Pete
Bill Ginter
Lou Harold Orc
Village Gate
Art Farmer
Benny Golson
Ernestine Anderson
Mal Waldron
Village Vanguard
Modern Jazz Quart.
Ornette Coleman
Waldorf-Astoria
Kim Sisters
Emile Coleman Orc
Theo Famidi Orc

CHICAGO

Ivo Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Latiouge
Tina Montez
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban
Byrd & Janice
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Vicky Autier
Jimmy Blade Orc
Gate of Horn
Shai K. Ophir
London House
Gene Krupa
Audrey Morris
Eddie Higgins
Mister Kelly's
Phyllis Diller
Frank D'Rone
Marty Rubenstein 3
Marx & Frigo
Palmer House
Ken Murray
Marie Wilson
Lee Diamond
Rod Lauren
Ben Arden Orc
Trade Winds
Vic Damone
Alan Drake
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
Jackie Hilliard
Kitty Kover
Ben Blue's
Ben Blue
Cully Richar
Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)
Ciro's
"Gilded Cage Rev"
Brian Farnon Orc
Cloister
Billy Eckstine
Geri Kallan
Cocoanut Grove
Jane Morgan
Myron Cohen
Matty Malneck Orc
Crescendo
Bob Newhart
Erroll Garner
Rene Touzet Orc
Diner's
Cathi Hayes
Jack Elton
Steve La Fever
Slate Bros.
Will Jordan
Reiko
Tommy Oliver Trio
Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc
Ye Little Club
Jack Jones

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Al Hirt
Gil Bernal
Jaci Fontaine
Bill Reddie Orc
El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Johnny Hayden
Topnotchers
Flamingo
Milton Berle
Betty Grable
Leonard Sues
Delta Reese
Della Reese
Jack Ross & Dick Lane 4
N. Brandwynne Orc
Barry Ashton Dncrs
Fremont Hotel
So. and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wal
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Jon Sandra Steele
Bobby Sherwood
Phyllis Dorne
Harry "Woo Woo" Stevens
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
"Oriental Holiday"
Ron Urban
Byrd & Janice
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Vicky Autier
Jimmy Blade Orc
Gate of Horn
Shai K. Ophir
London House
Gene Krupa
Audrey Morris
Eddie Higgins
Mister Kelly's
Phyllis Diller
Frank D'Rone
Marty Rubenstein 3
Marx & Frigo
Palmer House
Ken Murray
Marie Wilson
Lee Diamond
Rod Lauren
Ben Arden Orc
Trade Winds
Vic Damone
Alan Drake
Joe Parnello 3

MIAMI-MIAMI BEACH

Americana
Ross Trio
Pupi Campo Orc
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Carillon
"Folies Francaise"
Harry Mimmo
Elisa Jayne
Darryl Stewart
Jacques Donnet Orc
Desauville
Henry Levine Orc
Gwen Bari & Co.
Sacasas Orc
Eden Roc
Mal Malkin Orc
Jackie Heller
Rascha Rodell
Luis Varona Orc
Betty Reilly
Everglades Roof
Underwater Ballet
"Stars of Tomorrow"
Don McGrane Orc
Fontainbleau
Varadero Sextet
Len Dawson Orc
Sir Singapore
Snuffy Miller
Florence Mayo
Lisa Wood
Jack Mayo
Hal Rader Orc

RENO-TAHOE

Golden
Harry Ranch
Apollos
Four Coins
Harold's Club
Sportsmen
Characters
Phyllis Inez
Harrah's (Tahoe)
Guy Lombardo Orc
Petticoats
Johnny O'Brien
Mary Beth Hughes
Leighton Noble Orc
Harrah's (Reno)
Vagabonds
Lancers
Ross Lane 4
Denis & Rogers
Tunetimers
Andy O'Hara
Holiday
Roberta Linn
Maaka Nua
Players
Charles Goul
Mapes
Esquires
Eddie Lawrence
Gigolos
Joe Karnes
Riverside
Mills Bros.
Bill Fallon
Larry Nixon
Surfers
Lou Levitt Orc
Wagon Wheel
Tahoe
Roy Aubrey
Barons
Wilder Bros.
Bobby Page

SAN FRANCISCO

Blackhawk
Cal Tjader 5
Boule Noire
Stagg McMann
Joel Jeffrey
Benny Barth 3
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Sandra Darne
Gates Dancers
Hungry i
Bill Dana
Holt & Jonah
Olga Speagia
Mae Barnes
Virgil Goncalves 6
Jazz Workshop
James Moody 7
On the Levee
Kid Ory Orc
Neve
Ray Anthony Orc
George Lemont
Bookends 2
Purple Onion
Smothers Bros. 3
June Erkson
Mel Young
365 Club
Kiki Paige
Floyd & Marianna
Walter Shyretto
Jay Vernell
Marva Linero
Barry Ashton Dncrs
Roy Palmer Orc

Dramatists-League Talks Dawdle; Guild Advises Members on Toll TV

The Dramatists Guild, which appears to be taking its time in presenting proposals for a new basic contract with the League of N.Y. Theatres, has been making progress in another area. The Guild has been exploring toll television in relation to its potential use of dramatic and musical legit properties and has concluded that at present authors should receive a minimum of 10% of the total gross expended by viewers against a guarantee approximate to the amount now being paid for a free commercial tv performance.

As for the League agreement covering legit, which expires next Jan. 20, there's been only one meeting thus far between representatives of both organizations. It took place several weeks ago. The current contract is an extension of a five-year pact which was to have expired last May 20. The extension was agreed upon by both organizations because of the pressure of the League's other contract negotiations, first with Actors Equity and then with Local 802, American Federation of Musicians.

At the solo League-Guild meeting held to date, it was agreed by both sides not to discuss what took place at the session until the situation was more developed and consequently the memberships of both organizations are in the dark as to what's going on. The meeting, it's understood, involved a discussion of existing managerial problems, with the League presenting data support of its claims. The Guild has presumably been giving the matter further study and, as yet,

(Continued on page 78)

Chi Tunetent Outfit Plans Similar Venture In Suburban Milwaukee

Milwaukee, Nov. 15.

The fir of Rach, Bidwill & McCarthy, whose Chicago Melody Top tune tent went into the black in its first season last summer, has selected a site in suburban Brookfield here for a similar operati When the Milwaukee operation gets under way, probably not before 1962, the two musical summer theatres will be able to swap productions, thereby reducing rehearsal costs.

William Rach, prexy of the Chicago firm, believes it is too late to plan for a 1961 opening of the Milwaukee Melody Top, since the money has to be raised and the land has not been acquired. The project was held up this fall by Brookfield residents, who protested the proposed use of the land for a summer theatre, although it is zoned commercial, because they feared it would create traffic problems and bring dow residential land values. After considering the matter, the Brookfield Common Council last week okayed the legit venture.

Brookfield is a relatively new suburb about 10 miles west of Milwaukee, with good highway access from the city. It is about two miles from the largest suburban shopping centre in the area.

Rach is proposing a 2,100-seat theatre and hopes to raise the bulk of the capital from Wisconsin investors, although many of the stockholders in Chicago Melody Top Corp. will presumably buy shares. The Chi tune tent, a 2,113-seater situated in suburban Hillside, paid off its entire $180,000 nut in a 12-week opening season last summer. Rach is contemplating a 15-week season in 1961.

'La Plume' de Ma Strips For Date in Las Vegas

The long-run Broadway musical, "La Plume de Ma Tante," will be spiced up a bit for its scheduled engagement in Las Vegas, opening Dec. 23. Michael Shurtleff, casting director for producer David Merrick, is seeking two strippers for the cast for th gambling resort date.

The French revue, currently in its 100th week at the Royale Theatre, N. Y., will end its Broadway run Dec. 17. Following the Las Vegas stand, it will tour the regular key cities, but without the dancer-strippers in the show.

Nat'l Theatre Conf. Has Lunch-Confab on Crix

The National Theatr Conference will hold its 1960 meeting in New York beginning next Friday (25) with a luncheon in the Oxford Room of the Hotel Piccadilly, N.Y. legit critics and drama editors have been invited to attend the luncheon and to spend the afternoon participating in various panel discussions on reviewing.

Paul Baker is president of the NTC and John Gassner is chairman of this year's meeting.

Coast 'Best Man' Had $35,700 Loss

The Coast edition of "The Best Man," which folded last Oct. 15 at the Alcazar Theatre, San Francisco, lost $35,700 on a $40,000 investment. That's revealed by Randolph Hale, who co-produced the offering with the Playwrights Co., sole sponsor of the original Broadway edition, now in its 33d week at the Morosco Theatre, N. Y.

Hale, in correcting a recent report in VARIETY that the Coast production had lost around $55,000 on an $80,000 investment, notes that the production cost $36,200 to open in Santa Barbara, where it dropped $2,800 on a two-day breakstand. The production then earned an operating profit of $13,500 on a five-week Los Angeles run, but its subsequent five-week Frisco engagement represented an operating loss of $10,200.

Therefore, the show, which played only th Santa Barbara, L. A., and Frisco bookings, earned total operating profit of $500 on its run of 10 weeks and two days. That amount, deducted from the production cost of $36,200, counts for the $35,700 loss.

The financing of the Coast venture was shared equally by the Playwrights Co., and Hale, who also operates the Alcazar. The Coast production costarred Leon Ames, William Gargan and Gene Raymond in the respective parts played on Broadway by Melvyn Douglas, Lee Tracy and Frank Lovejoy.

Balcony Oracle

During the "Politics and Poker" number in the first act of the election night (Nov. 8) performance of "Fiorello" at the Broadhurst Theatre, N.Y., the line, "We've got to find some qualified Republican who's willing to lose" was sung as usual by Howard da Silva.

Taking that as a cue, a balcony patron shouted, "How about Nixon?"

Eye Kim Stanley In New 'Laurette' For Next Season

Roger L. Stevens, in an unusual move for a Broadway producer, plans a new presentation of a play which folded during its out-of-town tryout when done by another management. The property which Stevens has added to his already expansive future production schedule, "Laurette."

The Stanley Young adaptation of Margaret Courtney's biography of her actress-mother, the late Laurette Taylor, collapsed early last month in Philadelphia following the hospitalization of its star, Judy Holiday. Young is revising the script for the projected venture, with Kim Stanley a prospect for the title role.

The Philly casualty was produced by Alan Pakula, whose future production plans involve another member of Miss Taylor's family. Scheduled for Broadway presentation next season by Pakula is a musical comedy to be adapted from "Blood and Thunder," a forthcoming novel by Miss Taylor's son, Dwight Taylor. The book will be published by Putnam.

Fallen Angel's Lament

By Tom Weatherly

The roasted chestnut back,
So does the pumpkin pie;
But the shows I make investments in—
Go to New Haven and die.
Here's to the good old tryout tours,
They never change at all;
They always start with love in bloom—
And end with a riot call.

'Golden' 109½G Loss, Twice Original; May Get Revenue From Film, Stock

"Golden Fleecing," which was unsuccessfully reactivated last season after closing in rehearsal the previous semester, represented a $109,666 loss at the end of its 11-week run at the Henry Miller's Theatre, N. Y. That's revealed in an audit covering the show's last four weeks at the house.

Subsidiary income from the sale of the film rights is reflected in the statement, and it's figured additional income will be forthcoming from the stock and amateur market. The property was a frequent entry on the strawhat circuit this year. There's also a possibility of additional revenue from the picture deal.

The film rights were sold to Metro for $50,000 down, plus a sliding arrangement up to a maximum of $275,000. The production got $18,000 as its 40% share, less 10% commissions, of the down payment and another $8,100 as its share of the revenue from the sliding setup.

The deal with Metro also calls for a 10% participation in the film. The legit production's share of that will be 40%, less the usual commission. Therefore, a picture version of the play may bring the production with additional income.

When the Lorenzo Semple Jr. comedy closed in rehearsal during the '58-'59 season, it was being co-produced by Courtney Burr and Elliot Nugent. The latter subsequently relinquished his managerial spot to Gilbert Miller, who was partnered with Burr in the actual Broadway presentation of the play. In addition to the venture's original $100,000 capitalization, another $20,000 was advanced by Miller.

The Tom Poston-starrer dropped

(Continued on page 78)

MacLiammoir as 'Oscar' Due for London Repeat

London, Nov. 15.

Michael MacLiammoir's two-week engagement in "The Importance of Being Oscar," which closed at the Apollo Theatre last Saturday (12), is due for a repeat in the West End after Christmas.

The show, presented by Michael Redgrave and Fred Sadoff, is due for a prior provincial tour and then, after the return London stand, will go to New York, South Africa, Australia and the Continent. It will probably be under the Sol Hurok banner in the U. S., although the deal hasn't been closed.

Set Jap 'Holiday' For Legit Dates

Cleveland, Nov. 15.

An expanded edition of "Holiday in Japan," originally a Tokyo-produced package revue that toured niteries for nearly two years, began a new career at the Hanna Theatre here last night (Mon.) for a one week stand. This is its first booking on the legit basis.

Remodeled by director Paul Godkin, the show now has 30 production numbers with about 400 costumes, running two hours. Troup of 75 carries three trucks of settings and 55 Japanese entertainers, headed by Izumi Yukimura.

In its previous one-hour version, "Holiday" played a year at the New Frontier, Las Vagas, followed by month's run at the Latin Quarter, N. Y., and three weeks at Philadelphia's new Latin Casino. Several days of dress rehearsals of the king-sized edition were held here by Godkin, Alan Lee and Ted Dale as pit conductor of an 18-piece band. According to company manager Nate Armstrong, the added production costs, and restaging expense run to about $120,000.

After the Cleveland stand, "Holiday" goes to the Cass, Detroit, for two weeks; the O'Keefe Center, Toronto, for a week and then the Shubert, Boston, for two weeks, Dec. 12-19.

Japan's Nichigeki Troupe Set for 6-Month Tour Of Great Britain, Continent

Tokyo, Nov. 15.

The largest Japanese show ever to play the British Isles will leave Dec. 7 for six months of performances in Scotland, England and possibly on the Continent. About 70 performers, 47 of them members of the Nichigeki Dance Team, plus a staff of 10 will make up the Toho package to be presented by S. A. Gorlinsky, in association with Moss Empires Stoll Corp.

Slated to headline the troupe are 18-year-old singer Mitsuko Sawamura, baritone Yoshiake Takai and vocalist Misao Kamijo. The tap-dancing Nakano Brothers will be featured, along with jugglers and an acrobat. The show, to be titled "Tokyo 1961," will open Dec. 17 at the King's Theatre, Glasgow, then moves to London for an indefinite run, probably at the 2,500-seat Coliseum.

The two-part program will comprise 23 numbers, mainly from the Nichigeki's summer and autumn dance revues. Japanese-steeped routines will predominate. Expected to score heavily is the ghost sequence against the backdrop of a castle which succumbs to the ravages of an earthquake and then a fire. Borrowed from other cultures will be a modernized "Swan

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'Tevya' a Hit at Bandbox Spot in Pitt Playhouse

Arnold Perl's adaptation of Sholom Aleichem's "Tevya and His Daughters," which had an unsuccessful stand at the Carnegie Hall Playhouse, N. Y., a couple of seasons ago, is doing okay in Pittsburgh. It's set a run record for the Pittsburgh Playhouse's 68-seat Upstairs Theatre.

The Upstairs is one of three theatres in the Playhouse. The other are the 342-seat Hamlet St. Theatre and the 550-seat Craft Ave. Theatre. "Tevya," which opened at the Upstairs last Feb. 13 ran 114 performances prior to closing for the summer. It reopened Oct. 3 and, following its last performance Saturday (29), moved to the larger Hamlet St. Theatre.

A total of 137 performances were played at the Upstairs to a paid attendance of 9,385.

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Shows Out of Town

Critic's Choice

Wilmington, Nov. 9.

Otto Preminger presentation of comedy in three acts, by Ira Levin. Staged by Preminger; setting, George Jenkins; costumes, Oleg Cassini. Stars Henry Fonda; features Mildred Natwick, Virginia Gilmore, Georgann Johnson. Opened Nov. 9, '60, at the Playhouse, Wilmington; $5.50 top.

Angela Ballantine ..... Georgann Johnson
John Ballantine ..... Eddie Hodges
Parker Ballentin ..... Henry Fonda
Dion Kapakos ..... Lou Antonio
Esie ..... Billie Allen
Charlotte Orr ..... ildred Natwick
Ivy London ..... Virginia Gilmore

Ira Levin, venturing where angels fear to tread, has written a play about a drama critic, and the result is a laugh-laden show. It should be even funnier by the time it reaches Broadway, assuming that the overlong first act and slow second act are properly doctored. The third act is already a dilly.

Levin can write witty dialog, and the laughs are almost continuous when the show hits its stride. The author, who got his plot idea from N.Y. Herald Tribune drama critic Walter Kerr's book, "How Not to Write a Play," is dealing with the difficulties, that ensue when the wife of a top Broadway reviewer decides to write a play.

With the show ready for the opening there's a clash as the hubby decides he will review it, while his spouse holds out for a substitute critic, on the theory someone not biased should judge her work. Of course, it all ends happily for everyone except the wife's ad rer and the critic's still amorous first wife.

The cast is excellent. In the meaty leading role, Henry Fonda underplays expertly, culminating in a very funny drunk episode.

As his wife and would-be playwright, Georgann Johnson is charming and effective, especially in her emotional scenes. As the moppet son, Eddie Hodges handles himself with assurance. Mildred Natwick provides welcome comedy as a breezy mother-in-law, Lou Antonio is effective as the director who mixes romance and business, and Vigiria Gilmore is a visual addition as the actress ex-wife who couldn't take it when the critic panned her plays.

Preminger has provided smooth comedy staging. The George Jenkins living room-den setting is outstanding and Oleg Cassini's clothes get plenty of attention. *Klep.*

All the Way Home

New Haven, Nov. 11.

Fred Coe (in association with Arthur Cantor) presentation of three-act drama by Tad Mosel, based on James Agee's novel, "A Death in the Family." Staged by Arthur Penn; settings and lighting, David Hays; costumes, Raymond Sovey. Features Colleen Dewhurst, Arthur Hill, Aline MacMahon, Lilliam Gish, Clifton James, Thomas Chalmers, John Megna, Tom Wheatley, Lenka Peterson, Dorrit Kelly, Edwin Wolfe, Georgia Simmons. Opened Nov. 11, '60, at the Shubert Theatre, New Haven; $4.80 top.

Rufus ..... John Megna
Boys ..... hrry Provost, Jeff Conaway, ry Morgan, Robert Ader
Jay Follet ..... Arthur Hill
Mary Follet ..... Colleen Dewhurst
Ralph Follet ..... Clifton James
Sally Follet ..... Lenka Peterson
John Henry Follet ..... Edwin Wolfe
Jessie Follet ..... Georgia Simmons
Jim-Wilson ..... Christopher Month
Aunt Sadie Follet ..... Dorrit Kelton
Great-Great-Grannaw ..... Lydah Tiffan
Catherine Lynch ..... Lillian Gish
Aunt Hannah Lync ... Aline MacMahon
Joel Lynch ..... Thomas Chalmers
Andrew Lynch ..... Tom Wheatley
Father Jackson ..... Art Smith

As a play, "All the Way Home" leaves something to be desired, as it never resolves much of anything specific As a theatrical production, ho ever, exemplifies what can be accomplished through a combinati of quality writing, talented and outstanding direction.

The Tad Mosel dramatization of James Agee's novel, "A Death in the Family," is a sober, austere work, but if it can withstand the resistance of playgoers who insist on froth rather than substance it should do at the boxoffice. The play relies on a series of vignettes to convey its somewhat spare story line which, per se, could be detailed in a paragraph. It is the tale of a woman who has married a "reformed" drinker, and her reaction to his death in a driving accident. Hers is a mixed marriage and there is some frank in-law dialog on the subject.

Paced in keeping with the 1915 period in Knoxville, the action unfolds as a succession of warm, emotion-packed scenes, suberbly staged in the homely tempo of their day. Many of these scenes have cameo effect as uninvolved characters remain motionless while specific roles are being emphasized in other areas of a skeletonized setting. The scenery, incidentally, is a marvel of imaginative simplicity.

Standout are Colleen Dewhurst as the pregnant wife who is widowed by the car crash, and mopped John Megna, who exhibits remarkable understanding of his role as a five-year-old. Miss Dewhurst gives a sturdy preformance in variety of emotional keys.

Other excellent acting is provided by Arthur Hill as the wavering husband, Aline MacMahon as a comforting aunt, Lillian Gish as an elderly in-law, and Clifton James in an unpleasant role. *Bone.*

Send Me No Flowers

Baltimore, Nov. 10.

Courtney Burr & Edward Specter Productions Inc. presentation of three-act (four scene) comedy by Norman Barasch and Carroll Moore. Staging, James Dyas; setting and lighting, Frederick Fox; incidental music, Will Lorin and George Weiss. Stars David Wayne; features Nancy Olson. Opened Nov. 9, '60, at Ford's Theatre, Baltimore; $4.88 top.

Judy Kimball ..... Nancy Olson
George Kimball ..... David Wayne
Delivery Boy ....Michael Miguel O'Brien
Dr. Morrissey ..... Frank Marlin
Bert ..... ichard McMurray
Arnold ..... Peter Turgeon
Passersby ..... righton, Joe Ponazecki, Helen-Jean Arthur Heywood Hale Broun ..... Carolyn Olsen ..... Judy Carrol

"Send Me No Flowers," by Norman Barasch and Carroll Moore, is an unpretentious and slim farce, a one-joke in a three-act spread that just might make it if the authors hypo the laughs in the first two acts to the level of the third. As it stands, the new play is a reasonably amusing comedy.

Even with its present faults, the show compares favorably with other suburban farces that have had comfortable runs on Broadway. The plot concerns a hypochondriacal Westchesterite, played by David Wayne, who overhears the end of a conversation and erroneously assumes he has only a short while to live.

He buys a burial plot and arranges for his wife's romantic and financial future. The wife, played by Nancy Olson, mistakenly assumes that her husband is dallying and there are the requisite complication until the happy ending. The humor may be a little hard for some playgoers to take, since much of it is of a coronary-mortuary nature.

The targets of the authors in this spoof of suburbia are not the usual mortgage, home repair, commuter woes and kiddies, but such health faddist items as cholesterol, chest pains and sympatomatic jargon. The staging is effective and the action is sparked by upstage bits of business spotted as the principals daydream, in somewhat similar manner as was used in "Seven Year Itch."

Wayne, an expert comic, is fine as the synptom-happy husband, and Miss Olson keeps pace with him. Both were tripping over lines opening night, but this disappeared toward close of the breakin engagement. Others who make nice impressions are Frank Merlin as a family doctor, Peter Turgeon as a neighbor, Richard McMurray as an oil-rich family friend, Heywood Hale Broun as a funeral plot salesman and Judy Carroll as a call girl in one of the daydream sequences.

The single set by Frederick Fox is properly suburban. *Cedro.*

SCHEDULED B'WAY PREEMS

Under Yum-Yum, Miller's (11-16-60).
Advise and Consent, Cort (11-17-60).
All Way Home, Belasco (11-30-60).
Little Moon, Longacre (12-1-60).
Camelot, Majestic (12-3-60).
Send No Flowers, Atkinson (12-5-60).
Love & Libel, Beck (12-7-60).
Critic's Choice, Barrymore (12-14-60).
Wildcat, Alvin (12-15-60).
Do Re Mi, St. James (12-26-60).
Conquering Hero, ANTA (1-5-61).
Show Girl, O'Neill (1-12-61).
Comedie Francaise, Center (2-21-61).

Vet Author-Editor
Edward Anthony
recalls
How George M. Cohan and Victor Herbert Nurtured a World War I Show
★
one of the many Editorial Features in the upcoming
55th Anniversary Number of
VARIETY

London Bits

London, Nov. 15.

"Billy Hunter's Swiss Roll" will have a preem charity matinee Dec. 23 at the Victoria Palace in aid of the British Council for the Rehabilitation of the Disabled.

Patricia Lambert has taken over the lead in "Rose Marie," replacing **Stephanie Voss**, who is expecting a baby.

"Fairy Tales of New York," by **J. P. Donleavy** reaches the West End in December, staged by Spur Productions.

Norman Wisdom will be the star of the London Palladium pantomime, "Turn Again, Whittington."

David Pelham is paging **Eric Portman** as lead for his next London show, "Tread Softly," slated for December.

Max Bygraves' son, **Anthony**, succeeded **Keith Hamshere** in the title role in "Oliver" at the New Theatre.

John Gielgud will stage **Benjamin Britten's** new opera, "A Midsummer Night's Dream," at Covent Garden next February.

Donald McWhinnie has left BBC after 13 years to become a freelance legit director. His last assignment was "The Caretaker."

Christopher Fry has finished a new play, "Curtmantle," about Henry II. It's due for production next fall.

"The Ballad of Dr. Crippen," a musical about the notorious British murdered, with book by **Beverley Cross** and songs by **Monty Norman**, will be produced by **Wolf Mankowitz**.

"Rose Marie," with **David Whitfield**, continues at the Victoria Palace till Dec. 17, will then tour till next June.

Leon Hepner brings back **Antonio** and his Spanish Ballet Company Nov. 30 for his eighth London season at the Royalty.

Keith Banks will play the title part in "Billy Bunter's Swiss Roll," skedded for Christmas at the Victoria Palace.

Sheila Hancock will costar with **Kenneth Williams** in **Michael Codron's** next West End revue, "One Over The Eight," due next year.

Yana will tandem with **Norman Wisdom** in the Palladium pantomime, "Turn Again Whittington," with **Desmond Walter-Ellis** and **Eddie Leslie** in support.

David Conville has been elected a member of the Theatrical Managers' Assn.

Touring Shows

(Nov. 13-27)

Il the Way Home (tryout)—Colonial, Boston (14-26).

American Shakespeare Festival Theatre Co—Blackstone, Chi (14-26).

Andersonville Trial—New Downtown Municipal Aud., Dallas (13); Municipal Aud., Austin (14); Memorial Aud., Wichita Falls, Kan. (15); Pershing Municipal Aud., Lincoln, Neb., (17); Music Hall, K.C. (18-19); Municipal Aud., Waterloo, Ia. (22); Orpheum, Madison (24-25); Appleton (Wis.) High School (26).

At the Drop of a Hat—KRNT, Des Moines (14); Aud., Denver (17-19); Hartford, L.A. (21-26).

Camelot (tryout) — Shubert, oston (14-26).

Conquering Hero (tryout)—Shu N.H. (19-26).

Critics Choice (tryout)—Shubert, oston (14-26).

Destry Ri Again—Curran, S.F. (14-26).

Do Re Mi (tryout)—Shubert, (14-26).

Fiorello (2d Co.)—High School, Topeka (15); Miller, Wichita, Kan. (16-17); Central Sr. High School, Springfield, Mo. (18-19); Warner, Oklahoma City (21-22); Municipal Aud., Tulsa (24-26).

Five Finger Exercise—Nixon, (14-19); Shubert, Det. (21-26).

Flower Drum Song—Shubert, Chi (15-26).

I'm With You (tryout)—Aud., St. P. (16-19); Riviera, Det. (21-26).

J.B.—RKO Orpheum, Davenport, Ia. (14); Morris Civic Aud., South Bend (15-16); Wisconsin Union, Madison (17-18); Kohler (Wis.) Woman's Club & Kohler Foundation (19); High School, Wausau, Wis. (20); Northrup Aud., Minneapolis (21); Concordia College, Moorhead, Minn. (22); KRNT, Des Moines (24); Music Hall, K.C. (25-26); Memorial Hall, Independence, Mo. (27.)

Little Moon of (tryout)—National, Wash. (14-26).

Love and Libel (tryout)—Cass, Det. (14-19); Wilbur, Boston (21-26).

Lovely Light, Hartford, L.A. (15-20).

Majority of One—Erlanger, Chi (14-26).

Music Man (2d Co.)—Aud., Columbus (14-19); Murat, Indpls. (21-26).

My Fair Lady (2d Co.)—O'Keefe, ronto (14-19); Ford's, Balto (21-26).

Once Upon a Mattress (Hurok)—Biltmore, L.A. (14-19); Aud., Denver (22-27).

Once Upon a Mattress (bus-and-truck)—Municipal Aud., Charleston (14); Memorial, Greensboro (15); Univ. of North Carolina, Chapel Hill (16); Memorial Aud., Spartanburg, S.C. (17); Ovens Aud., Charlotte (18-19); City Aud., Asheville, N.C. (21); Municipal, Savannah (22); Royal, Columbus, Ga. (23); Tower, Atlanta (24-26).

Pleasure of His Company—Memorial Aud., Fresno (14-15); Fox, San Bernardino (16-17); Municipal Aud., Long Beach, Cal. (18); Harvey Aud., Bakersfield, Cal. (19); Fox, San Diego (20-21); Granada, Santa Barbara (22); Arcadia High School, Phoenix (25-26); Temple of Music & Art, Tucson (27).

Raisin in the Sun—Royal Alexandra, Toronto (14-26).

Send Me No Flowers (tryout)—Walnut, Philly (14-26).

Threepenny Opera (2d Co.)—Music Box, L.A. (14-26).

Wildcat — Erli illy (14-26).

World of Suzie Wong—American, St. L. (14-19); Ryman Aud., Nashville (21-22); Aud., L'ville (23-26).

It's a Free Country, Ain't It?

The N. Y. Journal-American had another one of those which-side-of-the-page-do-you-read situations last Friday (11). And, as has happened before, the matter involved conflicting opinions of drama critic John McClain and syndicated Broadway columnist Dorothy Kilgallen.

The right hand side of the amusement page was topped by McClain's review of Tennessee Williams' "Period of Adjustment," which opened the previous evening at the Helen Hayes Theatre, N. Y. The aisle sitter's rave notice of the play was headlined "Tennessee at His Best." On the opposite side of the page, Miss Kilgallen led off her column, headlined "Williams Comedy Isn't," with a lengthy pan of the comedy.

In a similar instance several years ago, McClain wrote a column about it, but the piece was yanked after appearing in several editions. Miss Kilgallen replied in print and the management apparently upheld her stand.

Show on Broadway

Period of Adjustment

Cheryl Crawford presentation of comedy in three acts, by Tennessee Williams. Staged by George Roy Hill; setting and lighting, Jo Mielziner; costumes, Patricia Zipprodt. Stars James Daly, Barbara Baxley, Robert Webber; features Rosemary Murphy, Nancy R. Pollock, Lester Mack. Opened Nov. 10, '60, at the Helen Hayes Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Ralph Bates ..... James Daly
Isabel Haverstick ..... Barbara Baxley
George Haverstick ..... Robert Webber
Susie ..... Helen Martin
Mrs. McGillicuddy ....Nancy R. Pollock
Mr. McGillicuddy ..... Lester Mack
Policeman ..... Charles McDaniel
Dorothea Bates ..... Rosemary Murphy

Although the tone is different, "Period of Adjustment," which opened at the Helen Hayes Theatre last Thursday night (10), is recognizably Tennessee Williams. The approach this time is comic, but if the new play demonstrates the author's ability to write laugh lines, it's still preoccupied with sexual maladjustment and has the customary assortment of explicit dialog to shock the prudish or embarrass the sensitive.

The fantasy world of Tennessee Williams is obviously a gruesome place, but if the author has occasionally created vividly poetic passages, or revealed emotional depth or character insight, the new play seems a juvenile treatment of a threadbare subject. The laughs are present, although not everyone will be amused, but the play is shallow and somewhat forced. As a boxoffice prospect, it should do fairly well, and it's a prospect for films, but by no means representative Williams.

Most comic stories about wedding nights are on the school-boyish side, and "Period of Adjustment" is no exception. As usual with Williams, some of the ideas are sordid and the conclusions palpably batty—or perhaps a better word would be "special." Also typically, some of the characters are acutely unattractive and the best roles are feminine.

The period of adjustment, the playwright is saying, is perennial in any marriage. Thus, when a newlywed couple drops in on the groom's old Korean War buddy the second evening after the ceremony, it turns out that the host's wife has left him a few hours before, taking their three-year-old son with her to her parents' home.

To complicate matters, the groom doesn't enter for a while, but drives away, leaving his bride and her luggage on the friend's doorstep. Explaining that her husband is nervous case with a record as an institutional inmate, she assumes that he's deserted her and, in understandable hysteria, reveals that their wedding night was a disillusioning, humiliating fiasco.

It's the author's thesis, explicitly stated, that the missing bridegroom is a psychological shambles, being subject to the shakes and having to get boozed up at the prospect of sex. In fact, as the bride says in so many words at the final curtain, the whole world is a neurological ward, in which the men are terrified of sex and the women must be the nurses who look after them. Which is to say that abnormality is normal.

Even aside from his emotional maladjustment, the bridegroom is plainly an overgrown infant and recurrently an outright boor. His wartime friend is apparently about the same age, but clearly a bit more adult, if still something of a day-dreamer, a weakling and, at times, a bit of a heel. Still, he does have a streak of decency and humor.

The two women are more adult, realistic, understanding, generously loving and, naturally, more sympathetic than the men. In consequence, of course, the two leading feminine roles are, if not actually larger in both cases, at least much more dimensional and rewarding than the male leads.

As the distraught bride, a high-voiced, deep Texas-accent, chatterbox who gradually subsides into a recognizable human being, Barbara Baxley has the sort of part that an actress is lucky to get once in a lifeti She gives a virtuoso performance of impressive range of mood, with fire and conviction, and fine shading.

As the absent wife who returns for an excellent third-act scene, Rosemary Murphy has a role that patently offers embarrassing moments, since the script has dwelled on the woman's homeliness and the uninhibited sexual ardor. Without violating the sense of the lines or even offending audience sensibilities, however, the actress makes the character an appealing and even an attractive person.

James Daly gives a expertly modulated and convincing performance as the husband whose long-suffering pride has been further wounded by his wife's desertion. He handles the one-sided scene with his oddball friend's bride with admirable firmness and finesse, gets through the inferior second act adroitly and is quietly plausible in th subtle third act.

Robert Webber gives a believable portrayal as the quaking but arrogant bridegroom, Lester Mack and Nancy R. Pollock are persuasive as the errant wife's insufferable parents and Helen Martin is credible in the bit role of a maid whose obedient manner doesn't hide her feelings. There is also a perfectly trained cocker spaniel for several laughs.

George Roy Hill's staging is well worked out, making the best of a basically uncomfortable script, and Jo Mielziner has designed a brilliantly commonplace apartment interior. But all the artistry of the assembled professionals cannot hide the fact that "Period of Adjustment" is a tasteless play with an absurd theme. *Hobe.*

Paul A. Gardner
Witty Reviewers —30 Years Ago
another Editorial Feature in the upcoming
55th Anniversary Number of
VARIETY

London 'Little Darlings' Primed for B'way Later

London, Nov. 15.

"Little Darlings," adapted by U. S. legit-television writer-director Worthington Miner from th original Paris comedy by Pierre Barillet and Jean-Pierre Gredy, opens tomorrow night (Wed.) at the Adelphi Theatre for a four-week engagement. It is being presented by Jack Hylton and Broadway producer Kenneth Wagg, who contemplate doing it in New York later this season.

Faith Brook, Alan White and Roger Dann will play the leads in the show, which will be followed at the Adelphi by Harold Fielding's holiday pantomime, "Cinderella," with Jimmy Edwards as star.

Road Uneven; 'Home' $13,800 (4), N.H. 'Do Re' $60,291, Ball $58,032, Philly; 'Critic's' $20,325 for 5 in Wilmington

The road continued spotty last week. The stanza marked the start of tryout tours for four shows, "All the Way Home" in New Haven, "Critic's Choice" in Wilmington, "Do Re Mi" in Philadelphia and "Send Me No Flowers" in Baltimore.

"My Fair Lady" set another house record at the O'Keefe Centre, Toronto, as the theatre put in an extra row of 27 seats.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

ATLANTA

World of Suzie Wong, Tower (D-RS). Previous week, $19,634, eight-performance split.

Last week, $23,987.

BALTIMORE

Send Me No Flowers, Ford's (C-T) ($4.88; 1,819 ($27,000) (David Wayne).

Opened tryout tour here last Wednesday (9) to one rave (Clark, News-Post) and two mixed notices (Gardner, Morning Sun; Pantell, Evening Sun).

Last week, about $6,300 for five performances.

BOSTON

Camelot, Shubert (MC-T) (3d wk) ($6.25-$7.50; 1,714; $71,000) (Richard Burton, Julie Andrews). Previous week, $69,411 with Theatre Guild-American Theatre Society subscription.

Last week, another house record, $69,563 with TG-ATS subscription.

Five Finger Exercise, Colonial (D-RS) (3d wk) ($4.95-$5.50; 1,685; $47,000) (Jessica Tandy, Roland Culver). Previous week, $40,421 ith TG-ATS subscription.

Last week, $40,384 with TG-ATS subscription.

CHICAGO

Fiorello, Shubert (MC-RS) (10th wk) ($5.95-$6.60; 2,100; $71,115). Previous week, $61,075.

Last week, $62,417.

Majority of One, Erlanger (C-RS) (7th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $41,012.

Last week, $38,936.

CINCINNATI

At the Drop of a Hat, Shubert (R-RS) ($5.10; 2,100; $60,000) (Michael Flanders, Donald Swann). Previous week, $15,965 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, $14,434 with TG-ATS subscription.

CLEVELAND

Raisin in the Sun, Hanna (D-RS) (2d wk) ($5; 1,515; $28,000) (Claudia McNeil). Previous week, $20,-114 with TG-ATS subscription.

Last week, $25,605 with TG-ATS subscription.

DAYTON

Music Man, Auditorium (MC-RS). Previous week, $55,885 with TG-ATS subscription, Memorial Auditorium, Louisville.

Last week, $58,682.

DETROIT

American Shakespeare Festival Theatre Co., Shubert (Rep-RS) (2d wk) ($4.50-$5; 1,700; $40,000) (Bert Lahr). Previous week, $22,234 with TG-ATS subscription for eight performances of "Midsummer Night's Dream."

Last week, $15,959 with TG-ATS subscription for eight performances of "Winter's Tale."

Love and Libel, Cass (CD-T) (1st wk) ($4.85-$5.40; 1,482; $40,000) (Dennis King). Previous week, $16,-520 for five performances, Royal Alexandra, Toronto.

Opened here Nov. 7 to one yes-no review (Mossman, News) and one unfavorable (Callaghan, Free Press).

Last week, $11,513 with TG-ATS subscription.

LOS ANGELES

Once Upon a Mattress (Hurok) (Biltmore) (MC-RS) (3d wk) ($6-$6.50; 1,636; $60,000) (Buster Keaton, Dody Goodman). Previous week, $26,600 with TG-ATS subscription.

Last week, about $15,200.

Threepenny Opera, Music Box (MC-RS) (4th wk) ($4.85-$5.50; 784; $26,400). Previous week, $19,-800.

Last week, around $18,600.

NEW HAVEN

All the Way Home, Shubert (D-T) ($4.80; 1,650; $22,300).

Opened tryout tour here last Thursday (10) to one qualified endorsement (Johnson, Journal-Courier) and one unfavorable notice (Leeney, Register).

Last week, almost $13,800 for four perfon

PHILADELPHIA

Advise and Consent, Walnut (D-T) (2d wk) ($4.80-$5.40; 1,340; $33,-000) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones). Previous week, $26,966.

Last week, $36,045.

Do Re Mi, Shubert (MC-T) (1st wk) ($6-$7.50; 1,876; $69,000) (1st wk) (Phil Silvers).

Opened tryout here Nov. 7 to two favorable notices (Murdock, Inquirer; Schier, Bulletin) and one so-so (Gaghan, News).

Last week, $60,291 with TG-ATS subscription.

Little Moon of Alban, Forrest (D-T) (3d wk) ($4.50-$5.40; 1,760; $43,000) (Julie Harris). Previous week, $26,660.

Last week, $24,701 with TG-ATS subscription.

Wildcat, Erlanger (MC-T) (2d wk) ($6-$7.50; 1,894; $69,500) (Lucille Ball). Previous week, $62,900.

Last week, $58,032.

SAN FRANCISCO

Destry Rides Again, Curran (MC-RS) (1st wk) ($5.75-$6.50; 1,758; $60,000) (John Raitt, Anne Jeffreys). Previous week, $66,630 with CLOA subscription, Philharmonic, Los Angeles.

Opened here Nov. 7 to three qualified endorsements (Speegle, News-Call Bulletin; Knickerbocker, Chronicle; Einstein, Examiner).

Last week about $52,000 with CLOA subscription.

I'm With You, Geary (R-T) (2d wk) ($5.40-$5.95; 1,550; $50,000) (Nat King Cole). Previous week, $22,500.

Last week, about $19,500.

ST. LOUIS

Flower Drum Song, American (MC-RS) (2d wk). Previous week, $58.581 with TG-ATS subscription.

Last week, $61,310.

TORONTO

My Fair Lady, O'Keefe (MC-RS) (2d wk) ($6-$6.50; 3,200; $110,511) (Diane Todd; Michael Evans). Previous week, $110,844 with TG-ATS subscription.

Last week, another house record, $111,529 with TG-ATS subscription.

WASHINGTON

Under the Yum-Yum Tree, National (C-T) (2d wk) ($4.50-$4.95; 1,677; $42,336). Previous week, $23,552.

Last week, $31,261.

WILMINGTON

Critic's Choice, Playhouse (C-T) ($5.50; 1,251; $22,000) (Henry Fonda).

Opened tryout here last Wednesday (9) to two favorable notices (Crossland, Journal; Klepfer, News).

Last week, $20,325 for five performances with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $15,335, six-performance split.

Last week $23,325 for six performances with Broadway Theatre League subscription: McAllister, San Antonio, Sunday (6), one, $1,-705; Civic, Harlingen, Tex., Monday (7), one, $3,739; Municipal, Lafayette, La., Wednesday (9), one, $6,516; Memorial, Shreveport, La., Thursday (10), one, $2,967; New Downtown, Municipal, Dallas, Friday-Saturday (11-12), two, $8,398.

J. B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $15,306 for six-performance spit.

Last week, $21,415 for six performances: Indiana U., Bloomington, Sunday (6), one, $3,955; Illinois U., Charleston, Monday (7), one, $3,300; Loeb, Lafayette, Ind., Wednesday-Thursday (9-10), $6,-910; University, East Lansing, Friday (11), one, $4,000; Masonic, Muncie, Ind., Saturday (12), $3,250.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $37,659, six-performance split.

Last week, $27,259 for six BTL performances: Keith-Albee, Huntington, W. Va., Monday (7), one, $4,713; American, Roanoke, Tuesday-Wednesday (8-9), two, $9,365; Center, Norfolk, Thursday-Saturday (10-12), three, $13,181.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $33,878, seven-performance split.

Last week, $27,805 for five BTL performances: Civic, San Jose, Monday (7), one, $6,320; Strand, Modesto, Cal., Wednesday (9), one, $5,194; Memorial, Sacramento, Thursday-Friday (10-11), two, $11,-024; High School, Stockton, Cal., Saturday (12), one, $5,267.

Thomas Del Vecchio

Discourses on

The Enigma That Was Oscar Wilde

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

Winnipeg Ballet $6,912 In 4 Showings, Toronto

Toronto, Nov. 15.

The Royal Winnipeg Ballet grossed a slim $6,912 in four performances last Thursday-Saturday (10-12) at the 1,525-seat Royal Alexandra Theatre here. The potential gross capacity for the stand at a $3.50 top was $13,000.

It was the troupe's first visit here in seven seasons.

John Rosenfield Wins Southwest Drama Award

Dallas, Nov. 15.

John Rosenfield, amusement critic and former amusement editor of the Dallas Morning News, has received the annual Southwest Theatre Award for distinguished drama in the southwest. Rosenfield, who won the same honor in 1955, was presented the award Oct. 27 in Baton Rouge, La., at the opening of the annual Southwest Theatre Conference. He is the first person to get the award twice in the 13-year history of the conference.

Rosenfield, in his acceptance speech, paid tribute to the development of community and campus theatres since 1920. "Colleges are building most of the theatres today," he said. "Along with community projects, they dominate the theatrical scene away from New York."

Theatre Collection Curator

George Freedley

rites interestingly on the history of

The Walter Hampden Memorial Library

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

B'way Still Generally Downbeat; 'Period' $28,155 (6), 'Fiorello' $51,507, 'Unsinkable' $52,625, 'Birdie' $47,430

Business continued to decline for most Broadway shows last week, although it picked up for a few entries. The sellout list last week was limited to "Irma La Douce" and "Sound of Music."

"Rape of the Belt" folded last Saturday (12) after nine performances and "Face of Hero" calls it quits next Saturday (19).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Becket, St. James (D) (6th wk; 45 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week, $56,256 with parties.

Last week, $54,067 with parties. Exits Dec. 17 from the St. James to move to the Royale where it opens Dec. 21.

Best Man, Morosco (CD) (32d wk; 248 p) ($6.90-$7.50; 999; $41,000) (Mevyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $35,236.

Last week, $30,490.

Bye Bye Birdie, 54th St. (MC) (30th wk; 232 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $55,076.

Last week, $47,430.

Evening With Mike Nichols and Elaine May, Golden (R) (5th wk; 41 p) ($6.90-$7.50; 773; $30,439). Previous week, $30,450.

Last week, $28,078 with parties.

Face of a Hero, O'Neill (D) (4th wk; 28 p) ($6.90-$7.50; 1,076; $45,-052) (Jack Lemmon, Albert Dekker, James Donald, George Grizzard). Previous week, $28,735 with parties.

Last week, $24,751 with parties. Closes next Saturday (19).

Fiorello, Broadhurst (MC) (50th wk; 396 p) ($8.35-$9.40; 1,182; $58,-194). Previous week, $56,617.

Last week, $51,507.

49th Cousin, Ambassador (C) (3d wk; 20 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $23,060.

Last week, $25,328 with parties.

Gypsy, Imperial (MC) (71st wk; 559 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $48,190.

Last week, $44,658.

Hostage, Cort (CD) (8th wk; 63 p) ($6.90-$7.50; 1,155; $40,000). Previous week, $25,828. Moved last Monday (14) to the Barrymore.

Last week, $22,123.

Invitation to a March, Music Box (C) (2d wk; 17 p) ($6.90-$7.50; 1,101; $40,107) (Celeste Holm). Previous week, $27,564.

Last week, $30,163 with parties and theatre Guild subscription.

Irma La Douce, Plymouth (MC) (7th wk; 52 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $49,032 with parties.

Last week, $49,214.

La Plume de Ma Tante, Royale (R) (100th wk; 795 p) ($8.05; 1,050; $44,500) (Robert Dhery). Previous week, $32,513.

Last week, $28,934.

Miracle Worker, Playhouse (D) (55th wk; 436 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft. Patty Duke). Previous week, $32,308.

Last week, $30,256.

Music Man, Broadway (MC) (151st wk; 1,200 p) ($8.05; 1,900; $73,850). Previous week, $36,230.

Last week, $35,628.

My Fair Lady, Hellinger (MC) (243d wk; 1,935 p) ($8.05; 1,551, $69,500) (Michael Allinson, Pamela Charles). Previous week, $43,888.

Last week, $44,280.

Period of Adjustment, Hayes (CD) (1st wk; 4 p.) ($6.90-$7.50, 1,139; $43,530) (James Daly, Barbara Baxely, Robert Webber).

Opened last Thursday (10) to five favorable reviews (Chapman, News; Coleman, Mirror,; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and two unfavorable (Aston, World-Telegram; Taubman, Times).

Last week, $28,155 for four performances and two previews.

Sound of Music, Lunt-Fontanne (MD) (49th wk; 388 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,951. Lays off Dec. 19-24.

Last week, $75,914.

Take Me Along, Shubert (MC) (52d wk; 408 p) ($8.60-$9.40; 1,453; $64,000) (William Bendix, Eileen Herlie, Sidney Blackmer). Previous week, $31,986.

Last week, $35,479.

Taste of Honey, Lyceum (D) (6th wk: 47 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $22,799.

Last week, $24,456 with parties.

Tenderloin, 46th St. (MC) (4th wk; 32 p) ($8.60-$9.50; 1,342; $65,-331) (Maurice Evans). Previous week, $62,394 with parties.

Last week, $55,956 with parties.

Tenth Man, Booth (D) (53d wk; 415 p) ($6.90-$7.50; 807; $32,000). Previous week, $16,510.

Last week, $17,626.

Thurber Carnival, ANTA (R) (10th wk; 80 p) ($6.90-$7.50; 1,185; $49,178) (Paul Ford, Peggy Cass). Previous week, $14,046 with twofers. Alice Ghostley has been pinchhitting for Miss Cass, who returns to the cast tomorrow night (Thurs.).

Last week, $16,939 with twofers.

Toys in the Attic, Hudson (D) (37th wk; 288 p) ($6.90-$7.50; 1,065; $39,600) (Jason Robards, Jr., Maureen Stapleton, Irene Worth). Previous week, $20 856.

Last week, $21,517. Robert Loggia succeeded Robards last Monday (14).

Unsinkable Molly Brown, Winter Garden (MC) (2d wk; 12 p) ($8.60-$9.40; 1,404; $68.000). Previous week, $38,380 for first four performances and one preview.

Last week, $56,625 with parties.

Wall, Rose (D) (5th wk; 39 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $18,078.

Last week, $18,609.

West Side Story, Alvin (MD) (28th wk; 217 p) ($8.05: 1,453; $55,-194). Previous week, $29,575 with twofers.

Last week, $35,205 with twofers.

Miscellaneous

She Stoops to Conquer, Phoenix (C) (2d wk; 15 p) ($4.60; 1,150; $29,382). Previous week, $15,019 for first seven performances.

Last week, $16,638.

Closed Last Week

Rape of the Belt, Beck (C) $6.90-$7.50; 1,280; $49,500) (Constance Cummings, Joyce Redman, Peggy Wood). Previous week, $4,815 for opening performance.

Last week, $4,352. Closed Saturday (12) at an estimated $135,-000-$140,000 loss on a $125,000 investment.

Opening This Week

Under the Yum-Yum Tree, Miller's (C) ($6.90-$7.50; 940; $33,536).

Frederick Brisson and Roger L. Stevens presentation of play by Lawrence Roman; opens tonight (Wed.).

Advise and Consent, Cort (D) ($7.50, 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy).

Robert Fryer & Lawrence Carr, in association with John Herman, presentation of Loring Mandel's adaptation of Allen Drury's Pulitzer-Prize novel; opens tomorrow night (Thurs.).

Other Broadway Theatres

Atkinson, Barrymore, Belasco. Longacre, Majestic.

"Mother's Sabbath Days," a comedy-drama adapted and directed by **David Licht** from a novel of the same name by **Chaim Grade**, will open next Friday (18) at the Yiddish Folksbiene Playhouse, N.Y.

Figure Chi's New McCormick Place May Be Top Local Longhair Spot

Chicago, Nov. 15.

The booking of th Metropolitan Opera into the McCormick Place, Chi's new lakefront exposition centre, indicates that the arena may have an important part the presentation of local shows. Local impresario Harry Zelzer set the Met booking.

The Met will be here for four days in May. It is the only firm theatrical booking thus far reported by Edward Lee, the centre's managing director. However, he says that various impresarios have discussed "hold" dates with him.

Although the McCormick probably won't be ready for stage presentations until February. The center itself is to be dedicated Nov. 18, with a home and flower show opening next day as first customer.

Among those understood interested in renting the theatre for ballet and such presentations as pageants, forums and band concerts are Zelzer and Byron Belt, formerly with the Lyric Opera and this season becoming a longhair impressario in competition to Zelzer.

Statistically, the McCormick is expected to be a fine house, with a hydraulic orchestra pit for 100 musicians, a five-channel stereo sound system, a 90-foot proscenium opening (with 60-foot depth and 175 feet of working stage) and two side stages, each with its own curtains and apron.

Its most likely local rival is likely to be the antique though acoustically good Auditorium, although the projected restoration of the latter remote, despite intensive agitation.

Because the new $35,000,000 centre is primarily an exhibition hall, it's assumed that most of the bookings will be for industrial shows. Many of the bigger ones in the past have occupied the Kemper Opera House, Medinah Temple, or the International Amphitheatre in the stockyards district. The latter may be the chief competition to the McCormick for convention business.

In the McCormick's favor is its lakefront location and proximity to the Loop. Ample auto parking has been provided, and shuttle bus service from the central district is also planned.

According to Lee, he has had inquiries from television networks, who see it as a site for touring audience shows. Web representatives have also looked it over as a possible spot for the 1964 presidential conventions.

43d 'Best Plays,' Still OK

"The Best Plays of 1959-60," edited by Louis Kronenberger (Dodd, Mead; $6), is 43d volume in the series established by the late drama critic, Burns Mantle. Selection of top productions for this issue are "The Tenth Man," by Paddy Chayefsky; "Five Finger Exercise," by Peter Shaffer; "The Andersonville Trial," by Saul Levitt; "The Deadly Game," by Friedrich Duerrenmatt; "Caligula," by Albert Camus; "Toys in the Attic," by Lillian Hellman; "The Best Man," by Gore Vidal; "Duel of Angels," by Jean Giraudoux; "A Thurber Carnival," by James Thurber, and "Fiorello," by Jerome Weidman and George Abbott. Synopses and excerpts from these shows are in the book.

Other features include standard departments such as a statistical summary of the season drawn from VARIETY's tabulation of hits and flops, awards lists, data on celebrated actors, a list of plays produced on Broadway, with vital information concerning the productions.

Off-Broadway gets greater attention this year by inclusion of a list of its entries, plus excerpts from "The Connection," by Jack Gelber, chosen for publication by Henry Hewes. As usual, Claudia Cassidy reports on the Chicago season, and Harold Hobson covers the London stage. The book is embellished with many drawings by Al Hirschfeld, and carries photos of costume designs, set designs and scenes from various shows.

The format is familiar, but the book has the freshness of new conversation from an old friend of distinction. *Rodo.*

Ad-Lib Shows, Booze At Greenwich Village Spot

Theodore Flicker, David Carter and Alan Mankoff will introduce "The Premise," described as an evening of improvised scenes based on ideas suggested by the audience, at a Greenwich Village cafe theatre Nov. 22. The presentation has been financed for $15,000 and admission will be by ticket, although refreshments will be available, as in the no-admission cabarets.

The producers have tested their entertainment theory at the Compass Theatre, Chicago, where Flicker directed, and at the Crystal Palace, St. Louis, where Mankoff was assistant producer and press-agent. The cast of five will include and be directed by Flicker.

Over One-Sixth Academy Seats Rated 'Blurred'

Philadelphia, Nov. 15.

More than one-sixth of the seats in the Academy of Music are in the "obstructed" vision class, according to a check made by the Philadelphia Inquirer. The 104-year-old concert hall, now in the process of a $1,500,000 renovation was built in the days when pillars to support the various balconies and galleries were par for the course.

The Academy, which has 2,988 seats when the orchestra pit is not in use, has a total of 559 seat locations in the "partly obstructed" category, the newspaper check disclosed. This means seats behind the posts 132 of which are in the parquet circle, 109 in the balcony, 132 in the family circle and 186 in the amphitheatre.

The Inquirer's investigation resulted from complaints made by ticket purchasers to its own programs. The Philadelphia Inquirer Charities Inc. sponsors two separate series, under the management of Emma Feldman—the Philadelphia Forum concerts and the All Star Concert Series.

Henceforth any tickets sold for Inquirer programs that lie behind the posts will be stamped "Partly Obstructed." The practice will begin with the fourth event in the All Star lineup, violinist Isaac Stern, Dec. 8, and the Forum sponsored performance of the New York City Opera, in "The Mikado," Feb. 14.

Effect of newspaper's announcement about undesirable locations should prove running headache to Academy boxoffice and also the management engaged in its costly refurbishing drive.

TO START D.C. CENTER CONSTRUCTION IN '63

Washington, Nov. 15.

Trustees of the proposed National Cultural Center here have decided to undertake construction of the $75,000,000 showplace in sections, starting with the outershell, opera house, underground garage and foundation as soon as $30,000,000 is in hand or in sight.

The trustees set 1963 as the date for starting construction. Financial consultants have indicated that it will be possible to find $30,000,000 by that time, but not the entire $75,000,000. Under the Federal law authorizing the center and donating the necessary land (with a spectacular view of the Potomac River), the building must be begun by 1964.

Plans call for one building linking an opera house, symphony hall and theatre, with a huge common hall extending over the edge of the river. The hall will be used for high Government functions, such as welcoming ceremonies for visiting foreign dignitaries, the Inaugural Ball and like events.

Trustees had considered building only the symphony hall or the opera house first, but the architect, Edward Durrell Stone, of New York, persuaded them to construct the entire outer shell.

Canadian Players Send Out 2 Touring Troupes

Ottawa, Nov. 15.

The Canadian Players opened its American tour Oct. 19 in Orilla, Ont., but after a few other Canadian dates, it hits the U. S. The troupe's repertory comprises "Julius Caesar" and Shaw's "St. Joan," both directed by Douglas Campbell. Brian Jackson has done the sets and costumes.

Canadian Players' other company, doing all Canadian dates, opened Oct. 24 in Brockville, Ont. It's offering "The Tempest" and Bertold Brecht's "Caucasian Chalk Circle."

Stock Reviews

The Long and the Short and the Tall

Toronto, Nov. 4.

recent Theatre Foundation presentation of two-act comedy-drama by Willis Hall. Staged by Murray Davis and Alan Nunn; setting, Michael Johnston; lighting, Alan Cowley; musical direction, John Fenwick. Opened Nov. 4, '60, at Crest Theatre, Toronto; $3.50 top.

Sgt. Mitchem	Bill Glover
Cpl. Johnstone	Bill Brydon
L/Cpl. Macleish	William Fredric
Pte. Smith	Geoffrey Alexander
Pte. Bamforth	James Douglas
Pte. Whitaker	William Job
Pte. Evans	James Beggs
Japanese Soldier	en Kutsukake

This Willis Hall play, which had six-month run in London last season, involves a British military patrol in the Malayan jungle during World War II. Trying to fight their way back through the Japlines, the men capture an enemy soldier and have to decide what to do with him.

After an act and a half to establish the situation, characters and backgrounds of the British troops, the play becomes tensely dramatic with the controversy over the disposition of the captive and the decision, under the leadership of a tough sergeant, for his execution by bayonet, because a shot would be overheard by the enemy.

Outstanding in the cast are James Douglas as a boastful enlisted man from the London slums and Bill Glover as the non-com who makes the fateful decision. Also notable are Bill Brydon as a brutish Corporal, William Fredric as a Scotsman whose brother was killed by the Japs, Geoffrey Alexander as a man who evades moral responsibility by merely taking orders, James Bagg as a naive Welshman and William Job as a shrill-voiced radio operator. Ken Kutsukake is eloquently mute as the terrified prisoner.

As co-directors, Murray Davis and Alan Nunn have respectively handled the physical staging and the dialects, and Michael Johnston has designed a suitably spare setting representing the interior of a deserted hut. Proceeding from laughs to horror, "The Long and the Short and the Tall" is gripping theatre. Incidentally, the title is from the barracks and smoker ditty, "Bless 'em All." *McStay.*

The Grass Eater

Hollywood, Nov. 1.

Paul Leder presentation of drama in three acts (13 scenes), by William Morton. Staged by Leder; co-director and scenic designer, Joseph G. Pacelli Jr.; associate producer, Walter Bodlakder. Features Paul Leder, Blanche Heifitz, Bea Silvern, Leon Schriers, Edith Simmons, James Tartan, Richard Villard. Opened Oct. 31, '60, at the Beverly Hills (Cal.) Playhouse; $3.50 top.

Pete	Paul Leder
Lorai	lanche Heifitz
Mary	Bea Silvern
Harvey	Leon Schrier
Melba	Edith Simmons
Bartender-waiter	James Tartan
Old Man	Richard Villard

On the basis of "The Grass Eater," playwright William Morton appears to have emotional intensity and a possible talent for writing dialog. But the play itself is like an unedited second act of a script the author himself might someday write.

There are awkward, callow and meaningless lines, and gratuitous obscenity, but occasionally the gabby hero expresses himself with conviction and insight, and his nihilistic views have impact. Paul Leder, who has also produced and staged the piece, gives the interminable leading role a good reading. Bea Silvern shines briefly, but the other actors haven't a chance.

The plot, which could be but isn't fiendish comedy, involves an agi , unemployed beatnik who wins back his girl after exposing the folly of a bourgeois couple by sleeping with the wife and making the husband ridiculous. The play is scheduled for five weekends, with two performances Saturdays. *Glen.*

Herald Trib 'Lively Arts' Section

The N. Y. Herald Tribune will combine its Sunday amusement and book review sections in a new "Lively Arts" mag insert beginning next Sunday (20). The section will include coverage of legit, films, television, radio, opera, concert and other art forms, in addition to book reviews. The paper will continue to publish its pocket-sized television directory as a separate insert.

Judith Crist, the Trib's amusement editor, will supervise the new section.

Off-Broadway Reviews

Rosemary and The Alligators

Roger L. Stevens presentation of two one-act dramas by Molly Kazan. Staged by Gerald Freedman; settings, Fred Voelpel; costumes, Theoni V. Aldredge; associate producer, Lyn Austin. Stars Jo Van Fleet, Piper Laurie; features William Daniels, Paul E. Richards. Opened Nov. 14, '60, at the York Playhouse, N.Y.; $4.60 top.

ROSEMARY

	William Daniels
	Piper Laurie
	Jo Van Fleet
ittel	Paul E. Richards

THE ALLIGATORS

Frances Salmeri Rosso Flint	Jo Van Fleet
Harold Harmon	Paul E. Richards
Waiter	William Daniels
Candy	Piper Laurie
Other	Dom Angelo

The professional finish and bite that are all too rare off-Broadway are stunningly evident in "Rosemary" and "The Alligators," a double-bill of one-act dramas by Molly Kazan, which opened Monday night (14) at the York Playhouse as a presentation of Broadway producer Roger L. Stevens. There's no occasion for the critics to make allowances for this show —it's one of the best in tow including the Broadway big-time.

A key factor in the quality of the two plays is undoubtedly their previous presentation as an experimental show last year at the Actors Studio, N.Y. The fact that Gerald Freedman, former assistant to Jerome Robbi staged the test showing and used at least two of the same players has probably also contributed to the cohesion and drive of the off-Broadway venture.

Presumably with the advantage of having lived with the workshop presentation, Mrs. Kazan has turned out two impressively spare, sinewy and enthralling playlets, and Freedman's direction is a marvel of expressively varied tempo and emphasis. In both the opening "Rosemary" and the more direct and powerful "The Alligators" there are moments when the hush of the utterly rapt audience is eloquent tribute to the quality of the script and performance.

The two one-acters are of about equal length, and the show as a whole runs something under two-and-a-half hours, with a single intermission. Both playlets are primarily character studies with provocative situations, but "Rosemary" is somewhat lighter, with less story but perhaps more subtlety.

"Rosemary" is about a young vaudeville couple during a day at the New Jersey seashore to take publicity pictures. The piece takes its title from their newly-born daughter, and it's evidence of Mrs. Kazan's skill as a dramatist that this tiny offstage character seems a vital element in the shifting psychological pattern. Although "Rosemary" captures the 1910 period admirably, its characters and their characters and emotions are timeless.

The piece is beautifully presented, with Freedman's direction providing uncannily effective timing, not only in the scenes in which the two young vaudevillians, donning children's clothes, instinctively adopt child characterizations, but also in the superbly measured tempo of the quiet final scene. Piper Laurie and William Daniels, repeating their original Actors Studio roles, are lifelike, amusing and touching as the leads, with Jo Van Fleet and Paul E. Richards believable as a confused "civilian" couple.

"The Alligators," originally titled "Paradise Hotel" when done at the Actors Studio, is a potent character sketch with a surprise-twist ending. It involves a tragic, proud, indomitably honest Italian-American widow of a brutal gangster, and the plausible but obtusely naive and somewhat pompous film-tv producer who visits her Florida resort hotel to purchase the rights to her late husband's lurid life story.

Miss Van Fleet gives a brilliantly bravura portrayal as the widow who knows enough to be frightened of gang vengeance but remembers too much too bitterly to be diverted. The actress, whose playing has occasionally seemed over-contrived in the past, is unquestionably employing every available artifice this time, but the effect is inescapably compelling and moving. It's a full-scale emotional characterization, taut, gri ping and tri mphantly realized.

In attractive, interesting changes of pace, Richards is convincing as the Madison Ave. minion who proves to be a neophyte at negotiation, Daniels is acceptable as an Italian-accent waiter, Miss Piper is diverting as a gnat-brained young actress who prattles Stanislavsky-Freudian jargon but has decent instincts, and Dom Angelo is passable in a bit role.

Fred Voelpel's settings are simple, properly atmospheric and provide ample playing room, and Theoni V. Aldredge's costumes are appropriate. "Rosemary" and "The Alligators" is far above par for off-Broadway — and, for that matter, for Broadway. It should be a substantial off-Broadway hit, but doesn't seem suitable for transfer to Broadway. There are probably film possibilities in either or both of the playlets. *Hobe.*

She Stoops to Conquer

Phoenix Theatre revival of comedy in three acts, by Oliver Goldsmith. Staged by Stuart Vaughan; settings and costumes, Peter Wingate; lighting, Joan Larkey; music and signs, Lee Roiby. Features Donald Madden, Gerry Jedd, Albert Quinton, Patricia Flakenhain, John Heffernan, Juliet Randall, Ted van Griethuysen. Opened Nov. 1, '60, at the Phoenix Theatre, N.Y.; $4.60 top.

Mrs. Hardcastle	Patricia Falkenhain
Mr. Hardcastle	Albert Quinton
Tony Lumpkin	John Heffernan
Pimple	Leslie Miritz
Miss Hardcastle	Gerry Jedd
Miss Neville	Juliet Randall
Jack Slang	Robert Blackburn
Dick Muggi	Franklin Cover
Aminadab	Nicholas Kepros
Tom Twist	Jared Reed
Betty Bouncer	Patricia O'Morran
Servants	Herbert Voss, Konrad Mattei
Landlord	Elliott Sullivan
Mr. Marlow	Donald Madden
Mr. Hastings	Ted van Griethuysen
Diggory	Ray Reinhardt
Roger	Nicholas Kepros
Thomas	Robert Blackburn
William	Jared Reed
Marlow's Servant	Franklin Cover
Sir Charles Marlow	Frederic Warriner

As one of the classic Restoration comedies, "She Stoops to Conquer" should be a standard item of repertory and seems an excellent choic when and if the Phoenix Theatr actually gets its proposed repertory policy into operation. For the purposes of a regular run, however, the Oliver Goldsmith spoof seems questionable boxoffice prospect.

Restoration plays, being a special kind of fare, need not only skillfully mannered presentation but also an audience seeking, or at least willing to accept, an artificial form of theatre. In addition, the performance should have style, preferably with a star-bolstered cast.

The present Phoenix Theatre revival is a tasteful, competent production that should be an asset to a permanent repertory company. But lacking even the semblance of a star or brilliant performance, it seems a dubious bet for general draw. The Phoenix subscribers will presumably be satisfied, but it's inconceivable that the general public will be greatly interested.

Stuart Vaughan has staged the show imaginatively within the engeniously simple settings of Peter Wingate, and the latter's costumes are appropriate. The playing is acceptable and occasionally diverting without approaching distinction.

The romantic leads are commendable. Donald Madden looks the part and gives a plausible performance as the dutiful heir who's tongue-tied by ladies of his class but relaxed in the presence of servant girls. And although Gerry Jedd hasn't the picture-book daintiness that might make the heroine's dissembling more amusing, her ploying has agreeable directness and variation.

Patricia Falkenhain gets broad fun out of the absurd character of the snobbish Mrs Hardcastle, John Heffernan is comic if occasionally

(Continued on page 78)

Shows Abroad

Toys In the Attic

London, Nov. 11.

Linnit & Dunfee Ltd. presentation of a three-act drama by Lillian Hellman. Stars Wendy Hiller, Diana Wynyard, Ian Bannen, Coral Browne; features Judith Stott. Staged by John Dexter; settings, Howard Bay; costumes, Motley; lighting, John Wyckham. Opened Nov. 10, '60, at the Piccadilly Theatre, London; $2.80 top.

Carrie Berniers ..... Wendy Hiller
Anna Berniers ..... Diana Wynyard
Gus ..... George Webb
Albertine Prine ..... Coral Browne
Henry Simpson ..... William Marshall
Julian Berniers ..... Ian Bannen
Lily Berniers ..... Judith Stott
Taxi Driver ..... Desmond Jordan
Moving Men ..... Richard Kessell, Tommy Eytle, Michael Sharpe

There is always a danger that something may get lost in transition when a play that is perculiarly American in style and content, transfers from Broadway to the West End with an all-British cast. Apparently Lillian Hellman's "Toys In The Aattic" is example, and in consequence may not repeat its New York success. Its powerful cast should help to sustain it for a profitable engagement, however, despite the generally adverse reviews.

In terms of British theatre it would be difficult to assemble a more polished or more expert team of players. Wendy Hiller, Diana Wynyard, Ian Bannen, Coral Browne and Judith Stott are in the top league as performers, yet their combined talents rarely recreate the decaying Southern atmosphere ich Miss Hellman has painted.

One obvious though minor blunder is the fact that only Miss Hiller attempts a Southern accent and this is rarely convincing, though her performance as the frustrated sister who idolizes her no-good brother, almost to the point of incestuous relationship, is penetrating and deeply emotional. Diana Wynyard's charcterization of the other sister has the stamp of sincerity. It is a far duller role, but she fills it with skill and authority.

The outstanding performance is given by Ian Bannen as the brash brother who returns home as a rich man and hoping, by his lavish generosity, to repay the kindnesses his sisters have bestowed upon him since childhood. It is a forceful and confident interpretation, and the contrast after he has been slashed, beaten up and robbed of his money is done with telling effect.

Judith Stott plays the child bride on a fascinating babydoll level. She is delightful to watch and rarely misses a trick. As her mother, Coral Browne has a more subdued part and plays it with her customary finesse. William Marshall is restrained and dignified as her Nego lover.

Miss Hellman's stature as a dramatist is admirably maintained in "Toys In The Attic," even though its suitability for London audiences may be in question.

Myro.

Chin-Chin

London, Nov. 4.

Peter Daubeny (in association with Anthony Quayle) presentation of a comedy-drama in four-acts (11 scenes). Staged by Howard Sackler; designer, Sean Kenny; lighting, Mick Orr. Stars Anthony Quayle, Celia Johnson. Opened Nov. 3, '60, at Wyndham's Theatre, London; $2.80 top.

Cesareo Grimaldi ..... Anthony Quayle
Pamela Puffy-Picq ..... Celia Johnson
Bobby ..... Brian Smith
Waiter ..... George Little

Virtually a two-character play, "Chin-Chin," a new French piece adapted for the English theatre by Willis Hall, is an unusual offering which will have to depend on the marquee strength of the two stars. There are long, tedious passages, though frequent changes of scene provide a varied background. The show seems an unlikely proposition, though its obviously small operating nut may give it a chance.

Anthony Quayle presumably saw in "Chin-Chin" a fine stellar role, and as he has a presentation credit with Peter Daubeny, it would appear that he has also backed his own choice. He is teamed with Celia Johnson, a legit star of considerable stature, and the two dominate the entire four acts. The other two roles, one limited to a brief appearance in the opening scene and the other a negative characterization of a boy, could easily be written out without hurting the production.

Apart from the inadequacies of Francois Billetdoux's writing, a weakness of the presentation is the casual and leisurely staging by Howard Sackler. It lacks pace and vitality. Nor has the director established the relationship between the two leading characters, though this could equally be a fault in the construction.

Quayle plays a naturalized French-Italian and Miss Johnson a prim English woman who meet for the first time in a shabby cafe to see what they can do about their lives. Their respective spouses are having an affair, and they hope to find a way to resolve the situation. The strange attraction that develops between these two opposite characters is the continuing theme, but apart from the woman's conversion to liquor, it is all rather inconclusive.

The performances of the two principals is on a high level, but all their skill and sincerity cannot conceal the inherent faults of the play. Brian Smith and George Little complete the cast. Easily the best feature is Sean Kenny's decor which is often bold, vigorous and imaginative.

Though a four-acter, "Chin-Chin" is a short play, with a running time of about two hours including one intermission. *Myro.*

(The basic plot of the couple who meet because their respective mates are having an affair, and who fall in love themselves, is fairly standard, particularly in the Continental theatre. A notable example in recent years was Noel Coward's "Quadrille," in which Alfred Lunt and Lynn Fontanne costarred.—Ed.)

She Stoops to Conquer

London, Nov. 9.

Old Vic revival of a three-act comedy by Oliver Goldsmith. Staged by Douglas Seale; decor and costumes, Osbert Lancaster. Opened Nov. 8, '60, at the Old Vic Theatre, London; $2 top.

Mrs. Hardcastle ..... Peggy Mount
Mr. Hardcastle ..... Nicholas Meredith
Pimple ..... Laura Graham
Tony Lumkin ..... Tommy Steele
Kate Hardcastle ..... Judi Dench
Constance Neville ..... Ann Bell
Bet Bouncer ..... Barbara Leigh-Hurst
Marlow ..... John Humpprey
Hastings ..... Michael Meacham
Diggory ..... Edward Vaughan-Scott
Roger ..... Paul Harris
Jeremy ..... Brian Spink
Bridget ..... Sarah Long
Sir Charles Marlow ..... rian Hawksley

Douglas Seale has elected to stage "She Stoops To Conquer" not as a stylized period comedy

(Continued on page 77)

O'Keefe, Toronto, Gets Met Opera

Previously Played Maple Leaf Garden—Met Spring Tour Only Seven Cities

Toronto, Nov. 15.

O'Keefe's Centre will house next spring's engagement of the Metropolitan Opera Co. instead of Maple Leaf Gardens which has had the lyric drama troupe for the past eight seasons under a guarantee by the Rotary Club of Toronto, the latter donating its Met Opera take to charity.

The O'Keefe Centre will increase its top evening prices to $12.50 as compared with Maple Leaf Gardens previous $10. O'Keefe's will have a top of $6.50 for its Wednesday matinee; $10 top for its Saturday mat. Six operas will be presented for the Toronto date next May 29 to June 3, with O'Keefe's guaranteeing a 20% minimum profit to the Rotary Club of Toronto over last year's apathetic take at Maple Leaf Gardens.

(Because of b.o. slump, Rotary last spring threatened not to bring back the Met on last season's 69% ticket sale at the Gardens. Too-little known operas, based Rotary with a $25,000 loss, although donating over $180,000 in the past of its profits from the opera sponsorship).

No Profit Due

O'Keefe will not make money on the Met deal but will be satisfied, on prestige, to break even on a sellout. Met itself has restricted its 1961 tour to seven cities—of which Toronto is the only Canadian centre—with the cost on a sliding weekly scale of $170,000 to $194,000, for which O'Keefe's will pay the lowest guarantee of $170,000.

Meanwhile, Maple Leaf Gardens has gone out of the "cultural" field until a week before the Met engagement here when the Gardens will bring in the Moiseyev Dance Co. via Sol Hurok for three performances, one a matinee.

O'Keefe management has also given assurance that there will be no use of an amplifying system, plus present unsightly battery and ten mikes along the footlights and four loud speakers flanking the stage of the O'Keefe Centre.

Sung in English, von Flotow's "Martha" will be first Met opera here, with Victoria de Los Angeles making her first appearance with Richard Tucker, Rosalind Elias, Giorgio Tozzi, Lorenzo Alvery. Second new-to-Toronto production is "Turandot," Puccini's last opera, which will introduce Birgit Nilsson in the title-role, with Franco Corelli, Rosalind Elias and Frank Guarrera.

The Met's Wednesday matinee will be Verdi's "La Traviata," this also closing Saturday night's performance. Anna Moffo will sing Violetta in a cast that includes Eugenio Fernandi and Cornel MacNeil. Verdi's "Aida" has Leonie Rysanek and will be repeated at the Saturday matinee.

Puccini's "La Boheme" will have Dorothy Kirsten, Richard Tucker, William Wildermann; Verdi's "Rigoletto" Laurel Hurley, Barry Morell, Cornell MacNeil and Tozzi.

N. Y. City Opera to Give Spring Season of G&S

The New York City Opera, which ended its fall season at the City Center last week, will devote its entire three-week spring session next Jan. 17-Feb. 5 to a Gilbert & Sullivan series. Four G & S light operas will be presented by the company, which included two Savoy standards in its recently-ended repertory season.

Dorothy Raedler, whose American Savoyards Co., presented a G & S repertory for 125 performances at the Jan Hus Auditorium, N. Y., last spring and summer, may direct one of the spring offerings. Her Savoyards troupe, however, will not appear at the Center as erroneously reported in last week's issue.

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

"Assignment In Judea" (D). Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515); associate producer, Eric W. Gates. Available parts: woman, 30's; girl, 17-18, attractive; man, 40-50; man 25-30. All are featured roles. Apply though agents only, c/o above address.

"Beautiful Dreamer" (MD). Producers, Wickland Co. (c/o Madison Ave. Playhouse, 120 Madison Ave., N.Y.; PL 5-9134), in association with Joseph Moon. Auditions next Friday (18) for Equity tenors, 12-1:30 p.m.; baritones and basses, 2-3:30 p.m.; femme singers, 3:30-5 p.m.; open call Nov. 22, same schedule as Friday, at above address. All applicants must have legit voices.

"Carnival" (formerly "Carrot Top") (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: title role, girl singer-dancer, 18-22; fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spi plates; made concertina player. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Come Blow Your Horn" (C). Producers, Michael Ellis & William Hammerstein (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Part available for leading lady, under 30, not an ingenue, must be accomplished actress. Mail photos and resumes, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30, and 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, /o Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome, physical; femme, 18-25, spirited, attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty, gossipy matron, should be able to sing; two men, character comedians, should sing; two showgirls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, c/ Marvin Krauss, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; man, 25-35, husky; two women, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above address.

"Once There Was A Russian" (C). Producers, Leonard Key, Morton Segal & Kenneth Schwartz, in association with Mel Howard (120 E. 56th St., N. Y.; PL 2-4190). Accepting photos and resumes of character men and women, through agents only, c/o above address.

"Queen and the Rebels" (D). Producers, Marilyn Shapiro, Michel Bouche, Mark Shoenberg (65 C.P.W., N.Y.; TR 3-1480). Available parts: European general, 50-60; his swinish aide, man, 20's, opportunist, foppish manner. Mail photos and resumes, /o above address.

"Raisin' Hell" (tentative title) (MC). Producer, Edward Boatner & Joseph Angiolilo (1630 Broadway, N.Y.; AC 2-0081). Available parts: femme, 35, aggressive; femm 25-27, attractive; woman, 75, sweet, religious; several women, 20-45; man, 37-40, conservative; man, 30-35, dictatorial; man, 40, shrewd, businesslike; man, 25-30; several other men; all these roles are Negro and applicants must be accomplished singers, also must dance. Also available are chorus parts for white male and femme dancers. Accepting photos and resumes by mail only, c/o Bennett, above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Take Me Along (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a character actress, 35-45, who also sings, as understudy; girl, 18-20, under 5 feet 4 inches tall, must sing and dance. Mail photos and resumes, c/o Michael Shurtleff, above address.

"The Count of Ten" (MC). Producer, Bsuby Berkeley (c/o Bobrow, Handman & Katz, 666 5th Ave., N. Y.; JU 6-1144). Available parts: man, 25, tall, good-looking; woman, 22-28, sophisticated, attractive; intense man, 30; femme blues singer, 26; suave man, 38; likable character man 40-55; flashy man, 45; gold-digging femme, 35; operatic woman, 50; Irish man, 48; portly, humorous man, 48; gossipy woman, 38; character man, 60; small character man, absent-minded, intense; sports writers; character man, drunk; two patrolmen; bartender; stage doorman; tessenger boy; city policemen; bum; cab driver; fight fans; pedestrians; thugs. Mail photos and resumes to Busby Berkeley, c/o above address.

"Thracian Horses" (D). Producers, Chandler Warren & William S. Boal (125 Riverside Drive, N.Y.; TR 3-8671). Available part: man, 30's, viril. Mail photos and resumes c/o above address.

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N. Y.; OX 5-3783). Available parts: girls, 17-30, Hawaiian types; men of various ages, mainly 20's-30's, Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes through agents only, c/o Carl Sawyer, abov addres

OFF-BROADWAY

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, [illegible] man, Italian accent; matron type; three very bad ballerinas; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"Christopher Columbus" (MC). Producer, Federated Productions (157 W. 57th St., N. Y.). Parts available for several male and one femme character actors with musical and dance backgrounds. Mail photos and resumes, c/o above address.

"Cicero" (D). Producers, Norman Seaman, Winston Sharples Jr., Ben Tarver (119 W. 57th St., N. Y.; CI 5-9250). Available parts; woman, 40, shrewish; man, 20's, handsome, naive; woman, 35, attractive, hard; man, 30's, military; man, 35-40, strong, aristocratic; several young male and femme walk-ons. All should look Roman. Mail photos and resumes, c/o above address.

"Double Entry" (MD). Producers, Albert C. Lasher & Paul Lehman (245 Lexington Ave., N.Y.; MU 5-7484). Available parts: woman, 30-50, silly spinster; Negro girl, 17-22, bored; Negro boy, 17-22, sensitive. All must sing. Mail photos and resumes, c/o above address.

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N. Y.; WA 9-4978). Available parts: several understudies. Mail photos and resumes, c/o Morrison, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Fugitive Air" (D). Producers, Norman Willock & Gigi Cascio (c/o Sheridan Square Playhouse, 99 Seventh Ave., N. Y.; CH 2-9609). Available parts: man, 40-50, well-educated southerner; Negro man, 30's, handsome, playboy type; woman, 25-35, sensual; Negro character woman, 30-45, dumpy, dynamic; character man, bleached-out southerner; Negro character man, 40-55, good voice; Negro character man, 60-70; boy or girl, 9-12; Negro girl, 25-35; several male and femme, Negro and white character parts. Mail photos and resumes to Cascio, above address.

"Ladies Night in a Turkish Bath" (C). Producers, Anita & Harold Lawrence (319 Main St., East Orange, N.J.; OR 4-8432). Available parts; man, 30's, girl-shy; man, 30's, playboy; man, 30's, fun-loving; girl, 20's, collegiate, formal; girl, 20's, attractive; woman, 40's, attractive matron; stripper; French maid, 20's, sexy; femme, 30's, attractive, man-chaser; woman, 40, stout, excitable; several extras. Mail photos and resumes, abov address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Poor Butterfly" (D). Producer, Elie Horn (c/o Piscator Institute, 39 W. 54th St., N.Y.; JU 6-3210). Available parts: ingenue, brown hair; woman, 25-30, Bronxy woman, 25-30, prostitute; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight; boy, 19, tall, lean. Accepting photos and resumes, Ted Maurer, above address.

"Squaring The Circle" (C). Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker (c/o Reddick, 3435 Giles Pl., N.Y.), director, Reddick. Available parts: ingenue, cute, babyish; ingenue, warm, feminine; three men, 20's, one over six feet tall, athletic; one character man; a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Tattooed Countess" (MC) Producer Richard Barr (c/o Cricket Theatre, 162 Second Ave., N. Y., OR 4-3960). Available parts: soprano, 35-40, attractive leading lady; baritone, 18-22, strong, sensitive; bariton, 50, debonair. Mail photos and resumes, c/ above address.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y., FL 7-7209). Available parts: character man, 45-50; woman, 25-35, attrac-

(Continued on page 75)

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Casting News

Continued from page 74

tive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; man, 75, dignified Austrian; woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave. N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, comedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Wei (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

TOURING

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts; soprano, 5 feet, 10 inches tall, blonde, attractive; man, 5 feet, 4 inches to 5 feet, 7 inches tall, actor who also dances; baritone, 5 feet, 8 inches to 6 feet, 1 inch tall; two femme dancers who will strip. Mail photos and resumes c/ Michael Shurtleff, above address.

"Sound of Music" (MD). Producers, Rogers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at book-stories.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL

BROADWAY

"Showgirl" (MC). Producers, Oliver Smith & Charles F. Lowe (Mayflower Hotel, 15 CPW, N. Y.; CO 5-0060).

OFF-BROADWAY

"Borak" (D). Producers, Richard Blofson, Gordon Davidson, Richard Jackson (Martinique Theatre, 32d St. & Broadway, N. Y.; PE 6-3058).

"Dream Play" (D). Producer, John Bowman (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515).

"Emmanuel" (D). Producer, Gate Repertory Co. (Gate Theatre, 162 Second Ave., N. Y.; OR 4-8796).

"Jungle of Cities" (D). Producer, Living Theatre (530 Avenue of Americas, N.Y.; CH 3-4569).

"Marcus in the High Grass" (D). Producers Stella Holt, Carl Salmaggi & George White (c/o Greenwich Mews Theatre, 141 W. 13th St. N. Y.; CH 2-3550).

"On the Way to Capetown" (D). Producer, Marshall Young (c/ Lunt-Fontann Theatre, 205 W. 46th St., N. Y.; JU 6-5555).

"Whisper To Me" (D). Producer, Manya Starr (1 Gracie Sq., N. Y.; LE 5-2559).

Opera

"Bartleby." Producer, Richard Barr (c/o Cricket Theatre, 162 Second Ave., N.Y.; OR 4-3960). Available parts: baritone, 30's, warm, understanding; character baritone, 35-40; character tenor. All must have trained voices. Mail photos and resu , above address.

"Night In Paris" (tentative title). Producer, Joyce Lynn (160 W. 77th St., N.Y.; TR 3-8935). Available parts: lyric tenor, 25-30, handsom ; two femme dancer-singers, Can-Can girls. All must read music. For appointment, phone above number, 1-5 p.m. weekdays.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

King Variety Shows. Producer, George King (117 W. 46th St., N.Y.; CI 7-1744, Room 202). Accepting photos and resumes of male and femme musical variety performers and comics, daily except Sunday, 2-7 p.m., above address.

Films

"South of Key West" (featurette). Producer, Donald C. Dorick (Creative Mart, 507 Fifth Ave., N.Y.; OX 7-5895). Available parts: girl, 21, attractive blond; girl, 21, attractive, Latin features; man, 25-30, tall, handsome, well-built. Mail photo and resumes, above address.

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Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Connection, Living Th're (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Deep Are Roots, St. Mark's (10-3-60).
Drums Under, Cherry Lane (10-13-60).
Fantasticks, Sullivan St. (5-3-60).
Greenwich Village, 1 Sher. Sq. (9-28-60).
Hedda Gabler, 4th St. (11-9-60).
Here Come Clowns, Actor's (9-19-60).
Krapp's & Zoo, Cricket (1-14-60); closes Nov. 20.
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Man & Superman, gate (11-6-60); closes Nov. 27.
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rosemary, Alligators, York (11-14-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Marcus High Grass, Mews (11-21-60).
Whisper to Me, Players (11-21-60).
Dream Play, Theatre East (11-22-60).
Emmanuel, Gate (12-4-60).
Plough & Stars, Phoenix (12-6-60).
Borak, Martinique (12-13-60).
Jungle Cities, Living (Rep) (12-16-60).
Donogoo, News (12-21-60).
Beautiful Dreamer, Mad. Ave. 7-60).
Montserrat, Gate (1-8-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Shoemaker, Peddler, E. 74 (10-14-60); closed last Sunday (13) after 43 performances.
Nat Turner, Casa Galicia (11-4-60); closed last Saturday (12) after seven performances.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Caretaker, Duchess (4-27-60).
Eve With Jeanmaire, Royalty (11-2-60).
Chin-Chin, Wyndham's (11-3-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Irma La Douce, Lyric (7-17-58).
Last Joke, Phoenix (9-28-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
Mr. Burke, Mermaid (10-6-60).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Passage to India, Comedy (4-20-60).
Playboy W. World, St. Martin's (10-12-60); Moved Nov. 7 from the Piccadilly.
Platonov, Royal Court (10-13-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (3-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sive, Lyric Hammersmith (10-24-60).
Sparrers Sing, Th're Royal E. (8-24-60).
Suzie Wong, Prince Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
This Year, Next Year, Vaude (10-20-60).
Tiger & Horse, Queen's (8-24-60).
Toys in Attic, Piccadilly (11-10-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Aldwych (2-24-60); moved last Monday (14) to the Apollo.
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's (12-12-58).

SCHEDULED OPENINGS

Progress Park, T're Royal E. (11-16-60).
Little Darlings, Adelphi (11-16-60).
Life of Party, Lyric H'smith (11-22-60).
Bride Comes Back, Vaude (11-25-60).

CLOSED

Importance Oscar, Apollo (10-31-60).

Shepard Traube will direct the Broadway production of "A Clean Kill."

Legit Bits

Ruth Bailey, operator of the Cherry County Playhouse, Traverse City, Mich., is back from a European script search.

At a N. Y. Shakespeare Festival luncheon last Thursday (10), opening a drive for "audience sponsors," Newbold Morris, N. Y. Commissioner of Parks, revealed that the city would soon consider bids for the construction of the 2,500-seat Festival amphitheatre in Central Park for which the city has appropriated $225,000.

Cyril Ritchard arrived in New York last Monday (14) to confer with producer **Lee Guber** on "The Happiest Girl in the World," for which he will be both director and star. The actor-director recently eros." The **Leo Kerz** presentation Pleasure of His Company," with co-author **Cornelia Otis Skinner** as co-star.

Eugene Ionesco arrived in New York yesterday (Tues.) to attend rehearsals of his play "Rhinoceros," The **Leo Kerz** prseentation is scheduled to open on Jan. 5, probably at the Billy Rose Theatre, N. Y.

Patricia Harty has succeeded **Pat Stanley** in "Fiorello" while the latter goes to Hollywood to appear in the film "Lady's Man."

Edward Kook, president of Century Lighting, is due back in New York today (Wed.) after two days of work on the lighting for the new McCormick Place auditorium and theatre, Chicago.

Hugh Walker, managing director of the O'Keefe Centre, Toronto, has been discharged from the hospital after treatment for an ulcer. He is recuperating at home and may be back on the job in about 10 days.

"Miracle Worker" opened recently at the Vasateatern, Stockholm, Sweden, with **Maj-Britt Nillson** as Annie Sullivan, the role played on Broadway by **Anne Bancroft.**

Connie Simon, Ruth Kaner and **Paula Scott,** owners of the off-Broadway Actors Playhouse, N.Y., are offering a series of admission-free, Monday night presentations of Luigi Pirandello's "The Man With the Flower in His Mouth" and "The Vise" and Jean Giraudoux's "Paris Impromptu."

George Devine, co-director with **Tony Richardson** of "A Taste of Honey" on Broadway, is in New York from London to direct a workshop production of Congreve's "The Way of the World" at the Institute of Advanced Studies in the Theatre Arts and to also lecture at the Institute.

Leif Erickson will appear with **Helen Hayes** in the Theatre Guild American Repertory company being assembled by **Lawrence Langner** for an overseas tour this spring under the auspices of the State Dept. and ANTA.

Daniel Hineck's projected Broadway production of "A Season in Hell" has been postponed until next season.

Richard York has postponed until early February his off-Broadway presentation of a musical version of "A Tree Grows in Brooklyn." Due to the delay, **John Fearnley** has withdrawn as director.

Martin Rubin, Kip Samuels and **William S. Taylor,** under the banner TIRA Productions, have taken over the rights to **Seyril Schochen's** musical, "The Tiger Rag," from Drummond Productions. The play has been scheduled for presentation off-Broadway in mid-January.

Greer Johnson, author of "Whis-To Me," which opens next is hospitalized with peritonitis. Monday (21) at the Players Theatre, N. Y.

Lew Peterson's "The Great Hunger" opened last Thursday (10) at the Centre Stage Theatre, Toronto. Leo Orenstein and Rudi Dorn are director and designer respectively.

"A Trip Around the World," featuring the Fred Berk Dancers, will be presented Nov. 26 at the Paper Mill Playhouse, Millburn, N.J. as the third in a series of children's shows.

Frank Corsaro will direct proposed Broadway presentation of **William Inge's** "Natural Affection." He's already set to stage **A. E. Hotchner's** "Of Love and Death," **Henry Denker's** "Far Country" and **Arthur Kopit's** "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad."

Roger L. Stevens has joined **John Shubert** as co-producer of "Back of the Slay," the **Howard Teichmann** comedy based on **Oriana (Mrs. Brooks) Atkinson's** novel, "Over At Uncle Joe's." The play was previously titled "Julia, Jake and Uncle Joe."

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FIRST ANNIVERSARY

NOVEMBER 18th

Literati

Detroit Times' Foldo

The Detroit Times, a Hearst newspaper, was bought and closed by the Detroit News last week. The purchase p... was not disclosed nor was it known what disposition would . made of the Times building located in Times Square. The Times has published in Detroit for 60 years.

A few of the Times ...yees have been absorbed by the remaining Detroit newspapers. The ... afternoon paper, and the morning Free Press. However, the great majority of Times staffers were seeking jobs in other cities.

T... Free Press has added an early edition, h... ng the streets at 4 p.m. to directly compete with the 1st edition of the News. Some of the Times' syndicated Hearst columns have been added to the News editorial content, along with a few comics.

The Times died without being able to print its own obituary. Sale was consumated at 3 a.m. and employees were notified by telegram not to show up for work late that morn...

Carl Winston's New One

"How to Run a Million Into a Shoestring," sat... on self-help volumes Putnam's is authored by Carl Winston, veteran newsman, former N. Y. Daily News and Sunday Mirror Magazine staffer; also former assistant publicity manager of Columbia Pictures in New York. It's illustrated by the New Yorker cartoonist, Richard Taylor.

Winston was the writer of the Wladek Hravlek "Goombye Pieeze" letters which appeared in the late Mark Hellinger's column some 30 years ago.

Len Levinson's Book

"Wall Street: A Pictorial History," by Leonard Louis Levinson, will be brought out Dec. 2 under the Ziff-Davis imprint.

Selling for $15, the volume will cover the "Street" from Peter Stuyvesant's day to the present via more than 600 pictures in 9x12-inch format. Text will be supplemented with articles by Keith Funston, David Rockefeller and other authorities.

'Just For Laughs'

Adman Jack Faulhaber, who has written captions for countless cartoons, and Jack Irvin, who has written gags for tv and saloon comedians, have collaborated on a sprightly book ...mprising some 2,500 gags and punchlines which they title "Just For Laughs" (Doubleday; $3.95). It's just th...

Want a category for a situation speech, convention, banquet, professional or amateur get-together? Name it and they've got it, all ne...ly crossindexed into virtually every category. The toppers are pungent oneliners, which can be elaborated as time and circumstance dictate. Humor being flexible, there are cross-references ...der different subdivisions to other categories. It's also a good fu... book to read and certain to produce several memorable toppers for anybody's personal repertory of hu... *Abel.*

History Can Be Fun

The excellent "America's Taste," edited by Marjorie Longley, Lou... Silverstein and Samuel ... Tower (Simon & Schuster; $12.50), ...roves that news and current history can be fun. Especially ... these N. Y. Times staffers have culled and presented this kingsized reprise of ... century of cultural eve..ts, reported by ...ntemporary observers in the pages of the Times, from 1851-1959.

It is replete with offset reproductions of original reviews (plays, film, books, opera, etc.), original illustrations, first-hand reports of major news events, that are arresting no matter which ... arrests the eye. From a critique of Koster & Bial's to Tony Pastor's, from a news report of Valentino's funeral to the opening of the Roxy, from Mencken & Nathan to Ernie Pyle and the Federal Theatre, and so on down through the years as this century grows older the "good gray Times" brings history-in-the-making into retrospect and for... It is to the credit of perhaps the greatest daily newspaper that its experts, reporters or reviewers, pundits or critics, were amazingly sagacious in the prophecy and ...nificance of all they covered.

"America's Taste" will not only be a fun book to read for retrospection but will prove of value for research. It is fully indexed. *Abel.*

Lee Mortimer's Latest

N. Y. ... columnist Lee Mortimer's newest in the series, "Women Confidential" (Messner; $3.95), is not dull reading. How could it be with that title? It's a blend of shrewd observation with Mortimer's o.. n variations on the Kinsey and Krafft-Ebing theses. Accen... by no means on the femmes' ...rtue or virtues; in fact it's vice versa and you can eliminate the "versa" for the most part.

With the late editor Jack Lait, Mortimer coauthored four "confidential" books on behaviorism in New York, Chi, D. C. and U. S. A. Alone he turned out "Around The World Confidential" and "New York Behind The Scenes."

Author's material is sordid but astute and revealing. It also calls for not a little personal courage in light of the underworld characters he attacks by name. He also cites cage society and other names in no flattering manner. Book is replete with such synonyms for the allegedly gentle sex as bims, broads, gunmolls, prosties, he-shes, dames, b-girls, madames, call-girls. There also regional, national and global breakdowns and observations on the subject, interlarded with aphorisms ...nd one-liners, many ...f them culled from Mortime's pas... columns. *Abel.*

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Book Stocks

(As of Nov. 15, 1960, closing)

Allyn & Bacon (OC)	24	
American Book (AS)	47	— ½
Book of Month (NY)	18	— 1⅝
Conde Nast (NY)	11½	+ 1
Crowell-Collier (NY)	34½	+ 1⅞
Grolier (OC)	37¼	+ 2¼
Harc't, Brace (OC)	29⅝	+ 1⅛
Hearst (OC)	12	— ¼
Holt, R&W (NY)	48¼	+ 1¾
L.A. Times Mirror (OC)	24½	— ½
Macfadden (AS)	10½	+ 1½
Macmillan (OC)	53	+ 2½
McCall (NY)	32½	+ ¼
McGraw-Hill (NY)	97	+10
... Yorker (OC)	93	+ 3
Prentice-Hall (AS)	35½	+ 3
Ran'm House (OC)	29¾	+ 2¼
H. W. Sams (M)	33½	+ ½
Ti... Inc. (OC)	61¼	
Western Pub (M)	69½	+ 6
World Pub	13½	+ ¼

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest

Note: Midwest and over-the-Counter quotes are the Bid prices.

CHATTER

Harry ...ions, editorial director of Holiday, to London to confer with the magazine's British authors.

Mildred (Milly) Bennett, onetime feature writer for the San Francisco News who later covered Russia and the Spanish Civil War for the old International News Service, died at Palo Alto, Cal., Nov. 6. She was 64.

Vadna Dibble, head of Cue's editorial service department for the ...ast 25 years, appointed restaurant editor of the magazine and will write a weekly colum... on win... and-dine spots.

Roby H. Heard, 38, night editor of the Los Angeles City News Service, who was w..rking on neo-Nazi youth activity in Southern California (which came to the fore through picketing Sammy Davis Jr. at the Huntington Hartford Theatre, Hollywood), was found beaten to death in his Hollywood apartment. Police are questioning some of the extremists whom Heard had been interviewing for his story; no arrests so far.

Preston W. A. Balmer, advertising manager of the Regina (Sask.) Leader-Post, named assistant to Michael Sifton, president of the Leader-Post and the Saskatoon (Sask.) Star-Phoenix. He will headquarter in Toronto, Ont.

Boston Press Club elected Henry R. Santosuosso, Boston Herald-Traveler advertising dept., president succeeding Alfred J. Monahan, city editor of the Boston Globe. Reelected ... John H. Thompson, Traveler, ... Charles Leveroni, Herald, treasurer, and ...mes Calogero, AP, secretary; board of directors: Monahan, Francis Gallagher, Joe Harrington and Charles Tarbi, all of the Globe; Jack Broudy, Traveler, and Michael Kelly, Record-American.

Funk & Wagnalls has pacted Father Frederic Gehring, the "Padre of Guadalcanal," to do hi.. life story for them. Book will be coauthored by Martin Abrams, who did the same job on the Barney Ross tome, "No Man Stands Alone."

Harold L. Davis, 64, who w... the Pulitzer award for fiction 1936 with the novel, "Honey in th... Horn," died Oct. 31 in San Antonio.

Hall Editions, Inc., authorized to conduct a business in the ...ublication and distribution ... books in New York. Address is c/o Hall Syndicate Inc., N.Y. City.

Vincent C. Ross, vicech...irman of Prentice-Hall, named as a new member of the board of ...ssociate trustees of St. Michael's College, Winooski, Vt., as announced by Very Rev. Gerald E. Dupont, president of the college.

C. S. (Larry) Hanson, ..p. and ad manager of Look, elected to the board of Cowles Magazines Inc., making him the 10th board member.

Paul Stei...'s new book, "How To Be Offensive To Practically Everybody," published by Citadel Press, has a special chapter on "How to Insult yourself in front of strangers." It also has a chapter "The Critics Cornered" quoting acid-tongue comments of playwrights, actors, and a chapter on "Squelches," telling how various comics handle a heckler.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Nov. 15.

Last winter when I had my face to the wall at the Houston Methodist Hospital, looking for ... number that matched mine, a book was published in London by Cassell's entitled "Frank Harris" by Vincent Brome.

I wa.. sent a review from the London Times becaus.. it had mentioned me and not unfavorably. (Hell, I gave one of their ... two columns. ... why should I tumble out of bed over a good noti... Besides I was too bushed to be interested even in obits.)

Then last June Helen Field sent me a New York Times' review of an American edition of th... ame book, brought out by Thomas Yoseloff. Charles Poore gave it a mixed notice, figuring that the story ran downhill—good in the beginning, n.s.g. in the end.

Dames and Dollars, Harris Theme-Song

But not until the other day when Norman Stuckey dispatched a copy from Beverly Hills did I see the book. Golly, I'm all over the thing! I open it and just about close it. It's a full-length portrait of the bad boy of modern literature whose theme song seemed to be sex from the Sextet of Lucre. Though Brome bears down pretty hard on the Old ...oar, it's a very readable contribution to the mystery of the Irish kid who made dough as an American cowboy and became the blackmailing, damechasing literary lion of London from the end of the Victorian e... through the Edwardian interlude.

Unlike Will Rogers, who never met a man he didn't like, modern biographers seem to do better picking all sorts of flaws in their heroes. I thought Frank Harris was buried and forgotten, but the way Brom... flays this dead horse seems to bring him back to life.

As it is an old edict never fool with a hit I suppose it would be no point to Br..me maki..g a few corrections at this late date.

On the very first page he gives a fairly accurate description of my elaborating with Harris in Harris' apartment in Nice, except I didn't ... "day after day." One look at that setup, and a second check that it would continue, and we deserted Harris and took to the hills to write the Sh..w biography without benefit of the lord and master.

On page 211, after doing a pretty thorough job of telescoping Harris' life, desultory loves and passionate addiction to literature Brome writes:

"It was at this point that the American journalist Frank Scully came into Harris' life. The precise nature of their meeting is not recorded, but Harris had become an habituee of the Palais de la Mediterranee, where Scully frequently went, ...nd it was inevitable that two me... ...ssionally concerned with writing, should want to know each other. ... they were meeting frequently. They would sit at the table of the Palais de la Mediterranee talking about life and literature, exchanging every kind of reminiscence, discussing the books they would write and the schemes which would one day make them rich. Within a few weeks these speculations took a more serious turn. It was a book they finally concentrated upon."

It isn't terribly important, but if Brome wanted to know what brought us together, and he apparently did, he should have written and asked as h... did for permission to quote freely from my "Rogues Gallery."

England & Germany Bri..g Them Together

What brought us together w... not any schemes which would make us rich. It was simply that I thought I might help two people. I was convalescing from a steenth operation at Villa Paulette in Nice when John Maxwell and E. A. Dupont came to visit me. Maxwell was presiden..t of British International Pictures and Dupont had moved over from Germany, where he had made "Variety," to direct pictur... for B.I.P.

They were wondering whether I had run into anything that could ...ike a good picture for them. At that time B.I.P.'s ...ictures weren't even interurban complex that loomed larger than Big Ben.

These men admitted it and wanted to know what they could do to remedy it. I told them they could use Shakes... ...shield and move in behind him.

They couldn't see how. Certainly Shakespeare's plays, at least to these men at that time, seemed like no picture mate... ...all. But they did admit that the name had world magic.

"Okay," I said, "do a picture called the 'Loves of Shakespeare.'"

This baffled them a bit.

"Why, in this town," I said, "there is an old man who has put more bone and tissue and heart into Shakespeare in three volumes than you could use in as ma... pictures."

I told them about Harris' "The Man Shakespeare," his "The Women of Shakespeare" ...nd his play. The play was called "Shakespeare and His Lov...," which I told them could certainly be used as a starter. They wanted to know if they could get hold of the play. I told them I thought they could for a few thousand bucks and with this ...roperty they could build.

Public Chump Number One

All my life I've been the chump who suggests things and then becomes a committee of one thousand to carry them out. On my cuff.

I didn't want to meet Harris. I knew enough of his rep... ot to want it to rub off on me. But I had promised these men I would. So I phoned Harris.

The cha... of Harris selling anything i... those days brought him to me on the run.

And that's how I met Frank Harris. I was not a habituee of the Palais de la Mediterranee, nor did Harris and I sit at tables discussing life and literature and discussing the books we would write, or the money we would make. I was either too damned busy or too damned sick to be indulging in that sort of ...illetantic hogwash.

The only time we sat at a sidewalk cafe with Harris was in acceding to his wife Nellie's request that ...(she) we could get him to work by doing it his way. All I remember it contributed to the Shaw biography was that Harris carried a silver flask and when the waiter brought a drink Harris took his flask out of his hip pocket and spiked the drink. To the biography of a teetotaler like Shaw this would hardly be eve... a footnote.

'Variety' Gets Into The Act

On page 227 (this is the Cassell edition) Br... tells the ... of a VARIETY (Maxime de Beix) correspondent hinting that my part in the Shaw biography had been mu... ...ore important th... ...nyone knew, and how Nellie Harris rushed to Paris and London begging me to deny this. We make our quota of errors on VARIETY but we don't deny the truth. So Nellie didn't get her denial, despite the fact th... she feared "the publishers would suffer va..t losses" and Harris' "reputation would be ruined." Well, the publishers made a lot of money on the book and Harris' reputation, which w... already ruined, enjoyed small measure of rehabilit...tion.

Page 227 also contains a footnote that is in the vein of the current vogue to conceal informers. "It remains to add," ...rites Brome, "that at least two persons in the United States who knew Harris well, ...rd Scully's account as seriously exaggerated, hold firmly to the belief that Harris wrote the greater part of the biography himself, and point to the style of the book, as in their eyes, conclusive evidence."

What two persons? The only one I can think of who is in the United States, and who was in Nice at the time and therefore who knew at all what was being done, was Alan Dowling, at that time a poet, but mor... recently a Hollywood picture producer. He had read my draft manuscript, and being an old admirer of Harris' as well as ...enerous contributor to the old rogue's maintenance, I asked him to weed out any obvious Scullyisms in the script. This he did.

Now let's have your witnesses, Mr. Brome. Don't let them hide behind that cloak of anonymity. Shaw had his say, Harris his, I ...ine, and you yours.

Make these others come out, come out, wherever they are.

Broadway

Mr. and Mrs. Harold G., with a girl born yesterday (Tues.) in Newark, Del., made a grandpop of Harold (VARIETY) Erichs.

Singer Mary Small has opened a public relations office.

Joey Bishop musing: "What would happen if he was born in the White House and moved to a log cabin?"

Showman-broker J. Arthur Warner and his wife, Aline, to Europe on a leisurely trip, abroad the Constitution.

Harry D. Squires' personal management billing, "The Man Behind the Man," came through as a registered trademark from the U. S. Patent Office.

Harry Spiegel, ad-publicity chief for N. Y. and Brooklyn Paramount theatres, still in Mt. Sinai hospital after four weeks for checkup. However, he's due to be discharged this week.

Century Club, composed of lady theatregoers, having a make-money party Friday (18) at the Commodore Hotel for benefit of the Englewood (N.J.) Actors Fund Home.

Alfred Lunt, Lynn Fontanne, Victor Mature, Hermione Gingold, playwright Eugene Ionesco and violinist Nathan Milstein in from Europe yesterday (Tues.) on the Queen Elizabeth.

First grandson and second grandchild to be born within eight days, makes Arch Levy, N. Y. Music Hall b.o. treasurer, a grand-pappy for fourth time. Latest was born to his daughter, Mrs. Robert Roth, in the Bronx.

Kitty Carlisle (Mrs. Moss Hart) says the playwright "looks fit" but Wellesley Hospital (Toronto) medicos insisted he leave on a stretcher for the train which brought him back to his Manhattan home. He was stricken with a coronary four weeks ago while rehearsing "Camelot."

Pianist Frank Glazer, protege and longtime friend of industrialist-showman Alfred A. Strelsin (whose wife Dorothy Strelsin is a patron of the annual Shakespeare Festival in Central Park) is giving one of his concert recitals at Town Hall tonight (Wed.). Both were raised in Milwaukee.

Vet publicist Edward L. Bernays appointed to Carnegie Hall board of trustees by May Robert F. Wagner. He has figured in the establishment of the Lewisohn Stadium open air concerts and through the Edward L. Bernays Foundation contributed to the free Shakespearean performances in Central Park.

Playwright Arthur Kober is "beaver"-less once again and doesn't look like of those "wanted" beatnik authors; it's the third time he trimmed his hirsute adornment, on a dare. This time the Great Shearing took place at Lee and Ira Gershwin's BevHills manse when the lyricist was demonstrating a new electric razor.

Louis R. Lurie en route from his native Frisco to Chi and Palm Beach, latterly for a Fairbanks, Morse board meeting, and "will probably cut out Shubert Alley," says he, "because while I discarded Mae West corset I'm now wearing a steel brace fore aft, as result of that bum back, and it just doesn't feel good!"

John Shubert, vicepresident of Select Theatres Corp., elected to the board of trustees of Grand Central Hospital. Hospital president Harry E. Gould is enlarging its board of trustees with addition of outstanding representatives of "commercial and industrial enterprises located in Manhattan, the area served by medical facilities."

The Walldorfkeller in the Waldorf-Astoria is a new German restaurant scheduled for Dec. 6 premiere in the area that was formerly the Men's Bar. Latter has been supplanted by a Bulls & Bears eatery (men only for lunch). Click of the German rathskeller in the Beverley Hilton, in BevHills, presumably keyed this new addition to the W-A.

John Mullins, Denver tv station owner with western amusement park operations experience, is sitting in as a friendly consultant on Webb & Knapp's future Freedomland plans and, if things jell, he will become top boss of the Bronx amusement park, aided by Russ Levy, as No. 1 administrative assistant, and George Bennett, the Zeckendorf Hotels overall pub-ad veepee.

Novelist Norman Mailer was arrested over the weekend on complaint of Birdland manager who refused to accept a credit card for a $7.50 liquor bill. Manager explained that he is not permitted to accept credit cards for checks on which there are liquor charges. Mailer, paroled in Magistrate's Court for a hearing on Nov. 27, pleaded not guilty, denying that he used rude language. Mailer is involved in the committee of writers and editors in drafting a plea to Gov. Rockefeller to inquire into police operations in N. Y. City.

Australia

By Eric Gorrick
(*Film House, Sydney*)

The new Chevron-Hilton hotel at Kings Cross, Sydney, is setting big floor shows as a tourist gimmick.

"Psycho" (Par) continues to outgross "10 Commandments" (Par) at Prince Edward, Sydney.

Sir Frank Tait, m.d. of J. C. Williamson Ltd., back at his Melbourne base after world talent looksee.

Greater Union Theatres on deal with Columbia will spot "Anatomy of a Murder" in 23 key suburban cinemas this month.

"My Fair Lady" ran up 700 performances at Her Majesty's, Melbourne, for J. C. Williamson Ltd. Show now goes on the road.

Hoyts' pic loop is spotting several Metro pix presently. Meantime, this loop and United Artists are still dickering over new contract terms.

Mo Rothman, Columbia foreign exec, will spend one week here late in November looking over local setup. Rothman will also visit New Zealand before returning home.

Norman B. Rydge, chief of Greater Union Theatres, moves into a plush new Sydney home. Rydge is reported the wealthiest man in Aussie show biz, quite apart from his many commercial interests.

Paris

By Gene Moskowitz
(66 *Ave Breteuil, SUF* 5920)

Jean Cocteau writing his memoirs which will only be published after his death.

Jessie Royce Landis in for a featured role "Do You Like Brahms?" now rolling here.

Lionel Rogosin's "On The Bowery" into the arty La Pagode here.

Jean-Louis Trintignant to Rome where he will star opposite Haya Harareet in Frank Borzage's pic, "Atlantide."

Mel Ferrer to play opposite Sophia Loren in the French-Italian "Madame Sans-Gene." Christian-Jaque directs.

Because of film chores, Yves Montand does not expect to do a one-man singing show here before late 1961 or '62.

Alfred Hitchcock's oldie, "The Lady Vanishes," being revived in a first-run house as his latest, "Psycho" (Par) opens at a theatre nearby.

Jean Anouilh's play "Becket" may not be able to go on in Italy where it has come into censorship troubles though in its last stages of rehearsal.

John Berry, long Yank resident here, has written a novel, "We'll Meet Some Day," about a Jewish concentration camp prisoner who gets vengeance on an SS guard years later. Berry hopes to turn it into a pic. Will direct a French pic early next year with Curt Jurgens, "The Price of Silence."

Japs' Nichigeki

Continued from page 69

Lake" number and called "Funky Jazz."

Conductor Tadaosa Ono will lead a British orchestra for "Tokyo 1961." The sets, props and costumes will be shipped from Japan; sturdier sets being built expressly for the tour. Gorlinsky, here to set final arrangements, said that transportation alone will set him back $70,000.

The 25-week guaranteed contract calls for a week of rehearsals in England and six months of performances. The troupe has to return by June 10 for the Nichigeki's next Summer Dance, and Gorlinsky was therefore unable to obtain options.

During the absence of the touring performers, the Nichigeki Theatre will be closed from Nov. 27 to the New Year holiday for a month of remodeling. Other members of the NDT will provide the talent for Nichigeki shows during the first half of 1961.

London

(*HYDe Park* 4561/2/3)

Ball of Year is to be held at the May Fair Hotel on New Year's Eve.

Sam Jaffe and Terence Rattigan in from the U. S. on the Queen Elizabeth.

Shelley Winters due in to start her role in "Lolita," which Stanley Kubrick is to direct at Elstree.

Melina Mercouri and Jules Dassin due in this week for the London Pavilion launching of "Never On Sunday."

Swedish-American balladeer and folk-singer, William Clauson, makes his Royal Festival Hall debut next Sunday (20).

Jack Carter opened a fourweek season at the Pigalle last Monday (14). Also on the bill are the Barry Sisters plus Tanya & Biagi.

Louis Scott and Jack Payne launched their new Persian Room at the Empress Club with a trio of parties, starting last Monday (14).

German star Elke Sommer, currently filming in "Don't Bother To Knock," signed on a long termer by Associated British Elstree Studios.

Max Bygraves playing his first strictly straight screen role in Bryanston's "Spare the Rod" which went into production at Shepperton last week.

Irving Allen tossed a Dorchester reception for Jamie Uys, the South African producer whose "Rip Van Wyk" was shown at the Commonwealth Film Week last week.

Kathleen McAndrew joined Columbia on a special publicity assignment to coordinate campaign plans for European preem of "Pepe." She was with Metro for 11 years.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Desert Inn exec director Moe Dalitz elected Chief Barker of local Variety Tent 39.

Dave Apollon, who heads his group of strolling strings in lounge at Wilbur Clark's Desert Inn, started his fourth year on the stint.

Mary Kaye Trio, now heading Sahara Casbar Theatre, has only eight weeks of open time between now and 1962, and it's being held for dates in N.Y. and London.

George Rock Sextet such a smash in current Sahara Casbar gig it's booked for another seven framer there Jan. 10. Meanwhile, group does a reprise at Harrah's Reno in between.

Annelle Stevens, sister to Jean Magowan of the Dunes publicity department, signed to emote opposite in the Jimmy Stewart starrer, "Tw Rode Together," now on location in Texas.

Mike Henry, son of Silver Slipper top banana Hank Henry, attending school in Lubbock, and is somewhat of a celeb in the Texas City because of his role in art film, "Not Tonight, Henry" with Hank.

Rome

By Robert F. Hawkins
(*Stampa Estera;* 675906)

Rudolf Firkusny, Yank pianist, set for series of concerts in Rome, Naples and Verona.

Gene Ruggiero (Post Productions) will personally supervise all editing of Joseph Levine's productions for coming year.

Anna Magnani, who may return to Italian legit "sooner than you think," is reading scripts for a 1961 spring or summer pic to be made in U.S.

Robert Aldrich cast John Mills in his upcoming "Cross of Iron." Aldrich is here to direct Titanus-Levine opus, "Last Days of Sodom and Gomorrah."

Sophia Loren dubbing herself into Italo version of "Bay of Naples" (Par), having just finished shooting "Two Women" under direction of Vittorio DeSica.

Mario Zampi has taken his "Five Golden Hours" unit, including George Sanders, Ernie Kovacs and Cyd Charisse, to London for interiors on the Avers Production.

Alberto Sordi, who got raves for his work in Dino DeLaurentiis' just-released "Back Home," booked by producer for two more pix, "Two Colonels" and "Il Prete Bello."

In-and-out-of-Rome: Roger Vadim and Annette Stroyberg in for pact talks with Dino DeLaurentiis; Annie Girardot to Paris for Marcel Achard's "Idiot"; Carlo Ponti (Paris; Elsa Martinelli to Kenya for role in "Kataki," directed by Howard Hawks; Jose Quintero in to prep "Roman Spring of Mrs. Stone"; Cornel Wilde to N.Y. after winding "Constantine the Great"; Arthur Lubin and "Thief of Baghdad" unit due back from Tunis soon; Haya Harareet in town to star in Frank Borzage's "Atlantis"; and G. M. Scotese to New York to start shooting "America at Night" (Italcaribe).

Philadelphia

By Jerry Gaghan
(319 *N. 18th St., Locust* 4-4848)

Leopold Stokowski guests with the Philadelphia Orch here, Jan. 6-7 and in Carnegie Hall, N.Y., Jan. 10.

The Chancellor Room changed hands. Bob Peleggi and Marty Notic took over the room from Bob Marcucci.

Caskie Stinnett, Holiday stager, set deal to have his satirical novel, "Out of the Red," made into a Broadway musical.

Nat King Cole to make his first stage appearance here with his book show, "I'm with You" at Shubert in January.

Arnold Orsatti renovating his Upstairs Room and presenting name acts coupled with chorus line, the only nitery chorines in city.

Reps from press, radio, tv and the industry attended a welcome back party for Irv Blumberg, who recently returned to the WB press staff.

Artur Rubinstein and Sol Hurok will receive honorary degrees in January from the city's oldest private music school — the Philadelphia Musical Academy.

Lee Guber and Frank Ford, Music Fair operators, formed a couple of stage production companies, called Carol and Sheldon, names of Guber's youngsters.

Mildred Martin, vet film critic of Philadelphia Inquirer, resigning effective June 28 to live in England and work on musical with husband Herbert Dunkerley, British-born composer.

Tel Aviv

Laslo Vadnay, Hollywood scriptwriter, here for a short visit after "It Happened in Athens" (20th) shooting in Greece.

French chansonsier Mick Micheyl concert in Habima Hall; first half of program comprising Spanish dancers Eduardo & Navarra.

First Mexican Film Festival in Israel at huge Tel Aviv cinema under patronage of Israel Foreign Minister Mrs. Golda Meyer and Mexican Ambassador Gorge Daessle Segura.

"West Side Story" may be performed here with present Broadway cast next January and February. Israeli impresario Giora Godik has contract signed with American producers of musical. According to agreement, after Israel the troupe will appear in Turkey, Greece and possibly other European countries.

Shows Abroad

Continued from page 73

She Stoops to Conquer

but as outright farce. That may be justifiable, but farce requires severe discipline, and in this case the performance frequently verges on caricature, with various styles that sometimes fail to blend.

Oliver Goldsmith's comedy comes over as a rollicking romp, however, to the taste of an audience that may be at least partly drawn by curiosity to see rock 'n' roll singer Tommy Steele making his first stab at legit acting. The vocalist star is an engaging Tony Lumpkin, but though his exuberance carries him through, he lacks the range to make the role more than a cheery city slicker, instead of the country lout.

Peggy Mount, formidable in size and attack, also brings pantomime technique to the part of Mrs. Hardcastle, getting yocks, but occasionally throwing the play out of balance. There are excellent performances, however, by Judi Dench as a pert, attractive Kate, John Humphrey and Michael Meacham convincingly in period as the young men.

Nicholas Meredith is delightful as Hardcastle, even though he plays the character with more dignity and less irritation than usual. Osbert Lancaster's decor and costumes are among the satisfactory features of an offbeat but entertaining production. *Rick.*

Hollywood

Van Heflin in from Paris.

Frank P. Rosenberg left for Rome.

David Rose returned from Edinburgh.

Robert Taylor underwent minor surgery.

Walter Lantz back from sixweek Far East trek.

Howard Keel off to Munich for "Armored Command."

Sam Howard and Jerry Colman formed new talent agency.

Russ Jondreau appointed sales-promotion manager at KDAY.

Thomas W. Sarnoffs and Hal Sawyers on South Pacific trek.

Julian Blaustein returned from "Four Horsemen" location in Paris.

D. A. Doran back from special assignment for Paramount in Europe.

Jack Hawkins in from London for "Spinster" assignment at Metro.

Don Balsamo upped from account exec to sales manager at KHJ-TV.

Jayne Mansfield home from Greece location on "It Happened in Athens."

Jean Simmons and Richard Brooks to Paris on combined honeymoon-biz trip.

Barbara Rush named Hollywood chairman for Tuberculosis Assn. Christmas Seal Drive.

Mrs. Ed Sullivan and Mrs. Lew Landers, respectively, set as vice chairmen of fund-raising activities on East and West Coast for Little Saints' Ranch Building Fund campaign.

Chicago

(*DElaware* 7-4984)

Herb Lyon notching sixth anni as the Tribune's gossiper.

Lina Hammer, freelancing, tub thumped for comedienne Phyllis Diller's now-winding Mr. Kelly's date.

Harry Belafonte and his revue due at the Opera House week of Dec. 5, under impresario Harry Zelzer's banner.

Shelly Kasten, ex-partner in Cloister nitery here, tapped to operate the Playboy (mag) key club, contemplated for L.A.

Vic Wilmot opened his own publicity shop and continues to handle Edgewater Beach Hotel (including its Polynesian Village supperclub.

"An Evening with Burgess Meredith," actor's lectern-tourer, returns to city Nov. 22 for a Shaw Society one-nighter at the Happy Medium.

Phil Ford & Mimi Hines top anni awards bash of Chi Art Directors Club Monday (21) at Palmer House. Newscaster Alex Dreier emsees affair.

Alan Ribback, Gate of Horn operator, hosting soiree tomorrow (Thurs.) for club's longtime press-agent Barbara Siegel, who's bound for residence in London, Eng.

Carol Channing, Jerry Lewis, Vic Damone, Jeanne Diamond and Skitch Henderson lined up for Saturday night's (19) Sun-Times Harvest Moon Fest at the Stadium.

Palm Springs

By A. P. Scully
(*Tel.: FAirview* 4-1828)

Biz picking up finally.

Crying towels all over town, biz so bad.

Ernie Glaser back in town, managing new Riviera.

Marguerite Chapman to Ft. Worth for "The Women."

Teddy Hart busy renovating a legit house in Hollywood.

Belafonte's Folk Singers did okay without him at Indio.

Darren McGavin being congratulated on his Riverboat show.

Hugh O'Brian checking on Whispering Waters, he being part owner.

Harry Joe Brown in the village as much as in Hollywood these days.

Alfred Hitchcock stashed his dogs at Desert Hot Springs hound ranch.

Raoul and Gustavo joined Clessa Williams and the Wally Harpist Trio at Hilltop Room.

George Laine after city fathers for turning down use of Playhouse to Martin Beck for 45 days of legit.

El Mirador, now billed as Ray Ryan's, he having bought out partners. Chuck Travis Quartet with Janie Saylor booked there.

George Ringwald quit Riverside Enterprise to edit Palm Springs Life. Will Thorne moving over from Indio to take his place.

Off-Broadway Reviews

Continued from page 72

She Stoops to Conquer

exaggerated as her loutish son. Juliet Randall and Ted van Griethuysen are believable as the secondary romantic couple and Albert Quinton is a suitably pompous Mr. Hardcastle.

In general, this is an evening for theatre devotees, but by no means a treat for average showgoers. *Hobe.*

Hedda Gabler

David Ross presentation of three-act lay, by Henrik Ibsen, translated from the Norwegian by Michael Meyer. Staged by Ross; costumes, Theoni V. Aldredge. Stars Anne Meacham, features Lois Holmes, Mark Lenard, Lori March, Lester Rawlins, Frederick Rolf. Opened Nov. 9, '60, at the Fourth Street Theatre, N.Y.; $3.95 top

Miss Julia Tesman	Lois Holmes
Berta	Elizabeth Colquhoun
George Tesman	Lester Rawlins
Hedda	Anne Meacham
Mrs. Thea Elvsted	Lori March
Judge Brack	Frederick Rolf
Eilert Loevborg	Mark Lenard

Producer-director David Ross has launched his projected cycle of Ibsen plays with a nearly impeccable production of "Hedda Gabler," skillfully acted and neatly staged. That the evening eventually winds up as a cold puzzler must be the fault of Ibsen, since Michael Meyer's new translation from the Norwegian is about as clean and uncluttered as anyone could wish—that is, anyone who was ever spoonfed on William Archer's musty 19th century version.

The problem remains Hedda herself. For just about two acts, she is a well realized character, the kind of bitter, frustrated and bored queen bee who may be found buzzing around almost any suburban community today. Suddenly, however, Hedda goes wildly irrational. The neurotic becomes a psychotic and sympathy and compassion go trailing into the wings. By the time she retires to the next room to put a bullet to her breast the impression is merely that expediency has triumphed, for how else could the curtain be brought down?

The difficulty seems to lie in the fact that in the opening scenes Ibsen has drawn a vivid but small woman who is later required to behave in a grand and tragic manner. In the title role, Anne Meacham is fine, a handsome woman of blue steel and a sharp sense of irony. In fact, she almost succeeds in bridging the neurotic-psychotic gap in the script.

Whether making caustic comments about her aunt's new hat or taking a pot shot at a potential lover, the actress manages to suggest the sort of inner fury and crazy passion which Ibsen's prosaic dialog never suggests. Says Hedda at a crucial point, "How is all this going to end?" She also turns on her husband with, "I only did it for your sake, George." This is tune-in-tomorrow talk.

Miss Meacham's performance, fine as it is, represents a genuine triumph considering what must have seemed insurmountable difficulties. She was called on only two days' notice, after Swedish-born British star Mai Zeterling had collapsed from exhaustion, and not only got up in the part in time to go on without a postponement, but is giving a fully-realized portrayal. *Anby.*

The Mousetrap

Robert D. Feldstein, in association with Spice World Enterprises, presentation of two-act (three scenes) drama by Agatha Christie. Staged by Adrian Hall; designer, Paul Morrison. Features Angela Thornton, John Irving, Barry Newman, John Wynne-Evans, Margaretta Warwick, Barbara Stanton, John Scanlon, Allen Joseph. Opened Nov. 5, '60, at the Maidman Playhouse, N.Y.; $4.90 top Friday and Saturday nights; $4.50 weeknights ($7.50 opening)

Mollie Ralston	Angela Thornton
Giles Ralston	John Irving
Christopher Wren	John Wynne Evans
Mrs. Boyle	Margaretta Warwick
Major Metcalf	John Scanlon
Miss Casewell	Barbara Stanton
Mr. Paravicini	Allen Joseph
Det. Sgt. Trotter	Barry Newman

British author-playwright Agatha Christie, an expert whodunit trickster, has stacked the deck in "The Mousetrap." The play, which has been a landmark at the Ambassadors Theatre, London, since Nov. 25, 1952, became the world's largest runner last August. Despite its West End success, it has never been duplicated for Broadway. That apparently has not been an oversight, as indicated by the basic weakness of this current off-Broadway presentation.

Miss Christie in this eight-character, one-set murder mystery, has overplayed her hand. Everybody is suspect and because of the author's record as a plot twister, even the non-suspect figures as the possible murderer. This could be great for suspense except that Miss Christie's efforts to cast suspicion on all involved are too contrived and after a while the mechanical maneuvering of the plot is more annoying than interesting.

In addition, certain elements of the story are confusing. In fact, the situation on which the yarn is threaded isn't convincing. From what's divulged at the end of the play, it seems that one murder could have been avoided by a police representative. The delayed attempt of another murder is rigged plotting, since there's no indication the murderer has to establish the identity of the would-be victim.

If that is an erroneous impression there's no apparent reason for the delay in the attempted murder, except to keep the play running for two acts. Also, unconvincing is the involvement of the individual, who escapes from the clutches of the murderer.

The overall performance is uneven. Angela Thornton is good as a young wife, who runs a guest house with her husband. John Wynne-Evans is diverting as an insecure, flighty young guest and Margaretta Warwick, John Scanlon and Barbara Stanton are okay as other roomers. Not registering too strongly, however, are John Irving as the husband, Allen Joseph as an unexpected guest and Barry Newman as a detective sergeant.

Paul Morrison's living room set is excellent. Adrian Hall directed. Although "Mousetrap" has its flaws it obviously has popular appeal, as evidenced by its record London run. The Ambassadors, incidentally, is a 450-seater. The Maidman Playhouse, where the show is berthed off-Broadway is a 199-seater. Considering its cast and set requirements, the play should be a good bet for the stock and amateur market. *Jess.*

Behind the Wall

Amnon Kabatchnik (in association with Robert Jordan) presentation of a new drama by Kenneth Green. Staged by Kabatchnik, designed by Richard Bianchi; lighting by Robert L. Benson. Opened Oct. 31, '60, at the Jan Hus Playhouse, N.Y.

Moshe	Ronnie Tours
Bernie	Charles Saari
Yussel	Alan Scharf
Avram	Claude Gersene
Essie	Bennye Gitteys

If it were as easy to dramatize as it is to sympathize, there would be a lot of good playwrights, and Kenneth Green might well be one of the best. It takes mor than good will to hold the attention of a paying audience, however.

"Behind the Wall" tells too much and demonstrates too little. Very little action occurs onstage. The five children who make up the cast mostly talk about their lives in th Warsaw ghetto. A girl is killed by the Nazis, the final decision is made to allow the four remaining children to escape before the final futile, heroic battle begins, but the events occur offstage.

Amnon Kabatchnik' direction doesn't overcome this difficulty. Although the staging is sensitive enough to the nuances of the play, it doesn't allow for the physical limitations of the Jan Hus. Much of the action occurs "low" on the stage— with the children seated, kneeling, or crouched down in one corner of the stage, and as there are no platforms or levels, the audience tends to have difficulty seeing what's going on.

The young actors are generally professional, and as usual, their attractiveness is in inverse proportion to their size. But despite its several mer the play is static and unwieldy. *Ster.*

(Closed Nov. , after eight performances).

College 1-Niters

Continued from page 1

lectual th his immediate forebear and possibly more introspective. The summary of the date diggers is that he is a listener rather than a doer. The more physical aspects are left for other forms of campus life.

The newer one-niter has an extremely wide range of entertainment. Campus committees have been sold anything from chamber music to individual singers, complete operas, song groups, jazz outfits and with dance bands in the minority. The activity also ranges from events with the official school imprimatur to smaller soirees sponsored by fraternities.

One of the leading grossers on the campus is of course, the Kingston Trio with individuals such as the new wave comics also at the top. The fees for a package have gone as high as $5,000. One of the more successful packages on the campus has been the Mort Sahl-Limeliters setup, which has scored heavily with collegians off the campus as well.

The appeal to college groups has become a criterion upon which a concert impresario will cast a package. The collegian will just as lief go away from the ivied halls to attend a concert in which he is interested. Thus, it has become th prevailing belief that some of the bigger packages, such as the Shelley Berman and Sahl concerts, have made big indentations in college grosses even when playing the larger auditoriums within easy reach of collegiates.

The agencies are especially happy with the huge increase in this kind of revenue inasmuch as both the rules of the American Federation of Musicians and the American Guild of Variety Artists recognize the special problems of booking many one-niters and permit commissions up to 20% instead of the 10% ial in m st kinds of bookings.

This aspect of the business is expected to grow further. The agencies point out that many of the new entertainment trends are itiated at the colleges and therefor the growth potential is still huge. The campus can support many forms of entertainment and at the same time give its support to events held in the larger spots. The trick is, say the percenters, find a formula or package that appeals the students, and then book it within their reach.

ANTA

Co from page 1

roved by the ANTA board, of which Robert W. Dowling is chairman.

Stevens is treasurer of the organization and Whitehead is its vice-president. The theatre, according to an ANTA representative, has considerably greater mortgage value than covered by the existing bonded obligation. The first mortage on the property is held by the Shuberts, and the second by Dowling.

All in me from the Broadway un of "The Conquering Hero" will go t) ANTA. Out of that revenue, the organization will pay the operating costs of the show and the . The show's deal for the house is on a "four walls" basis. All subsidiary rights to the property are owned by the Whitehead-Stevens corporation, but ANTA under certain circumstances, will be entitled to share in subsidiary revenues.

Although a registration atement was filed by Producers Theatre several months ago with the Securities & Exchange Commission for a limited partnership offering of $300,000 (with provisi for 20% overcall) to finance the production of "The Conquering Hero," it's understood the presentation has since been independently capitalized by the Whitehead-Stevens cor tion.

Whitehead and Stevens ar nered in Producers Theatre with Dowling, president of City Investing Co., the realty firm which owns theatres in New York. A report a few months ago on City Investing's activities disclosed the cor pany is also a producer of plays and films and that, at the time, its interests included "The Conquering Hero." It hasn't been disclosed whether Dowling's participation in Producers Theatre is personal or as a representative of City Investing, in which he reportedly holds 25% stock ownership.

"The Conquering Hero" has been adapted by Laurence Gelbart (book) and Moose Charlop and Norman Gimbel (music and lyrics), from the 1944 Paramount film, "Hail The Conquering Hero." Tom Poston will star in the production, which is expected to cost about $225,000-$250,000 to open out-of-town. The billing on the pre-Broadway tour will list the project as a Whitehead and Stevens presentation, with another line designating it as an ANTA production. The situation will probably be reversed on Broadway, with billing listing it as an ANTA presentation of a Whitehead-Stevens production.

Oscar Olesen, general manager for the Producers Theatre, will continue in that capacity when ANTA takes over the production. Willard Swire, executive director of ANTA, will work with Olesen on the venture when it hits Broadway. ANTA has previously been involved in legit production, notably with its ANTA Play series several years ago, of which Whitehead was managing director.

Dramatists-League

Continued from page 69

second meeting between the two groups has not been set.

The toll tv payment to authors among certain firm policies governing the leasing of material" to that field reported by the Guild in a recent letter to its membership. The policies were reached following a study of the situation by a sub-committee, consisting of Russel Crouse, chairman, and Sidney Kingsley and Richard Lewine. In informing the membership of the policies, the Guild emphasized the dearth of informa'on on certai aspects of the new medium, such as the system to be used, frequency of broadcast and method of audience payment.

Besides the payment setup, tw other points in the Guild letter were (1) that "properties should be licensed for specific and limited se only and should under no circumstances be leased for more than a very restricted period" and (2) "At this exploratory stage dramatists should agree to only a regional use of their properties, and refuse provisions for reuse, syndication, or delayed broadcasts in other geographic areas.

An aspect of toll tv which the Guild feels requires considerable study is that when it's potential is fully realized it can, under our present tax laws, impose considerable hardship on authors. In support of this the Guild letter states, "Income from a Broadway roduction of a play, and its subsequent productions and film sale, may be derived over a period of a great many years. Pay tv income will of necessity be paid for a single, and perhaps all-inclusive performance, income that might well be taxed in one calendar year."

In relation to its toll tv study, the Guild letter observed, "Present pay tv operators have already announced that as much as one-third of their programming will b devoted to existing, or new, dr. matic and musical properties. It is vital, therefore, that a basic concept in our dealings with pay television producers be firmly established."

Noting th certain offers have already been received by dramatists, the dispatch warned (1) "That the licensing of a play at this early stage may produce but a fraction of its ultimate royalty potential" and (2) "Based on the history of commercial network television, roperties licensed and produced in the pioneering days were then considered second hand, ith serious impairment to their future marketability.

'Golden' Deficit

Continued from page 69

$14,755 on the final fortnight of its New York run. During that time the management continued to get a $250 weekly producers' fee and $300 weekly office expense. The total outlay, after closing expenses, was $136,509. However, film income of $26,100 and the sale of the physical property for $743 reduced that amount to $109,666.

Thus, of the $120,000 investment (including Miller's $20,000 advance), $10,334 had been recouped for repayment to Miller. The standard legit practice is that money advanced above the actual investment is repaid first, which means Miller still has $9,666 coming to him before any repayment can be made to the backers.

An interim audit, following the show's closing in rehearsal and prior to its reactivation, listed a $54,451 deficit on the at-that-time $100,000 investment, so the backer would have recouped $45,549 if the venture had been abandoned then.

Coast ASCAP

Continued from page 55

All they want, is more performance recognition. BMI seems to offer this to these individuals at this time.

The meeting as a whole was informative but redundant since it repeated to the membership all that had already been said via mail. As Adams put it, "we did not ask for the Consent Decree." But as some of the members after the conclave put it, "neither did we."

But even so, the general feeling is that much has still to be ironed out before the organization can truly work in unison. While the ASCAP officials held the dais and spoke of "faith in ASCAP," the undercurrent was felt by the dissidents that were still dissatisfied by the proceedings. Why they didn't speak up at the meeting was answered at the post-meeting brunch by several members.

"The ones who we expected to do the talking didn't show up," was the common reply. As to why the dissident members weren't in full strength, no one knew. Excepting that possibly the early 3 p.m. meeting call caught the working membership off-balance.

Wayne Shanklin, of the ASCAPers who didn't seem too happy with the explanations coming forth from th dais stepped forward with; "I want to know wheth the ASCAP Awards were setup as a true intent to recognize merit or whether it is just a bone to keep the membership quiet."

Adams immediately took th mike and replied with, "It's no bone. The wards were set up as a financial recognition for those members who because of their field are limited to performance fees."

Longest and probably the most dramatic as well as effective speech of the session was handed down by Jack Yellen, board member who delivered substantially the same remarks he ade at the New York meeting a couple of weeks ago.

L. Wolfe Gilbert, oast board member, also made his de it on the turnout by reiterating some of th remarks expressed earlier and adding that the Justice Dept., in spite of all previous talk, was not out to wreck ASCAP.

Sitting on the dais with Adams, were board members Jimmy McHugh, Ned Washington, Gilbert and attorney Paul Millman. Ballots for new board of directors will be mailed to the membership Nov. 25 with the final count taking place sometime in December. Incumbents, including prexy Adams, are in the race.

New Acts

Conti from page 63

in the title role of "The World of Suzie Wong."

For the record, Miss Chan's 18 minutes (cut from the 25 minutes she did on opening night) comprises half-a-dozen songs, among them, "An Occasional Man," "I'll Walk In The Moonlight," "In My Fashion" and Someone Like You." *Myro.*

SARITA MONTIEL
Songs
25 Mins.
Tropicoro Club, San Juan, P.R.

Sarita Montiel is just about the biggest singi actress in Latin films, a rep based on solid success of "El Ultimo Cuple," and London soundtrack LP, but she announces that this is her first cabaret appearance. She is looker, with bronze hair, peaches and cream ski , pearl teeth and the rounded decolletage so generously displayed on the LP cover. She wear a white lace mantilla and sparklers that look real, and walks like she's balancing books on her head. She has a voice that is a notch above Marlene Dietrich's and a delivery that's several notches below, and her songs, mostly from her flicks, are warm in the Latin manner, but often in the old style.

But penetrating the negative, at least equivocal, factors comes a kind of demure charm that melts down both male and female customers into little happy puddles. Pitch is directed at locals, but her Spanish is slow and distinct and she tries enough English to get her patter—mostly about her pix ("I don't die at the end of the new one; I get married")—across. She is making a solid success here, and looks like a winner for class Stateside clubs. *Harm.*

OBITUARIES

WALTER CATLETT

Walter Catlett, 71, veteran actor-comedian with more than 50 years in show business, died Nov. 14 in the Motion Picture Home and Hospital, Woodland Hills, Cal., following a stroke two weeks ago. His distinguishing comedy ... during most of those years, was a pair of tortoise shell specs. These were ... because of poor eyesight, which ... discharged from ... World War I.

Catlett was born in San Francisco, the son of a banker. Eschewing the family profession, he started ... at 13, playing youthful roles at Frisco's Grand Opera House. Later he went on tour and appeared in 104 varied roles within two years.

He bowed in New York in 1911 at the Lyric Theatre ... "The Prince of Pilsen," and after several years started his c... Britain. On his return, he worked for Florenz Ziegfeld in "Sally," with Marilyn Miller. He also appeared in "Rio Rita," and "Lady, Be Good."

He made his film bow in 1929

Lexford Richards

November 3, 1960

—HIS FRIENDS

and since then appeared in many roles in Hollywood. He also was seen ... Gov. Alfred E. Smith in "Beau ...rines," the film biography of the late James J. Walker.

One of the more famous aspects of Catlett was his predilection for gambling. Although he earned huge sums during his acting career, he rarely had a bank account of any size. The story goes that he once wagered his false teeth and ... The casino ... appraised ... choppers a... However, Catlett's version ... that his ... fell out and on a numb... which came in.

Survived by wife and son.

AARON LEBEDEFF

Lebedeff, 87, an actor of Yiddish Theatre, died Nov. 8 ... York. A native of Russia ... to the U... 1920 ... original song ... tions, which he did ... and English. He also produced ... also appeared in ... 1930s at the ... National Theatre, N.Y. ... were "A Night in ... Russia" "Love" and

Marie Saxon

"Motke From Slobodke." In 1932, he directed and acted "The Big Surprise," an operetta. Among the other shows in which Lebedeff had leading roles were "Joseph and His Brethren," "A Night in Oklahoma," "A Seder in Tel Aviv," "Wine, ... Dance," "Farewell ... Wedding Gown," and "The Jolly Tailors."

He was active on the stage until several years ago. In 1955 he appeared at the Elsmere Theatre in the Bronx, in "My Week-End Bride" and ... 1953 he played in "The Yiddish ... of Shows" and "A Gift for Moth..." In 1952 he was co-starred with Michal Michalesko in "Money" ... musical comedy ... the previous ... he starred in "The Magic Melody," a Yiddish-American operetta.

RALPH WHITEHEAD

Ralph Whitehead, 75, one of the stormiest figures in the history of theatrical unionism, died of leukemia Nov. 10 in Roscoe, N.Y. He organizer and first executive secretary of Actors Betterment Assn. and the American Federation of Actors which later evolved into the American Guild of Variety Artists.

Details in vaude section.

MILLARD M. CORNWELL

Millard M. Cornwell, 83, treasurer of Buffalo legit theatre since the turn of the century, died Nov. 1 ... that city. He served in the b... of the Lyceum, Star, Teck and Majestic Theatres. At the Star he was teamed as ticket seller with Ray Comstock & Guest and was a beneficiary in his will.

In the mid-30s, Cornwell joined Buffalo's Marine Trust Company where he served as teller until his retirement several years ago. Recently he had been ... charge of ticket sales for Buffalo ... wrestling, boxing and baseball promotions. His death marks the last of the hard ticket sellers of the legit theatre era in Buffalo.

Surviving are his wife and daughter.

LORD BUCKLEY

Dick Buckley, 54, billed as Lord Buckley, died of a stroke Nov. 12 in New York. The stroke was said to have been brought on by the picking up of his police permit to work in New York by the N. Y. Police Dept. on an old charge. (See separate story). He was working at the Jazz Gallery, N. Y., when the police lifted his cabaret card several weeks ago.

Buckley ... known as the Hip Messiah because of his recounting of Biblical yarns in jargon identified with the beats. He had previously worked cafes for years with ... act wherein he would mouth the words for volunteers selected from the audience.

Survived by wife and t...

PAUL M. FOGEL

Paul M. Fogel, 79, founder of the Pla-Mor ... creation Center in Kansas City, died of a heart attack Nov. 3 in K.C. In its heyday the Pla-Mor was an amusement mecca with one of the midwest's largest ballrooms, ... skating rink, roller rink and other attractions.

Fogel was w.k. in the music and orchestra world, as the Pla-Mor at ... time ... another had played every name band of distinction in a period of more than 20 years. The property has since been split up. Today the ballroom houses a bowling alley under other ownership.

Surviving are his wife, daughter, brother and s...

HARRY SANTLEY

Harry Santley, 62, veteran agent, died of a heart attack Nov. 12 in New York. He has been with the William Morris Agency and General Artists Corp. before going out as ... independent agent. He was active in the affairs of the Artists Representatives Assn. the agency organization.

Santley started in show business ... Chicago ... more than 40 years ... He built up a large list from vaude theatres and cafes bef... joining the Morris office ... New York.

Survived by ... brother and sister.

EDDIE WHALEY

Eddie Whaley, 75, surviving member of Whaley & Scott, an American Negro vaude team which migrated to Britain 40 years ago, died Nov. 13 at Brighton, England. With his partner, Harry Scott, they went to England before World War I with an act called Pussy Foot & Cuthbert. They were a hit in vaudeville as well as on a radio show, "Kentucky Minstrels."

Whaley was divorced, but later reconciled with his English wife Emily. A son, who survives, chose U. S. citizenship and is now serving with the U. S. Army.

AUSENDA DE OLIVEIRA

Ausenda de Oliveira, 73, retired actress who performed half-century on the Portug... stage, died recently in Lisbon. A member of a family of circus and theatre performers, she trouped in top Lisbon and Oporto theatres where she was the first "Merry Widow" with her own company.

Miss de Oliveira became a permanent member of the Portuguese National Theatre i... 1940. She retired in 1952.

IRENE KESSLER

Irene Kessler, 52, nitery singer, died Nov. ... in Cleveland. The Detroit-born vocalist moved to Cleveland in 1933 to become a club favorite there after appearances in Miami and Las Vegas. Her last singing date was at Cleveland's Lake Shore Country Club in August. In private life she was Mrs. Sam Saks, a widow for three years.

Surviving are her daughter and her father.

JUAN MERCADO

Juan Mercado, 48, for 20 years a deejay on Spanish-language shows in California's Central Valley and owner of KGST-AM, Fresno, died Nov. 4 in Fresno. A native of Mexico, he came to Visalia with his parents when he was a child, entered the radio field in Visalia and subsequently moved to Fresno.

Wife, daughter and two ...

JAMES A. BIONDO

James A. Biondo, 44, publicist with the 20th Century-Fox International Corporation, died Nov. 2 in the Brooklyn Veterans Hospital. A graduate of the Yale Drama School, he directed plays and taught drama at the University of Oklahoma. He also had been associated at one time with Walter Reade, Todd-AO and Columbia Pictures.

His wife, daughter, parents and tw... brothers surviv...

MILDRED C. STANKE

Mildred C. Stanke, 47, cell... soloist with the Milwaukee Symphony Orchestra, died recently in Madison, Wis. A native of Rockford, Ill., she studied cello in Chicago and later performed ... such organizations as the Chicago Opera Orchestra and the Madi... Civi... Orchestr...

Surviving are her husband, daught... son and brother.

PERCY B. CRAWFORD

Rev. Dr. Percy B. Crawford, 57, nationally known evangelist and founder of the "Young People's Church of the Air," died Oct. 31 in Trenton, N.J. Last ... Dr. Crawford founded WPCA-TV UHF channel 17 in Philadelphia's Chestnut Hill, where he produced "Youth on the March."

His wife, daughter and four s... survive.

LEXFORD RICHARDS

Lexford Richards, 43, playwright and actor, died Nov. 3 New York, after a brief illness. During his career, he made several legit and tv appearances b... tween 1948-49 and was the author of a legit comedy called "Dear Barbarians," produced on Broadway in 1952.

His parents and a brother survive.

MRS. WALTER J. BROOKS

Mrs. Walter J. Brooks, 55, executive secretary of the Albuquerque Little Theatre, died Nov. 4 in Albuquerque. She had served as executive secretary of the group for the past 25 years, and had also assisted in direction of the annual June Music Festival in Albuquerque.

Husband and brother survive.

MAUDE P. KRETSINGER

Mrs. Maude P. Kretsinger, 69, former editor and newscaster, died Nov. 6 in Denison, Tex. Formerly women's editor of the Denison Herald, she left the paper in the early days of radio to conduct a chit-chat program on KRRV there. She remained with the station for 18 years until ill health caused her to resign in 1953.

CLIFFORD R. BORCHARDT

Clifford R. Borchardt, 51, pioneer radio soloist, died Nov. 6 in Milwaukee. A baritone, he sang on WHAD, Milwaukee, in 1927 and also was program ...ed on the Milwaukee Journal's WTMJ in the same year.

Surviving are his ... sister and his mother.

J. EDWARD WHITE

J. Edward White, 34, sales service representative ... NBC-TV Central Division sales, died Nov. 5 in Lake Zurich, Ill., after a prolonged illness. He had been NBC employee in Chi... for 13 years.

Wife, two daughters, and mot... er and father survive.

W. B. GEISSINGER

W. B. "Doc" Geissinger, 64, veteran ad agency exec, died Nov. 7 of a heart ailment in Hollywood. He was prexy of his own agency after serving for years with BBD&O and Foote, Cone & Belding.

He leaves his wife, son and stepdaughter.

DAVE SEED

Dave Seed, 72, veteran vaudeville performer, died Nov. 3 in Brooklyn, N. Y. He was a member of the comedy vaude team known as Seed & Austin, which played all the major circuits.

Wife, daughter and brother s... vive.

JOHN F. KENNEDY

John F. Kennedy, former Keystone Kop, died in Hollywood Nov. 6, day after the death of pioneer Mack Sennett, his erstwhile boss. Wife and sister survive.

William Miner Raymond, 87, a retired actor, died Nov. 6 in New York. A former law student, he gave up law for the stage. He studied singing in the U.S. and abroad, and made his debut at the Gaiety Theatre in London. After his return to the U.S., Raymond appeared in musicomedies and plays with Fritzi Scheff, John Drew and Eva Le Gallienne among others. He also toured with the Charles Coburn Players and the New Theatre Company.

Ida M. Adams, 72, former actress, died Nov. 4 in Norwalk, Conn., after a long illness. Early in her career, she appeared in several Ziegfeld productions. During World War I, she played in such plays as "The Pink La...," "Half Past Eight" and "Thre... ..."

Carlos Becerra, 46, ... 20th Century-Fox branch manager in Ecuador, died Nov. 7 ... result of an airplane cr... plane, carrying a number ... American and Europe... ... cently crashed in Ecuador.

Edgar Burke, 74, ... member of Frontier Enterprise ... ates the Cinema and drive-in theatres at Swift Current, S... died recently in Swift Current. Survived by his wife, son ... two daughter...

Mrs. Josephine Schuster, 83, who opened and operated the first nickelodeon in San Francisco after the 1906 fire and earthquake, died in San Francisco Nov. 2. Three daughters and two sons survive.

Arthur C. Kyle, 78, president of Syracuse Broadcasting Co., of Syracuse, N.Y., and St. Lawrence Broadcasting Co., of Potsdam, died Nov. ... Monticello, N.Y. His wife and ... sons survive.

Joao Correia de Oliveira, ..., Portuguese playwright and publisher who authored a dozen melodramas and religious plays, died Oct. 29 in Lisbon after a long illness.

Joseph H. Poznanski, ... a concertina specialist who fronted his own group at club dates, died recently in Milwaukee. His wife, two brothers and a sister survive.

Mother of Gord Atkinson, deejay at radio station CFRA, Ottawa, and disk columnist for the Ottawa Citizen, died Oct. 27 in Cobourg, Ont.

Molly Lumley, actress, died Oct. 22 in London. She was appearing in "Waiting In the Wings" at the Duke of York's Theatre, London.

Albert Davidson, 64, orchestra leader, died Nov. 1 in Philadelphia. His wife, daughter and two brothers survive.

Margarita Diaz, 75, retired actress, died recently in Valencia, Spain. Her husband survives.

Clarence J. Avery, 57, orchestra leader and soloist for years, died in Concord, N. H., Nov. 3.

Widow, 78, of Eph Charninsky, theatre owner and operator, died recently in San Antonio.

Mother, 57, of tv comedians Mike and Bernie Winters, died Nov. 8 in London.

Brother, 70, of Jerry ... nitery-tv comedian, died ... Lyn..., Calif.

MARRIAGES

...onia Reese to Vincent O'Hagan, West Wickham, Eng., Nov. 5. Bride is a musicomedy singer; he's a member of the Ken-Tones vocal group.

Carolyn Kendell to Robin Palmer, London, Nov. 3. He' ... musicomedy actor.

Hall Dyer to Michael Robbins, London, Nov. 7. Both are tv players.

Sylvia Ross to Harry Rowson, Blackpool, Eng., recently. They are partners in a vaude comedy team.

Saundra Edwards to Tom Gilson, Tijuana, Mexico, Nov. 3. Bride's an actress; he's an actor.

Shirley Carrington to Gerald Nathan, London, Eng., Nov. 6. Bride is film critic of "Picture Show" magazine.

Sally Eagle to Roderick Ross, Berlin, N.H., recently. He's a staffer at radio station WMOU, Berlin.

Mrs. Lucille Hardy to Ben A. Price, Las Vegas, ...ov. 11. Bride is widow of film comedian Oliver Hardy.

Rosa Linda to Mo... Lane, Las Vegas Nov. 3. Bri... a pianist; he's an actor.

Clarissa Roberts to Joe Baker, London, Nov. 9. Bride is a former dancer; he's part of the Baker & Douglas comedy team.

May Britt to Sammy Davis Jr., Nov. 13, Hollywood. She's a film actress; he's the nightclub entertainer.

Lucille Blackton to Henry Lec..., Chicago, Nov 12. Both are singers in the touring company of "Fiorel..."

BIRTHS

Mr. and Mrs. James Lloyd, son, Newcastle, Eng., Oct. 31. Mother is an ex-dancer; father is a Tyne Tees Television announcer.

Mr. and Mrs. Tim Hewat, twin daughters, London, Oct. 25. Father is a producer, and mother casting director with Granada TV Network.

Mr. and Mrs. Martin Donova..., son, Hollywood, Oct. 25. Mother is tv director Livia Gra... father's an ...

Mr. and Mrs. ...ip Walton, daughter, Santa Monica, Cal., Nov. 7. ... CBS musical director.

Mr. and Mrs. Frank Swann, son, Hollywood, Nov. 4. Mother is actress Nan Holliday; father's a film attorney.

Mr. and Mrs. Bill Hayes, twin daughters, Santa Monica, Cal., Nov. 5. Mother is actress Nancy Gates; father's a biz manager.

Mr. and Mrs. Anthony Eisley, son, ...urbank, Cal., Nov. 4. Father's an actor.

Mr. and Mrs. Joseph Lapid, daughter, their first, Nov. ..., Tel-Aviv. He is the VARIETY correspondent in Israel and a w.k. local journalist.

Mr. and Mrs. Richard Horner, son, recently in New York. Mother is former singer-actress Lynn Stuart; father is a Broadway legit manager.

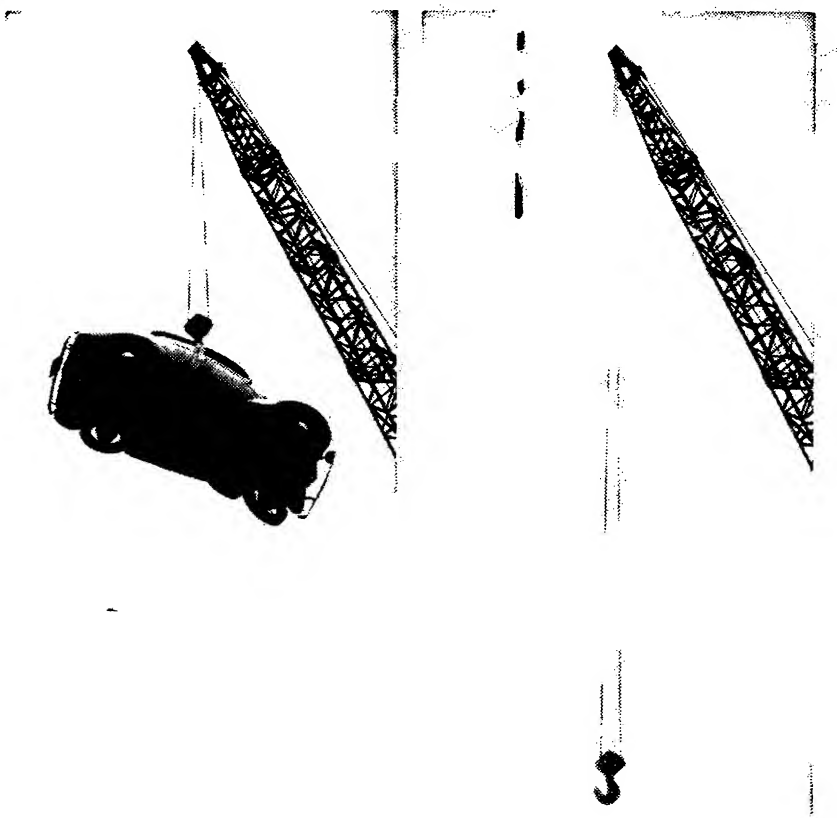
Eichmann

Continued from page 2

over to charities designated by the Israeli government.

Smith said a new tv tape recording techniques will be used during the Eichmann trial, a system that "will eventually revolutionize the economics of television and motion picture industries." System technically reproduces film and tape simultaneously.

Capital Cities is owned by Smith, Lowell Thomas and others. Its principal properties are WPRO-TV & AM, Providence, WTEN-TV and WROW, Albany, and WTVD, Raleigh.



WHEN GRANADA MAKES A POINT ...GRANADA MAKES A POINT!

To show what happens when a car crashes at high speeds (and to discourage drunken driving) Granada dropped a car from a 50-foot-high crane. *Slaughter on the Avenue* was the name of the programme, and few who saw it will forget it. When television combines responsible public service reporting with good showmanship, everybody benefits.

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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TV'S HEADLINES & HEADACHES

Bogus Bob Newhart Escapes After Bilking Pitt Hilton, Priest, Comedy Act

By LENNY LITMAN

Pittsburgh, Nov. 22.

Somewhere in this broad land of ours there roams a man with no heart. He also has no hit album, no tv or nitery success but living the life of a great star because he calls himself "Bob Newhart." It wasn't the money that he bilked the Pittsburgh Hilton out of or the money he stole from the Jaye Bros., a comedy act, that made his acts so callous but his faith-disturbing treatment of a humble Pittsburgh priest.

During the course of his week's swindling here that started Monday (14), he wept as he told the priest of his mother's death in Philadelphia. The priest consoled him and, as the Jaye brothers looked on "Newhart" pulled out a check for $500 and gave it to the priest.

The next morning the priest said mass for the man's mother and then sent flowers to the funeral parlor in Philadelphia. He received a return wire saying there was no such wake and no such funeral.

"Newhart" had already left the Hilton, leaving the hotel holding the bag for $750 and $250 in bad checks. On his way out of town to "his mother's funeral" he stopped off at the Holiday House and stayed with Phil and Jerry Jaye who are headlining there and in the morning said he had no money. They then cashed a check for $125.

"It was cheap," Phil Jaye told the VARIETY rep. "It was like sleep-

(Continued on page 62)

Fiscal Facts About Fabian: Earned $137,000 in 1959, Paid 38G in Manager Fees

Philadelphia, Nov. 22.

Fabian, film and disk personality, racked up a gross income of $136,926 in 1959, according to an accounting filed in Orphans Court here. Net income after taxes for the young rock 'n' roll singer amounted to $36,578.

The accounting was revealed by Judge Harold D. Saylor, who awarded the sum of $1,828 to the singer's guardian, John J. Palmieri. The fee amounted to 1½% of the star's earnings during 1959. Normal guardian fee is 5%. Palmieri, however, agreed to the smaller sum.

Fabian received $62,236 in salary from films, singing dates, personal appearances and $74,690 from recordings. Taxes amounted to $33,594; expenses ran to $28,070, and managerial commissions and fees, $38,702. Palmieri is the operator of dry cleaning shop and is also employed as a physical instructor by the Board of Education.

Film Publicity Brings Out Japanese Candor on War

Berlin, Nov. 22.

Theatrical publicity sometimes extracts arresting political commentary. It did here when a Japanese officer, Mitsuo Fuchida, was set up for interviews to help the French documentary film, "Kamikaze," now running at the Studio Theatre here.

Fuchida said he was 58 and only survivor of the 70 Japanese fliers who hit Pearl Harbor on Dec. 7, 1941. Asked about the atomic bomb, Japanese said it was fully justified and probably saved a million American lives which an orthodox invasion would have entailed. Moreover had the Japanese possessed the bomb they would certainly have dropped it.

Catholic Legion 'Alarmed' by Slide In Pic Standards

Washington, Nov. 22.

Catholic Legion of Decency yesterday (Mon.) assailed this year's film production "an alarming departure from previously accepted and respected standards."

Films rated objectionable by the Legion climbed from 14.59% of Hollywood's output in 1959 to the "astounding" figure of 24.33% this year, Legion said.

Bishop James A. McNulty, chairman of the Episcopal Committee of Motion Pictures, Radio & Television, reported on the Legion's 1960 film classification work to the Catholic bishops of the U. S. at their annual meeting here. McNulty's committee supervises the work of the Legion.

Legion reviewed 275 films this year, 222 domestic and 53 foreign.

(Continued on page 19)

Pete Martin's SEP Taped Interviews as Decca LP

Pete Martin's series of "as told to" ...rns about top show biz personalities, written for the Saturday Evening Post with an assist from Martin's tape-recorded interview technique, is being culled for a double-LP package for Decca release. Set, titled "Face To Face," includes excerpts from the taped interviews on one platter and a series of historic song performances by the stars on the other. Names spotlighted in the album are Bob Hope, Bing Crosby,

(Continued on page 19)

DISSENSIONS HIT A FEVER PITCH

By GEORGE ROSEN

Antagonisms and intramural dissensions vis-a-vis the three television networks are at a feverish pitch, perhaps unprecedented in broadcast annals. So much so that last week they spilled over onto the front page of the N. Y. Times. What has generally been confined to "within the trade" bickering has become public domain, with the headlines and the headaches precipitating a wide open industry breach. That it may ultimately have an effect on vital matters requiring a united industry front is a source of grievous concern to many.

Apparently no one's immune from existing problems—and there are many—as the tv networks gear themselves for a "period of adjustment." As the competitive three-network race for supremacy triggers wave of charges and counter-charges, one network's (ABC) triumphant heralding of a 24-market Nielsen superiority is matched by another's (CBS) "hey, look at us" trumpeting of the National Nielsens, while the third (NBC) makes hay with its newfound prestige in news with a "plague on all your ratings."

NBC board chairman Robert W. Sarnoff's blast at ABC (before the network affiliates' ...eet in New York last week) as the "narrow gauge network" opposed to "a tradition of broad service, creativeness and responsibility" which he attributed to both NBC and CBS, is probably without precedent in bringing network antagonisms into

(Continued on page 46)

Gable's Last Pic Paid Him $800,000

Clark Gable, 59, who withstood a long succession of inferior pix to stage a brilliant comeback which skyrocketed him to an $800,000-plus salary for his final film, died unexpectedly of a second heart attack in Hollywood Nov. 16, 10 days after suffering a coronary thrombosis at his Encino home.

Actor's passing, only few months before he would have become a father for the first time, again points up the age-old Hollywood superstition of death among the film's top figures coming in cycles of three. Mack Sennett and Ward Bond preceded him by only 11 days.

Gable completed his last picture, "The Misfits," only two days before he was first stricken, for which he reportedly was paid $750,000 and a bonus of $48,000 weekly for three weeks for over-

(Continued on page 19)

N.Y. Bonifaces Claim Police Squeeze; Int'l Argues for Injunction Today

A "reign of terror" for New York bonifaces has started. The N.Y. Police Dept. is now cracking down on all types of violations that were glossed over previous to the formation of the Citizen's Emergency Committee, which is demanding a looksee into the Police Dept. practice of fingerprinting all nitery employees including entertainers and bosses.

As result of a citywide check over the weekend, the International Casino's cabaret license was suspended for four days, including the Thanksgiving Day holidays.

Boniface Jack Silverman through his attorney, William S. Miller, has sued to enjoin Police Comm. Stephen S. Kennedy from acting in an "arbitrary and capricious manner" in suspending activity at the nitery. Justice Francis X. Conlon issued a temporary stay returnable today (Wed.) at 10 a.m. at which time a hearing will be held. The temporary stay, however, was expected as of yesterday to enable the International to open with its new show tonight (Wed.), with Joey Adams & Al Kelly and Tina Robin, on schedule. Silverman's attorney argued that it was not the duty of the nitery owner but of the police to see that all those requiring permits obtain the necessary documents.

The charge against the International is that it permitted Sophie Tucker to work with an expired identification card, and failed to notify Bea Kalmus, who conducts a deejay show at the cafe's lounge,

(Continued on page 70)

Mary Pickford's Credo About 'Growing Old'

Washington, Nov. 22.

Mary Pickford was in town to increase interest in the White House Conference on Aging, due to convene here in January when 2,800 delegates will weigh the problems of elderly people.

Miss Pickford gave this advance personal opinion; "Growing old is a terrible waste of time."

Spending 8G For Rebuttal Ads To Needle Taubman

The management of "Advise and Consent," obviously miffed at N.Y. Times drama critic Howard Taubman's pan of the play, is indirectly emphasizing his freshman status as a legit reviewer in an ad campaign in the Times this week. Favorable notices by the critics of five other N.Y. dailies are being reproduced in Times display ads on a one-a-day basis, with special reference to the length or time the individual reviewers have been covering legit for their respective papers.

Taubman, former music critic for the Times, took over as legit reviewer, succeeding Brooks Atkinson, who stepped down last summer to write a twice-weekly general column for the paper. The Robert Fryer-Lawrence Carr production of "Advise," adapted by Loring Mandel from Allen Drury's Pulitzer Prize novel, opened last Thursday (17) at the Cort Theatre, N.Y. Of the seven daily newspaper reviewers, only Taubman and Richard Watts Jr., of the Post, wrote disapproving notices.

The display ads, which make no direct reference to Taubman's being new at the job, are headed, "So that New York Times readers

(Continued on page 19)

Beverly Never 'Arrested,' So N.Y. Police OK'd Her

One of the more curious aspects of the current investigation of police cards for preformers is the fact that Beverly Aadland has been issued her cabaret card by the N.Y. Police Dept. Her managers say there was no problem involved; "we just walked in and got one."

Miss Aadland, juvenile inamorata of the late Errol Flynn, together with her mother was held in California Courts on morals charges. However, according to California law, a juvenile is never

(Continued on page 19)

Nothing Like Cafes As A Proving Ground, Sez Comic Shelley Berman

"I may gripe about playing night clubs, but when the time comes, like a soldier, I take up my gun and go," says Shelley Berman, who believes that niteries remain a comedian's best proving ground and any comic that thinks otherwise is making a grave error.

Berman has been known to haul off and blast nitery patrons for talking and heckling during his turn. But he feels that it remains the major sounding board for getting reactions and developing material. While he may prefer the comparative peace and quiet of hallowed concert halls and the extreme focus of attention on stage, Berman believes in the necessity of going out in the cafes. He has pointed out that all his material has been perfected while playing the niteries. "You just can't try out a new bit of material on the concert stage."

Berman also believes Bob Newhart to be wrong in eschewing cafes for the reason that it leaves

(Continued on page 62)

Dub 'Suzie Wong' a Bawdy Cinderella; Video More Adult With 'Iceman'

Two events last week pointed up the ill-defined position of the motion picture industry in the course of the "adult" entertainment evolution:

1) The smash first week's business done at Radio City Music Hall by Paramount's "The World of Suzie Wong."

2) The telecasting over WNTA of the Play of The Week's uncut, uncensored production of Eugene O'Neill's monumental four-hour) legit play, "The Iceman Cometh."

Interest lies in fact that "Suzie Wong," though a charming and delightful romantic comedy, has as its principal locale a Hong Kong brothel and, as its heroine, a prostitute who finds that the wages of sin is happiness even after.

Despite the "Particular Applications" section of the Production Code Section III, paragraph four, which states that "methods and techniques" (?) of prostitution shall never be presented in detail and that brothels "in any clear identification as such may not be shown," "Suzie Wong" not only has a Code seal, but also is playing the "number one family theatre" in the nation, Mecca for Aunt Minnie from Missoula and haven for the kiddies when school's out. And, apparently, nobody is objecting.

Is this a sign that the film industry or its audience is coming of age, and that the Production Code Administration can now bestow a seal upon a picture in "good taste" even though it breaks a couple of Code rules?

According to one industry topper this might seem to be the case at first but then he suggested that "Suzie" really isn't "adult" entertainment in the true sense of the phrase, but rather another Cinderella, albeit a bawdy one. Last week, he said, tv's "Iceman Cometh" stole the rug out from under the theatrical industry despite fact that film execs like to say that the small screen has been abandoned

(Continued on page 19)

Arts & Neighborliness

John D. Rockefeller 3d, president of the Lincoln Center of Performing Arts, was a principal speaker at a rally of business and cultural personages in the West Side Young Men's Christian Assn. on W. 63 Street last Thurs. (17). His theme: whole west side will be toned up by the new cluster of halls and theatres.

But the main need is attitude, to-wit, neighborliness.

Mastin Trio Chi Mgrs.' 20% Bite; Sue Star for 91G

Los Angeles, Nov. 22.

Sammy Davis Jr. has been named defendant in a suit which charges that the Will Mastin Trio agreed to pay 20% of their earnings for 15 years to a Chicago syndicate. Unpaid balance as of November last year, complaint contends, is $91,000.

The breach of contract action was filed Tues. (15) in L. A. Superior Court by Lou Cook, of the Jerome B. Rosenthal law firm, in behalf of Jay J. G. Schatz and Donald Medlevine of Chicago.

It's asserted that an agreement was signed on Oct. 1, 1957, under which Schatz and Medlevine would loan up to $100,000 to Davis' trio, and the trio would hire them as business managers at 20% for 15 years. Davis is said to have guaranteed the agreement.

Schatz and Medlevine also ask for an accounting of earnings of the trio since November, 1959.

SHERRELL DACEY

General Director, National Auditorium, Mexico City, says:

"PAUL ANKA, we salute you as the first act to break all box office records at the National Auditorium, Mexi City. Four shows, four full houses and one hundred thousand people waitin in line to see PAUL ANKA.

We would appreciate a return engagement at your arlies convenience.

Canada Crime Up, Censors Nervous

St. John, N.B., Nov. 22.

Biennial conference of Canadian Film Censors here called upon the Motion Picture Assn. of America to implement enforcement of the Production Code "to the end that obvious excesses and offenses will disappear," and expressed concern over the ndue proportion" of films depicting "immoral and abnormal sex behavior."

In another resolution, censors noted the increase in crime throughout Canada and asked producers to reduce the volume of films depicting the lives of gangsters and hoodlums, saying that a medium as powerful as films "must shape to an emphatic degree the behavior patterns, in particular, of the immature."

This year's conference broke a long-standing tradition by meeting

(Continued on page 19)

New Censor Cloud Over Parisian Political Ribs; Could Bring a Strike

Paris, Nov. 22.

The chansonniers, who recently won a tilt against attempts to censor their television and radio program, are now again having problem on this score. It came about when Prime Minister Michel Debre was ribbed on a tv program "Salt Shaker" and some National Assembly men took umbrage. Information Minister Louis Terrenoire decided he would henceforth demand looks at and listening to all tapes and scripts before programs went on.

Chansonniers are political comedians whose shafts and digs at all public figures have usually been sacrosanct. But Algerian tensions and rising censorship here are slowly taking away these supposedly inalienable rights they got by law and custom under the Second Empire.

Chansonniers have seven theatres and also appear in films, legit, tv, radio and boites. A recent attempt by a governmental radio of-

(Continued on page 19)

CULTURE'S CHUMS RALLY FOR CAPITAL CENTER

Washington, Nov. 22.

Fund drive for the National Cultural Center her was launched last week with disclosure of more than $1,000,000 already received and another $500,000 pledged.

Philip M. Talbott, Chairman of the Washington Area Committee for the center, predicted that leading Capital citizens will contribute $3,000,000 by summer.

Center's Board of Trustees has set a first stage goal of $30,000,000 to be raised in the next three years to finance basic construction. Another $45,000,000 will be raised later to complete the Center's interior.

Biggest Runaway of All—Oscarcast

Hollywood's Ceremonial Night Now in Santa Monica, Another Part Of the Forest

By ABEL GREEN

Hollywood, which has been complaining about the flight of producti , seems to have goofed—at least according to the eastern viewpoint—in permitting the flight of its No. 1 annual event—the Oscars—to Santa Monica. Hollywood and the Academy are as indigenous as ham 'n' eggs, and the shift of its prime yearly professional-social-national event to a nearby community has already stirred prosts on both coasts.

Apart from point that the Academy's new three-year hookup with ABC-TV entails some gross commercial hookups, the major objection is that Oscar has been permitted to escape from the natural aura and flora of Hollywood. Oscar-by-th sea at Santa Monica somehow isn't as secure, in the viewpoint of Gotham show ien, as in his former and more native Hollywood, even though S.M. is, in truth, suburb of Los Angeles of which, turn, Hollywood is merely a self-contained community, never having ven reached the status of an incorporated village, say, like Beverly Hills. Be that as it may, if Santa Monica Auditorium's 2,500 capacity is the keynote, the RKO Pantages, while stripped to 1,550 seats for its current "Spartacus" two-a-day run, could easily have reinstated 200 to 500 additional seats. The Pan originally was a 2,400-capacity auditorium.

RKO Theatres prexy Sol A. Schwartz blinded himself to part of the losses in the interests of the major event. Originally a Tuesday night telecast, it meant the loss of Monday-Tuesday which isn't as bad as recent years, the RKO Pantages had to go dark three days, on the cream Sat.-Sun. weekend and, of course, for the Monday night event. As Oscar achieved sponsorship the Pan got up to $8,000 for the three dark days, after having

(Continued on page 70)

Excise Take Upward

Washington, Nov. 22.

Uncle Sam's admission tax yield for the first fiscal quarter this year reflects healthy b.o. gains over the 1959 pace.

The excise—levied on admissions to theatres, concerts, and other public entertainment—brought in $9,248,000 for the three months ending Sept. 30 this year. The yield for the same 1959 period was $8,871,000.

Schary Is Leery Of Showmen In Political Arena

Washington, Nov. 22.

Dore Schary thinks show biz ha muscled in too deeply in Preside tial politics.

"I don't know who can stave off this rush of professional show ien into politics," Schary complained in a speech to the Women's National Democratic Club here, "but somebody had better do it right away."

Referring to the vast concern ver lighting, makeup, camera positions, etc., on the "Great Debates," Schary stressed that future politicians might benefit by remembering that Abraham Lincoln and Franklin D. Roosevelt had warts on their faces "and it didn't hurt either of them."

"As a Democrat," said Schary, "I would have preferred it if Sen.

(Continued on page 70)

THEATRE EXECS HEAD OWN ADVERTISING SHOP

Albany, Nov. 22.

Northeast Advertising Corp. h been formed, with two of Neil Hellman's theatre managers as ficers for the purpose of handling the advertising for the new Hellman Theatre and the Thruway Motel in Albany, as well as the two Hellman Philadelphia drive-ins.

The company will also specialize in serving motels, hotels, conventional theatres and automobilers, and multiple-run motion picture advertising.

Irwin Ullman, general manager for Hellman is president of the corporation; David R. Weinste manager of the local Hellman, vice president.

Both continue to hold their theatre jobs.

Meyer Levin's Eichmann Biopic for German Prod.; Prospective Tag—'Blood'

Paris, Nov. 22.

Novelist - screenwriter Meyer Levin has finished the first draft of his scenario about Adoph Eichmann and headed back for his home in Israel to complete work on the project. German producer Arthur Brauner is interested in the project which, reportedly, he wants to call "Blood."

Meanwhile, another Levin script, "Seven Scrolls," the story of Prof. ukenik who discovered the identity of the Dead Sea Scrolls, has caught the interest of French producer James Mage, and there's a possibility of him doing it with Edward G. Robinson starring.

11/23

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YANKEE AVANT-GARDE, TOO

Exhibs' Slow-Pay Habits Irksome

Tardiness on the part of some exhibitors in paying their bills is a continuing problem.

Twentieth-Fox branch managers are now being urged to do everything they can in last two months of current calendar year to step up collection of outstanding revenue. Situation is described as of "grave concern" to prexy Spyros P. Skouras and other company toppers since the gross debit accounts receiveable in October, the beginning of the final quarter of the fisc year, were highest in company's history.

Although there was said to be a slight improvement in the number of days' business represented by the outstandings at the beginning of October, the lag was still "considerable" in excess of the average of the last few years. To get the number of days' business represented by the outstandings, average weekly business done by the individual branch is compared to the branch's total of utstanding collections. At the beginning of October, only four branches—Des Moines, St. John, Winnipeg and Vancouver—were in "good standing" re collections, in that the totals represented less than 10 days' business.

Dollarwis , 20th branch collections improved during October by 24.58% compared with September. However, since average weekly billings in October were 31% below the previous month, outstanding collections as of Oct. 29 represented 31.2 days' business, compared to 27.4 days as of Sept. 24.

Attorneys 'Liberate' Vera Miles

Argue She Has No Further Commitment Under Involved Hitchcock Iffy Contract

Hollywood, Nov. 22.

Vera Miles has notified Alfred J. Hitchcock Productions that she no longer considers herself under contract to the indie company and thus is not committed to the four remaining pix covered her seven-year pact.

She originally was signed by the Hitchcock company to an exclusive two-picture-a-year contract in 1955, with agent Milt Rosner renegotiating pact in 1958 to a one-picture-a-year deal with allowance for two outside pix annually.

According to Rosner and attorney Richard Kleinrock, Miss Miles fulfilled her 1959 commitment when Hitchcock, through MCA, loaned her for "A Touch of Larceny." Contract was accelerated later in the year so that actress would appear in Hitchcock's "Psycho," which rolled in November, as her 1960 film. At that time the contract yea was changed from January-January to November-November with continuing provis that actress would be given 30-d advance notice on anual exerci options.

Acceleration, rding to Rosner, meant option notice had to be given by Oc and, when it passed seven weeks ago, the Hitchcock indie had not yet filed the notice. On Oct. 25 the firm notified Miss Miles that contract year w being extended 13 weeks because of he tors' and writers' strikes earlie n the year. Company therefore contended option

(Continued

Churchill Biog Deal Hangs On Proper Script

[illegible] rights to the Winst phy makes for ion. Word fi at the Eng congen anything the er being whi ser be fastening Ri will lead to the

Chu on his early day ned by Metro —an

Lionello Santi in U.S.

Lionello , prexy of Rome's Galatea Films, due in New York this week for confabs on upcoming produ with Yank majors, stopping Algonquin. He then goes on to the Coast, aying at the Beverly Hills Hotel.

Galatea's latest production is 20th's C mas releas "Esther nd the K

SOURED 'SWEET LIFE'

Film Sold Twice—Who Controls For U.S.?

Who has th U. S. distribution rights to "La Dolce Vita" ("The Sweet Life"), the highly-touted Fredrico Fellini Cannes prize-winner feature? Alfred W. Schwalberg's newly-organized Omat Productions and Joseph E. Levine's Embassy Pictures, each claim deal with Italo producer Pippeno Amato.

Both assertedly made the same deal—a $500,000 advance plus a percentage. Schwalberg revealed that a payment had been made to the Italo filmmaker, but acknowledged that no papers had been signed. Levine stated that he had a "verbal agreement," which, he stressed, binding nder Italian law since two witnesses were present when the handshake arrangement was ade.

Columbia Picts' Inventories Rise

Columbia, as of th end of its fiscal year June 25, had total inventories of $39,838,948, it was revealed in the company's annual report to stockholders. Figure covers productions in release less amortization; others completed and awaiting release, rights, film stock, etc.

At the end of the 1959 fiscal year the inventories amounted to $35,555,839.

Statement di a substantial jump dvances indie producers, amounting to $32,071,575 at the close of the recent year, compared with $27,373,111 the year previous.

Col's total current and working assets are listed at $67,446,423, against total current liabilities of $23,888,881.

Abe , chn, ider, Col iden, d that $8,100,000 in notes bank were prepaid in the past e funds deriving from pr television ntracts

Sid Regell 'Temporarily' European Production Chief As 20th's Wanger Tied Up

d Roge , for many years exec production nager at the 20th-Fox studio in Hollywood, has been n ed temporary European production chief, with headquarters in Lon , prexy Spyros P. Skouras said in New York Friday (18).

The Skouras statement was made on th of a series of top level talks over the weekend at the homeoffice re upcoming production plans (see separate story). The

(Continued on page 19)

20 REBELS DECRY 'BUDGET MYTHS'

By HY HOLLINGER

A group of young, do-it-yourself indie filmmakers, unaffiliated with the major companies, have banded together in New York to organize the "New American Cinema."

In a statement of principles, the group of some 20 avante-garde filmmakers, Yankee style, contends that "the official cinema all over the world running out of breath." The newcomers hope to remedy the situation by scrapping accepted techniques and subject matter and making pictures that are "indivisably a personal expression."

In downgrading the present-day general output of motion pictures, the members of the "New American Cinema" charge that the pix are "morally corrupt, esthetically obsolete, thematically superficial, temperamentally boring." Moreover, they y that even the "seemingly worthwhile films, those that lay claims to high moral and esthetic standards and have been accepted as such by critics and the public alike, reveal the decay of the product film. The very slickness of their execution has become a perversion covering the falsity of their themes, the lack of sensitivity, the lack of style."

Corrupt Old Ways

Acutely ware that their rebellion against the old, official, corrupt and pretentious" school of filmmaking hasn't a ghost of a chance of being accepted by the major bankrollers and distributors, the new film experimenters are seeking new methods of picture financing and distribution. In the coin department, they have their eye on the legitimate theatre angels whom they feel will participate in their undertakings on a limited partnership basis as has been customary in the financing of Broadway plays.

The non-conformist filmmakers are convinced they can abolish the "budget myth" and turn out "internationally marketable films" at a cost of $25,000 to $200,000. They maintain that the realistic budgets give them freedom from stars, studios and producers since the actual filmmaker will serve as his own producer. Lower budget pix, they stres give a higher return margin than big budget films. "The low budget is not a purely commercial considerati n," they state. "It goes with our ethical and tietic beliefs, directly connected with the things we want to say d the way we want to say them."

Rap Whole System

The Yanks who are seeking a sti "new wave" mantle are , battle the present policies of distribution and exhibition. They charge that there is something wrong with the whole s tem and they maintain it's not the fault of the audien They assert that the distribu and theatreowners are preventing the exhi tion of many worthwhile film— John Cassevetes "Shadows" and Li Rogosi "Come Back Afr for example. "It sad fact that our films first to en in London, Paris or Tokyo before they an reach

(Continued o

Harriet Pilpel

wants to know why no new uniform right law considering that

Copyright Is A $6 Billion Busines

one of the many Editorial Features in the upcoming

55th Anniversary Number of VARIETY

Medium Budget Features Alive, Remain Most-Numerous Category; Cheapies 'n' Blockbusters Rarest

The so-called medium budget picture, confined to oblivion not so long ago by many industry pundits, is still an active entry in the industry's thinking. Judging from a look at the release schedules and pictures hitting the theatres presently, these pix are more numerous than the blockbusters and the under $100,000 offerings.

When the tv impact was at its peak and the only pictures that could score at the boxoffice were the star-studded multi-million productions based on expensive presold properties, it was fashionable to offer the view that the market could not absorb the in-between pix. These productions broadly fall in the $800,000 to $1,500,000 category. The purveyors of the swan song of the medium budget picture were usually the producers of the cheapies, who maintained that an inexpensively made gimmick film was the only type that could make money in today's uncertain market, or the makers of the king-sized pictures, who insisted that the public would turn out only for something special.

Although a lot of industryites agree with this theory, the fact is that many films in the neither-fish-nor-fowl category are being made and released. A large portion are made abroad, the contention being that the cost and values are a great deal more than the actual budget. However, almost as many are coming off Hollywood's considerably slowed down assembly line.

Payoff Variables

To be sure, the fate of these pictures vary. A few have broken into the charmed circle and have chalked up better than respect-

(Continued on page 19)

'WESTERN' IN SO. AFRICA

Allen-Broccoli and Uys Film Set With Eros

London, Nov. 22.

Warwick Film's Irving Allen and A. R. (Cubby) Broccoli have made a deal with Jamie Uys Productions and Star Film Imports, to make "The Hellions," a Western, in South Africa. It will be lensed in Techniramа and Technicolor for release through Eros.

At the same time, negotiations h ve been completed between Uys and Warwick for the world-wide distribution by Eros of "Rip Van Wyck," which was shown at the Commonwealth Film Week in London last Friday (11).

Levine-Lombardo: And Also Artistic

Joseph E. Levine's Embassy Pictures and Titanus of Italy have set a co-production agreement covering three to four pictures annually. It's an extension of a current agreement on "The Thief of Bagdad," Steve Reeves starrer, and "Sodom and Gomorrah," which rolls in January with Stewart Granger.

Lombardo and Titanus v.p. Franco De Simone stated yesterday (Tues.), in N.Y. that although Titanus was making "pictures for all the people," it was not neglecting films for the more sophisticated audience. He pointed to the company's "Rocco and His Brothers," which ran into censorship difficulties in Milan, but ssed the U.S. Customs without a problem. The film has been delivered to Lee Steiner, Titanus' U attorney, to make a distribution deal.

Levine, too, stated he was not putting all his dough on spectacles. He quipped, "I hope to regain the standing with the critics whi h I never had." "Two Women," based on the Alberto Moravia novel, is h prestige entry.

Big-Print-Tool-Up For 70m Productions as The 'Or Else' to Technicolor

Hollywood, Nov. 22.

Film processing laboratori s appear n the position of having to catch up with the 70m production trend—at substantial cost—or else lose out to Technicolor. Latter in on the gro d floor with its facilities to process the expensive prints, which range from $5,000 to $10,000 each, depending on length.

As previously reported, DeLuxe, lab a m of 20th-Fox, in proc s and expects to be able handle m release prints by Frruary. This, presumably, will e in time to handle 20th's Cleopat " other screen pictures n outlay of clos i lved i c tabl ilities for eleas prin ditional equipment for proce d dailies ne der $250,000 hereabout.

Metro I Lae, De project me on the s of 70m picture ided by arent productio eration. ny other lab at present to be considering 70m installa-

This unit, which had virtually ame to a halt last spring because of the filmmaki g strikes, h re-employed 180 persons and is now going ahead at a good pace. pecific plans for 70m processing at M-G haven't jelled as yet but if a decision in the affirmative is reached the indications are that it

(Continued on page 15)

In Last Quarter Of 1960, Domestic Take Tops 50%

Due to boxoffice declines in certain key foreign markets in the last quarter and better business at home, the 50-50 rule of thumb ratio between domestic and foreign rentals may be off a little, with the domestic earnings ratio up and the foreign down, a Motion Picture Export Assn. exec estimated last week.

The most serious decline in recent months has been in Britain, but business for American product also has been offish in other important European countries and Australia. Business actually has gone up in some areas, but has usually been in smaller r kets like Switzerland and Austri.

The 50-50 ratio, of course, general one, with the actual percentag s varying with the indi ual companies. However, perce age of foreign rentals to the ov ll total has been climbing for all the MPEA com last decade, and t tain acceptance of the ould continue to climb. he one exception to th ward foreign trend in las has been Allied Art overseas usiness has come while its domestic rentals clined. At 20th-Fox, however, mestic business in last quar off only two percent, while forei business declined 19

An exec of another com, admitted that such a gener trend has been in effe n ent months, but predicted it would only be temporary. explained that the pictures ich had been raising the domestic rental figures lately would soon be going into release abroad and situation would soon balance 50-50 again.

Production, Prints and Ballyhoo Costs Already Recovered By 'Ben-Hur'

In one year Metro's "Ben-Hur" has earned sufficient film rental revenue to recover $15,050,000 negative cost of the production as well as the advertising and print costs. It's figured that to achieve this goal M-G talled film rentals of approximately $20,000,000. This was achieved with 325 engagements throughout the world.

The total theatre gross for the one-year period was $40,000,000 with $30,000,000 from the U. S. and Canada and $10,000,000 from abroad. The take came from 270 theatres in the U. S. and Canada and 55 from Europe, the Philippines, Australia and the Orient.

Metro's deals with theatres are on a 90-10 basis, but house expenses are deducted before the rental calculations are made. The recovery of the negative cost as well as the advertising and print outlay sets to rest the generally accepted industry theory that double the negative cost in film rental is required before costs are recovered. This theory may apply to pictures in the $2,000,000 to $4,000,000 category, but it does not hold for the more expensive pictures. The slow payoff and the need for less prints because of special engagements tends to keep the distribution costs down on the more costly entries.

To be sure, the 78-week amortization system employed by Metro for its regular pictures is not being used for "Ben-Hur." No special timetable has been established for "Hur." Although in actuality M-G has recovered its costs on "Hur," it will not be shown as a full recovery on the company's books. Out of each dollar in film rental coming in from the picture, a portion goes into income, with the balance being applied to amortization. The percentage technique Metro is using is a closely guarded secret.

Pioneers' Nite For Boston Joe

Commercial elite of the film industry paid annual homage to an individual at Nev. York's Waldorf-Astoria Monday (21) night; wreathed as Pioneer of the Year was Joseph E. Levine, president of Embassy Pictures, who got the Motion Picture Pioneers' nod because he has infused the business with a new vitality.

A crowd of nearly 500 joined in the salute—and among them were many of the film company presidents and large circuit heads who have been similarly honored in the Pioneers' 22-year-old history.

In a large sense this testimonial was unique, for Levine is of recent vintage. Zukor, Balaban, Warner, et al., outdistance him by far on the calendar count. And corporately, he admits himself he's obviously no Culver City or Burbank operation.

Turnout at the Waldorf bash, however, made it clear that Levine is no commoner. He's an importer from Boston and bally-high specialist who has used the steam-roller approach for blockbuster grosses. Theatremen among the Waldorf mob said they like the way he's sold their tickets, and distribution execs, among them Metro, Warners and Paramount, have released his pictures, which is a nice acknowledgement in itself.

The "vitality" reading is part of the citation given newly-turned producer Levine. The testimonial clearly symbolized the atta-boy sentiment felt by the oldtimers who, themselves, were brought up on Barnum & Bailey, as also practiced by Mike Todd and perpetuated by the honor guest.

Levine's got the stature now even though of newcomer status. In saying thanks for the bouquets Monday, he commented that it was only 20 months ago that he tossed his first "international" meeting of press and industry in behalf of a picture. He didn't mention it by name who's needs a plug at this time?) but it was "Hercules," which grossed like $4,000,000 in the domestic market.

His main concern, he said, is the future. For a personal touch he said he saw his son Richard as

(Continued on page 20)

Amusement Stock Quotations

Week Ended Tues. (22)

N. Y. Stock Exchange

1960 High	1960 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅜	23¾	ABC Vending	125	34⅞	32	34⅛	+1¼
41⅝	25¾	Am Br-Par Th	211	41½	39¼	41	+¾
42¼	19½	Ampex	1493	26⅛	22⅝	24⅝	+2
45¼	36⅝	CBS	187	39⅞	36⅛	36⅝	—2⅝
25¼	14⅝	Col Pix	128	24⅛	22¾	22¾	
38⅜	17⅜	Decca	352	38¼	35⅜	37¾	
49¼	20	Disney	54	25	22⅞	24⅜	
136½	94	Eastman Kdk	428	113½		111	
8½	5¾	EMI	528	6¼		6	—¼
23⅞	11½	Glen Alden	444	13⅞	12	12⅛	—1⅛
19	14	Loew's Thea.	141	16⅜	15	16⅛	
40⅛	22¼	MCA Inc.	17		33½	36¼	+2½
40	24⅞	Metro GM	452		35	38¾	+3¼
66⅞	12⅝	NAFI Corp.	243		⅛	26¼	—1¾
13	4¾	Nat. Thea.	149		4¾	5	
67⅝	39½	Paramount	69	56⅛	54½	55¼	—⅛
38¼	17¼	Philco	279	19⅛	17⅝	17⅝	—1⅛
261¾	163¼	Polaroid	371	240⅞	224	234¾	+5¼
78⅜	46½	RCA	608	55⅜	53⅝	54⅞	+1¼
11¾	7½	Republic	44	10⅝	10⅜	10⅝	
15¼	12⅝	Rep., pfd.	2	14⅜	14⅜	14⅛	—
42⅝	19½	Stanley War	77	25⅜	24½	25	+
30⅞	26¼	Storer	77	30	29⅝	29⅝	—3½
43⅜	30	20th-Fox	168	42	37⅛	40¼	+2½
34¼	23⅝	United Artists	304	34¼	29⅝	33⅜	+3⅝
51⅛	28¼	Univ. Pix	7	49⅞	49	49¾	+
52¼	37⅝	Warner Bros.	118	51⅞	49¼	51¾	+
129⅜	89⅛	Zenith	227	105⅞	100¼	102⅝	—1⅞

American Stock Exchange

6¾	½	Allied Artists	76	5¾	5	5½	+¼
7¼	3	Buckeye Corp.	151	3⅝	3	3⅛	—⅛
11⅜	8	Cap. City Bdc.	88	10¼	9¾	10⅛	—¼
6½	3⅝	Cinerama Inc.	102	5½	5⅛	5⅛	+⅛
14¾	10	Desilu Prods.	19	10¾	10	10¾	
7½	4½	Filmways	25	5⅛	5¼	5½	+
2⅜	5 16	Guild Films	212	7 16	⅜	7 16	
8⅜	7½	MPO Vid.	20	8	7¾	7⅞	
8⅞	2½	Nat'l Telefilm	98	2¾	2½	2⅝	
10⅝	6⅞	Technicolor	543	10⅛	8⅝	10	+1⅜
14½	8⅛	Teleprompter	15	10⅞	10½	10¾	—⅛
4¼	2	Tele Indus.	187	3⅝	3⅛	3¼	—⅛
13¾	8½	Trans-Lux	2	12¼	12¼	12¼	—¼

* Week Ended Mon. (21). Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-C. Securities

	Bid	Ask	
America Corp.	1⅞	2	+⅛
Gen Aniline & FA	360	386	+5
Gold Medal Studios	1	1⅛	—⅛
Magna Pictures	2¼	2⅝	
Metropolitan Broadcasting	16⅜	17⅝	+1⅛
Movielab	13½	15⅛	+2
Scranton Corp.	2¼	3¼	+¼
Sterling Television	1½	2	+⅛
U. A. Theatres	5	63	—½
Wometco Enterprises	12½	13⅝	+⅛

(Source: National Assn. of Securities Dealers Inc.)

L. A. to N. Y.

James F. Aubrey
Barney Balaban
Steve Blauner
Dan Blocker
James H. Chapi
Anne Francis
Erroll Garner
Lorne Greene
Russell Holman
Shirley Jones
Phil Karlson
Oscar Katz
Michael Landon
Paul N. Lazarus Jr.
Ernest Lehman
Frank Liberman
Kim Novak
Jerome Pickman
Pernel Roberts
Peter Ustinov
Bill Watters
George Weltner
Howard Wormser

Europe to U. S.

Edie Adams
Richard Attenborough
Phyllis Calvert
Joseph Kaufman
Ernie Kovacs
Andrew Marton
Ronald Neame
Douglas Seale
Mike Stern

U. S. to Europe

Americo Aboaf
Julian "Cannonball" Adderly
Shelley Berman
Alexander H. Cohen
Harry E. Gould
Lucille Graham
Duncan Macrae
Leonard Marks
Ronnie McCulloch
Kenneth McKellar
Jimmy Neil
Hildy Parks
Milton R. Rackmil
David Tebet
Dennis Woolford

N. Y. to L. A.

Peter Arnell
Jack Benny
Polly Bergen
Jack Brandon
Joan Brandon
Lillian Briggs
Brenda Cline
Freddie Fields
Philip Gerard
Joe Julian
Alan Kaufman
Roger H. Lewis
Irving Mansfield
Tom Pryor
Lee Solters

Jules Dassin being romanced to direct "Psyche, 59," indie being packaged by Dana Wynter for 20th-Fox release.

From Honolulu

Walt Christie

brightly details why

Ushering Used To Be Fun

another bright Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

New York Sound Track

Titanus Films' **Goffredo Lombardo** in town, staying at the St. Regi accompanied by company exec **Franco de Simone Niquesa.** Lombardo has made the trip solely to be present at the Motion Picture Pioneer dinner honoring showman **Joseph E. Levine.**

Legion of Decency has given the B (objectionable in part for all) rating to four more major company releases: 20th's "Legions of The Nile," Col's "Angel Baby," Universal's "Shakedown" and UA's "Vice Raid."

"Money, Money, Money" by **Ralph G. Martin** and **Morton D. Stone,** a Rand, McNally book about Wall St. and finance, includes a closeup of **Gerald M. Loeb,** senior partner of E. F. Hutton, shown reading VARIETY because I invest in plays. I buy into plays the way I buy into stocks. I buy talent. And it's paid off."

"If **Red Skelton** were in Europe there would be a Skelton cult," says Toronto novelist **Morley Callaghan** "But I dislike over-confident performers like **Dean Martin** who think they can get away with any kind of sloppiness." /

The Dalai Lama of Tibet thinks **Marilyn Monroe** looked "pale and skinny" in "Some Like It Hot," the only U. S. film he's ever seen. He urged lecturer **Russ Potter** to recommend her ginseng tea to beef her up a bit; so Potter told Toronto pre...

Fredric March and **S. Hurok** named "key men of the ... by th fashion division of the Federation of Jewish Philanthropies of New York. Awards will also be presented to **James A. Michener** and **Gen. David Sarnoff** ... **Otto Preminger's** "Exodus" will have its Portland, Ore. premiere on Jan. 18 ... **Philip Gerard,** Universal's eastern pub-ad chief, to Chicago to confer with Balaban & Katz execs on opening plans for "The Grass Is Greener." From Chi he heads for the Coast for talks with pub-ad v.p. **David A. Lipton** ... "Sn w Man," story of the horse saved from the slaughterhouse to become National Horseshow Open Jumper, acquired by Metro and will be produced by **Paul Gregory** ... Crited Artists pub-ad v.p. **Roger H. Lewis** to the Coast for conferences with indie producers.

Bache Market Letter indicates that United Artists should earn $2.75 per share this year, more in 1961, and that the $1.60 dividends affords a neat 5.3 c yield. Wall Street firm is also high on Decca and Metro, noting that M-G should now be well on its w... toward another big jump in earnings this year, topping the $3.75 estimated for the year ended Aug. 31, 1960. If that's the case, says Bache, nother dividend hike, ve the recently-raised 40c quarterly, will be in order.

"The Light in the Piazza," purchased by Metro last July and in preparation as an **Arthur Freed** production, won for novelist **Elizabeth Spencer** the first $10,000 McGraw-Hill fictio ard ... **Ernie Kovacs,** who completed Columbia's "Five Golden Hours" in Italy, returned to Gotham with his wife, **Edie Adams.** He remains until Nov. 27 when he goes to the Coast to begin a new season of his "Take a Good Look" series ... **Peter Ustinov** in from the Coast to bally "Spartacus," "Romanoff and Juliet," and his new book, "The Loser." ... Conference of Personal Managers, East, will hold nominations for officers at its Dec. 6 meeting ... A quartet of 22-year-olds—**Tommy Finnan 3d, Carl A. Gottlieb, Jan Perry** and **Gerald Plano**—have teamed up under the 22 Productions banner and have filmed a 25-minute short on the professional theatre entitled "Curtain Up" ... **Robert Mitchum** in from his Maryland farm to plug "The Grass Is Greener."

John Frankenheimer replaces **Charles Chrischton** as director on **Burt Lancaster's** "Birdman of Alcatraz" after a difference of opi ion with exec producer **Harold Hecht** ... Richard Arlen into **Jack Webb's** "The Last Time I Saw Archie" for United Artists release. ... **Roger Corman** purchased "Pan and the Satyrs," original screenplay by **Kyra Rostovzoff,** for release through his Film-group unit, to be made as follow-up to producer's "Atl ..." ... UA set "Warlord of Crete" as new tab for "Theseus and the Minotaur." **Bob Mathias-Rosanna Schiaffino** starrer ... **Gail Russell** top femme in Arlington Productions' "Cause of Death," **George Raft-Mark Stevens** starrer.

As Canadian shipbuilders toiled eight months reconstructing the Bounty for Hollywood's remake of "Mutiny on the Bounty," CBC-TV crews filmed every step from laying the keel to sea trials. ...

N. Y. Journal American columnist Louis Sobol, recent column, simulating a VARIETY style, "reviewed" the **President-Elect John F. Kennedy** as a New Act with "political patter" as follows: "John F. Kennedy will do a turn as a single, preceding Washington's White House, a plush room, early January. Th ' never worked room, has worked scene for some years—in D. C. area houses as politico emcee. Opens smoothly with medley of 'Let's Move Ahead,' 'The Swingin' Sixties,' 'Quemoy and Matsu,' then segues into 'Aid to Underdeveloped Nations,' 'Augmented Social Security,' etc., which wins him a big mitt. Builds with smart patter anent topical stuff, i.e.: 'World Prestige,' 'Look to the Future,' emphasized with slick arm-chopping take. Closes on smart note of dedication and ' spiration with showstopper called 'Leadership, Why Not?' socko umber from his new album on th Capitol label. Has warm, ingratiating appeal with shock of li ht brow hair. Dress and lighting excellent. Drew tremendous salv at performance caught. Rates watching.—*Sobbie.*"

Sean Flynn of Palm Beach, son of the late **Errol Flynn,** has been elected president of the freshman class at Duke U. in Durham, N. C.

Presumably inadvetent juxtaposition of ads on Chicago Sun-Times filmpage last week gave local filmites a chuckle. While "Butterfield 8" (M-G) blurb touted the "most popular number in town," adjacent ad invited calls to a Chi exchange for plng of Warner's "Girl of Night."

Glancing back—25 years ago: "Singing Kid" was scheduled to start rolling Wednesday but star **Al Jolson** insisted on starting a day earlier, Wednesday being the 13th ... Paramount struggling to find a property for **Bing Crosby,** as per contract, because they'll have to pay him anyway. Looks like "Rhythm on the Range" ... Crosby gets $125,000 per picture, equal to eight weeks' work ... **Lionel Barrymore** set for "It Can't Happen Here" at Metro ... **Mae West** and Paramount will pare company after she does "Klondike Lou" ... Metro's talking a two-picture deal with **Jack Benny** ... **Myron Selznick** trying to sign **Mark Hellinger** to a 2G-per-week contract ... Metro assigned three juves to "Devil Was a Sissy"—**Jackie Cooper, Mickey Rooney, Freddie Bartholomew** ... **Greta Garbo** may do "Camille" ... **Nick Schenck** talking new 10-year contract for **Irving Thalberg** at Metr ... **Sam Briskin,** at liberty, soon to decide on future plans ... **Warner Bros.** in New York for funeral of their father, Benjamin.

Gunnel Lindblom, one of the prettiest members of director **Ingmar Bergman's** "stock company," in New York last week to meet the press and help launch Bergman's latest Janus Films release, "The Virgin Spring" at the Beekman. She's also visiting Toronto, Boston and California on her p.a. four ... Show biz personalities seeking happiness-through-health at the Parc Club include **Ina Balin, Julie Newmar, Ben Gazarra, Celeste Holm** ... 20th's "Little Shepherd of Kingdom Come," which premieres as the Christmas attraction in 55 theatres throughout the south, is being promoted by a 19-city tour by star **Jimmy Rodgers,** starting Dec. 1, and a 16-city tour by **Chill Wills,** starting Dec. 23.

Jim Scovotti completed his special nine-week assignment doing advance magazine work on Columbia's "Pepe" Friday (18) and next Monday (28) returns to his post as publicity director of Rick Carrier Productions. Scovotti this week is in Chicago where his sister, coloratura soprano **Jeanette Scovotti,** makes her debut tonight (Wed.) with the Chicago Lyric Opera in "Fedora" ... Carrier Productions' first film, "The Strangers," is now winding up with the shooting of background material in Manhattan. **Jean Le Blanc** is doing the score for the pic ... Louis DeRochemont Associates has acquired rights to "The Sand Castle," new feature film by producer-director **Jerome Hill** who won

(Continued on page 19)

WORLD CHECK OF THEATRES

Omat Includes Mexican Imports

Hollywood, Nov. 22.

Omat Corp., newly expanded indie producing-releasing organization, has acquired four Mexican films and a German-Italian co-production for American release, exec Howard Beck revealed here. Acquisitions are part of Omat's program outlined at the recent Allied States Assn. convention in Chicago.

Three of the Mexican features are still being readied for U. S. release, with one—"Hop O' My Thumb"—now in final stages. Omat is negotiating with a top American femme vocalist for eight minutes of narration and song to go with the live-action film story of Tom Thumb. Eastman Color pic, produced by Armando Orive Alba and directed by Rene Cardona, already is playing in Mexico under the title, "Pulgarcito," and reportedly has returned its negative cost in domestic playdates alone.

Omat previously disclosed acquisition of "Beyond All Limits," Jack Palance-Maria Felix-Pedro Armendariz starrer was also filmed in Mexico. All Mexican acquisitions apparently are part of a major importation program between U. S. companies and Mexican producers. Omat paid a $40,000 advance for "Hop," and, according to reports from Mexico, is interested in worldwide rights to another film titled "Macario." Booming trend of foreign distribution on Mexican pix is finding selected national films being dubbed and offered for worldwide release.

The German-Italian pic, as yet untitled stars Catrina Valente and Vittorio DeSica. It, as well as the Mexican films, join such foreign productions as "La Dolce Vita," "Gina" and "Never Take Candy From a Stranger" on Omat's release slate. Company, headed by Lester Braunstein, Ted Miller, Beck and A. W. Schwalberg, also is readying production start on its own "Brotherhood of Evil."

'Spartacus' Hard-Ducat Deal Upsets Product Outlet Habits in Frisco

San Francisco, Nov. 22.

Sherrill Corwin's 1,151-seat United Artists will open Universal's hard-ticket "Spartacus" Dec. 22, thereby leaving UA product without a "home" in dow wn Frisco.

One immediate result was that UA sold its previously booked Christmas picture, "Facts of Life," to a combination of eight Frisco nabes and drive-ins operated by the Nasser Brothers, Ben Levin, Ray Syufy, Irving M. Levin's San Francisco Theatres, Inc. (a division of Naify circuit) and Irving Ackerman and Herbert Rosener. This combination, whose deal was closed just last weekend, has once or twice before snagged first-runs, notably "A Crack in the Mirror," but has never come up previously ith such a potential blockbuster the Bob Hope-Lucille Ball vehicle.

Earlier, U. officials confirmed "Facts of Life" had been bumped from the recently refurbished Corwin theatre and it was known UA was "reviewing" the situation. No UA official, however, has said where UA product henceforth would play over the long haul, as ing a long "Spartacus"

UA Theatre has played UA product for many years, but in recent months a rift between Corwin and the distributor has developed. UA, for instance, was incensed at Cor i last winter for allowing "pop-corn break" intermission in "On the Beach."

"Spartacus" will be first 70m roadshow film to play downtown, though Corwin has been leasing his downtown Orpheum Cinerama for more than eight years.

One speculation was that UA product might wind up at the 2,643-seat RKO Golden Gate, now "home" of Universal product. But it was also heard that Corwin was trying hard to sell UA on his 900-seat downtown Esquire, now a roveover and second-run house, to retain his UA link. A third possibility relayed to a Frisco exhibitor by top UA exec in Los Angeles: w. that UA product would move right back into the UA Theatre following the "Spartacus" run.

Fact that "Spartacus" will open downtown may reverse trend of putting hard-ticket films into neighborhood houses — "Sunrise at Campobello" folded quickly at Hardy circuit' outlying Marina and "Alamo" having a tough time at Naify circuit's neighborhood Alexandria. On the other hand, "Ben Hur" still doing nicely at Naify circuit's nabe Coronet.

Buddy Breginan and commercial producer **Paul Benton** formed Aztec Productions to produ e "The Angels," slated to roll Jan. 3.

Fight Christmas Slump

Los Angeles, Nov. 22.

All local dailies joined with Coast exhibs and film studios Friday (18) in a mass revival of oldtime showmanship to publicize upcoming releases between now and first of the year for purpose of attracting patrons to the boxoffice. Sheets gave full pages to stunt, which carried the overline, "It's Holiday-Time in Theatre-land."

Tieing with gimmick, local theatres over weekend started to decorate their lobbies with accessories, etc., to whoop up the idea. National Theatres is extending idea to all theatres in 19 states with a view to increasing biz.

Papers carried stills and production notes on all upcoming releases during the holidays.

Skouras' London Trip As Wanger Gives 250 Crewmen 'If' Notices

Twentieth-Fox prexy Spyros P. Skouras planed from New York back to London Sunday (20) and the problems besetting "Cleopatra."

Homeoffice execs Monday (21) were confident that picture would roll now that Elizabeth Taylor is on road to recovery following her second bout in a London clinic. On Friday (18) producer Walter Wanger in London issued "protective notices" to 250 members of the "Cleo" crew, pending final assurances that Miss Taylor would be able to work soon.

So far the "Cleo" unit has completed 83 scenes without Miss Taylor out of a total of 500. Investment to date is estimated at beyond $1,000,000 on sets at Pinewood and Shepperton, as well as costumes and preparatory work. One of Skouras' main problems in London is said to be assure the insurance company that the pic will definitely get underway soon.

In New York prexy presided Saturday (19) over a series of product talks with homeoffice toppers and Bob Goldstein, chief studio exec, who flew in from Hollywood for one day of confabs. Production sked through the spring of 1962 was set, with company planning to have no less than four films simultaneously in production both here and abroad for the next 19 months.

20th also plans to release at least four, and sometimes five, films each month during the period. In addition to this sked will be the Todd-AO roadshow "specials" such as "Cleo," "The Greatest Story Ever Told" and "State Fair."

Technicolor Pair Move

Hollywood, Nov. 22.

Courtland C. Morelock is moving from sales and promotional operations to post of national sales manager of Technicolor's consumer photographic products division, after 23 years with the company.

Emmet E. Moody, who has been a member of Technicolor's accounting staff for 25 years, is transferring from New York to Hollywood as controller of the consumer division.

Cuts Clear 'Room'

Regina, Sask., Nov. 22.

A "revised" version of the British import "Room at the Top" has been cleared for showing in Saskatchewan theatres.

The film, rejected a year ago by the Saskatchewan censor and turned down a few weeks later by a five-member censorship appeal board, has now been passed by unanimous decision of the same board after elimination by the distributor of what is referred to, but undefined as "objectionable parts."

Wider Range For Burstyn Award; Include English

Independent Film Importers & Distributors of America are studying a proposal to broaden the scope of its annual Joseph Burstyn award, heretofore given to the best foreign language film, to include non-American English-speaking films.

Move is obviously intended to give a chance for the Burstyn award to those IFIDA members who exclusively import English product. Also eligible for the award, even under the present rules, are those foreign imports brought into this country by the major companies. Although the latter do not often handle such product, there has been a sharp increase this year, with Allied Artists' acquisition of the German-made "The Bridge" and "Serengeti Shall Not Die," plus those Russian films acquired and distributed by the majors under the U.S.-U.S.S.R. cultural exchange program.

IFIDA also has under consideration a plan for the setting up of an arbitration system to settle disputes between IFIDA members, some of whom are exhibs as well as distribs, and between IFIDA members and outside exhibs.

Meeting last week also named Felix Bilgrey, of Times Film Corp.,

(Continued on page 17)

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154,852 UNSPOOL IN 130 COUNTRIES

By JAY LEWIS

Washington, Nov. 22.

A Commerce Dept. survey reports a healthy increase in the number of motion picture theatres throughout the world over the past five years. However, this expansion was coupled with a decline in the percentage of screen time devoted to U.S. films.

As of Jan. 1, 1960, there were 154,852 theatres operating in 130 countries and territories, including the U.S. and possessions, representing an increase of 34,870 or 29% over Jan. 1 1955. Seating capacity rose 13,963,463, or 23%, from 1955 to an estimated 73,826,349 this year.

Commerce estimated that 60% of screen time throughout the free world went to American films—an eight per cent drop from 1955. The decrease was attributed to growth of competing film industries abroad, particularly Italy, West Germany, United Kingdom, India, Japan and Hong Kong as well as the spread of television. U.S. film industry's earnings from the foreign market during 1959 totalled $215,000,000.

Europe—Number of theatres rose 39% from 4,539 in 1955 to 103,990 at the beginning of this year. Seating capacity increased from 31,727,453 to 42,864,551, a 35% gain. West Germany reported an increase of 1774 theatres, Spain 1,080, and Italy 965. United Kingdom suffered a decline of 1,065. Sweden, Ireland, Malta and Gibralta experienced smaller decreases. Percentage of screen time for U.S. films was pegged at 50% for those countries having a free choice of films. This represented a five per cent drop from 1955.

Latin America—An increase of only 538 theatres was reported for the area over the five-year period. In South America, the number rose from 6,611 in 1955 to 6,973 this year with an eghit per cent increase in seating capacity. Central America had 98 more theatres than in 1955, while the Caribbean area had 78 more. In Latin America as a whole, percentage of screen time devoted to U.S. films was estimated at 65%—the highest of any other region.

Far East—This area reported the biggest percentage gain in theatres, 61%. The total rose from 9,735 in 1955, to 15,697 this year, with an increase in seating capacity from 5540,835 to 7,918,969. Ja- ity from 5,540,835 to 7,918,969. Ja- —from 3,734 to 7,401. Taiwan, Burma and Korea also showed substantial gains. Screen time for U.S. films in the area was estimated at 45%.

Middle East—The total rose from 459 theatres with a seating capacity of 277,640 to 694 with a capacity of 451,000. Israel had the largest gain of any nation in the area—from 140 to 210. Lebanon, Iraq and Iran reported increases. Screen time for American films was 55%.

Africa—Number of theatres rose 29% to a total of 2,168 in 1960, seating capacity. Union of South Africa, Algeria, Nigeria and Ghan coupled with a 35% increase in all had substantial increases. Screen time for U.S. films was 60%.

South Pacific—This was the only area outside the U.S. and Canada where theatres declined. The total fell from 2,351 in 1955 to 2,311 this year with New Zealand accounting for most of the drop. In Australia, theatres increased from 1,730 to 1,761. Screen time for U.S. films was 60%.

United States—The total of hardtops fell 14%—from 14,301 in 1955 to 12,291 this year. Seating capacity declined from 9,000,000 to 8,000,000. Drive-in totals rose from 4,050 with a capacity of 2,800,000 to 4,700 with a capacity of 3,300,000.

Canada—Hard-tops declined from 1963 to 1,495, with a corresponding drop in seating capacity from 1,020,000 to 810,000. Canada reported 232 drive-ins an increase of only three during the five-year period.

CinderFella
(COLOR)

Variation on the fairy tale, with Jerry Lewis as the male counterpart of the famous heroine. Should rake in enough kiddie coin to count.

Hollywood, Nov. 10.

Paramount release of Jerry Lewis production. Stars Lewis. Ed Wynn, Judith Anderson, Anna Maria Alberghetti; with Henry Silva, Count Basie, Robert Hutton. Directed and screenplay by Frank Tashlin; camera, Haskell Boggs; editor, Artie Schmidt; art directors, Hal Pereira, Henry Bumstead; music, Walter Scharf; sound, Gene Merritt; assistant director, C. C. "Buddy" Coleman. Reviewed at Academy Awards Theatre, Nov. 10, '60. Running time, 88 MINS.

Fella	Jerry Lewis
Fairy Godfather	Ed Wynn
Wicked Stepmother	Judith Anderson
Princess Charmein	Anna Maria Alberghetti
Maximilian	Henry Silva
Count Basie	Count Basie
Rupert	Robert Hutton

The "F" in "CinderFella" should stand for Fiscal and the "C" for Comfort, as far as Paramount is concerned. Although it isn't likely to break the Academy barrier against comedy, this sexual switch on the familiar fairy tale should do for the simple reason that the name Jerry Lewis on a marquee represents the kind of product parents aren't afraid to send their kiddies off to see. And for the oldsters, either one goes with Lewis all the way, or has reservations, which in this case could be considerable.

Lewis, who produced, stars as the male variation on Cinderella in Frank Tashlin's screenplay. Tashlin also directed the picture and, along with his star-producer, must share the rap for failure of the mirthful to materialize into consistent merriment.

There seems to have been a dearth of comic inspiration. Bits of funny business that do show instant promise are milked to extremes. Lewis, in fact, depends almost exclusively on the art of cumulative mugging, but often misjudges the breakoff point. The pace engineered by Tashlin is uncomfortably deliberate for a comedy. Breaks for song tend to labor the issue instead of brightening the tempo. This despite some artistic staging by Nick Castle and inventive camera angling by Tashlin and lensman Haskell Boggs on these numbers.

Lewis puts all he's got into the effort, which is considerable. The facial gyrations will keep the moppets amused but, with the exception of a couple of clever sequences and the star's adept hoofing and rubbery footwork, others aren't likely to find much to roar about.

Ed Wynn is whimsical as the fairy godfather. Judith Anderson plays the wicked stepmother, Henry Silva and Robert Hutton the mercenary stepbrothers. They are competent, but the roles are rather choppy, vague and incomplete. Anna Maria Alberghetti is dazzling as the princess.

Art directors Hal Pereira and Henry Bumstead have provided a number of lavish, elegant sets. Coupled with some interesting lighting effects and enhanced by Technicolor, the result is a visual feast. But editor Artie Schmidt seems to have had his problems coping with the fantasy aspects of the tale. Scenes such as that of a chauffeur turning back into a fish at the stroke of midnight are fuzzily handled, failing to come up with the intended fun.

Walter Scharf's score does a lot toward making the pace seem brighter than it is. There are three songs by Harry Warren and Jack Brooks. None of them comes off very well, but that seems to be a result of the manner in which they are delivered rather than a commentary on their intrinsic quality. The numbers, two of them warbled in uncertain fashion by Lewis (with some help by Wynn and Miss Alberghetti) are titled "Somebody," "Princess Waltz" and "Let Me Be A People." The big ball sequence at the climax is enlivened by the driving jazz music of Count Basie's band.

Credit Edith Head with some striking costumes, neatly matching the decor of the sets. Incidentally, director Tashlin seems to have a "thing" about backs. On several occasions, he zeroes in on his performers from the rear and maintains the vantage point. It's a unique approach. *Tube.*

Sound Screen Supplies Inc., New York Corporation, has been dissolved. Pauline Blacher of Gotham filed the dissolution certificate at Albany.

The Great Impostor

Amazing real-life assumed-identity feats of F. W. Demara Jr. are basis for a funny, though superficial, biopic. Factual aspect will spur word-of-mouth. Despite flaws, favorable b.o. prospects.

Hollywood, Nov. 11.

Universal release of Robert Arthur production. Stars Tony Curtis. Edmond O'Brien, Arthur O'Connell, Gary Merrill, Joan Blackman, Raymond Massey, Robert Middleton, Karl Malden. Directed by Robert Mulligan. Screenplay, Liam O'Brien, based on book by Robert Crichton; camera, Robert Burks; editor, Frederic Knudtson; art directors, Alexander Golitzen, Henry Bumstead; music, Henry Mancini; sound, Waldon O. Watson, Frank Wilkinson; assistant director, Joseph Kenny. Reviewed at Fine Arts Theatre, Nov. 10, '60. Running time, 112 MINS.

Fred Demara	Tony Curtis
Captain Glover	Edmond O'Brien
Warden Chandler	Arthur O'Connell
Pa Demara	Gary Merrill
Catherine Lacey	Joan Blackman
Abbot Donner	Raymond Massey
Brown	Robert Middleton
Rita Demara	Jeanette Nolan
Eulalie	Sue Ane Langdon
Cardinal	Larry Gates
Thompson	Mike Kellin
Barney	Frank Gorshin
Wac Lt.	Cindi Wood
Hotchkiss	Richard Sargent
Fred Demara Jr.	Robert Crawford
Farmer	Doodles Weaver
Exec. Officer Howard	Wm. Ramsey
Dr. Hammond	David White
Hun Kim	Philip Ahn
Senior Officer	Herbert Rudley
Defense Lawyer	Jerry Paris
Dr. Joseph Mornay	Harry Carey Jr.
Lt. Thornton	Willard Sage
Father Devli	Karl Malden

The incredible story of Ferdinand Waldo Demara Jr., "The Great Impostor" whose masquerading exploits make Walter Mitty's imagination uninspired by comparison, has been turned into a sprightly comedy by Universal. Were it not for the foundation of fact, most people would dismiss the plot and the picture as utterly unbelievable. It is this factual basis that will make the difference in wicket window traffic. The Robert Arthur production will stimulate comment and should net a tidy profit.

Yet the film, for all of its merry moments, is a disappointment. There are two principal reasons for this. One is the fact that, in striving primarily for brisk, boisterous comedy, director Robert Mulligan has had to sacrifice penetration into the fascinating personality of his subject. Demara's curious drives and motives remain, for the most part, hidden and unexplored.

He emerges in Liam O'Brien's screenplay (from Robert Crichton's book) as a kind of jolly one-upman who's not truly content until he's two-up on the next fellow. The other major flaw is the casting of Tony Curtis, who's simply not the man for the part of Demara. It is a role that someone of Guinnessian versatility (like Guinness, for instance) could have made a classic. As delineated by Curtis, the character is merely pleasant, handsome and likeable.

Demara's story, as depicted here, is a career of assumed identities. He is seen as a schoolteacher, a novitiate in a Trappist monastery, an assistant to a prison warden and a surgeon lieutenant in the Canadian Navy, all without the benefit of formal education, prior experience or anything resembling proper qualifications. In the course of these varied pursuits, he indulges in three romantic affairs. Since Demara is still "at large" (although having been apprehended several times, as described in the film), there is no "end" to th yarn, and this fact is whimsically illustrated by Curtis' coy smile when that deathless legend, "The End," shows up on the screen.

Mulligan's otherwise slick direction, along with some stickout performing by several gifted veterans of the screen, is responsible for some memorably humorous passages. In accomplishing this, he has had to forsake credulity for the sake of a shock or a laugh. There is one truly hilarious scene in which Curtis, in the guise of naval medic, shoots so much novocaine into the jaw of ship skipper Edmond O'Brien prior to pulling his tooth that O'Brien's entire body is reduced to rigidity. O'Brien steals the picture in this sequence.

Going down the list of fine character performances, there is Karl Malden as Curtis' parish priest and confidante, Raymond Massey as a wise old Abbot, Gary Merrill in a small part as Curtis' father, Jeanette Nolan as his mother, Arthur O'Connell as a hapless prison warden, Mike Kellin as a grateful convict, Frank Gorshin as a perennial time-server, Doodles Weaver as a jug-guzzling farmer, Robert Middleton as a guard. Others who attract brief, but favorable attention are Larry Gates, Richard Sargent, Ward Ramsey, David White, Philip Ahn, Herbert Rudley, Jerry Paris, Harry Carey Jr. and Willard Sage.

The three lady-loves are enacted by Joan Blackman, Sue Ane Langdon and Cindi Wood. The striking Miss Blackman is stuck with some extremely syrupy, unrealistic lines. The exuberant Miss Langdon creates a strong comic impression the warden's uninhibited daughter. Miss Wood, a pretty miss, does well by the role of a WAC looie. Robert Crawford, a brown-eyed youth, plays the blue-eyed Curtis as a child. Crawford plays it with enthusiasm, but the part and the expository passage itself seem superfluous.

Robert Burks' camera work is skillful, making particularly valuable use of the zoom maneuver. Some adept editing touches by Frederic Knudtson, such as scene transition in the middle of a sentence, brighten the pace. Henry Mancini's music is light, romantic, melodic. Art directors Alexander Golitzen and Henry Bumstead, undaunted by Demara's occupational versatility, have kept pace beautifully with some authentic settings. *Tube.*

Wir Kellerkinder
(We Cellar Children)
(GERMAN)

Stella release of Hans Oppenheimer production. Directed by Jochen Wiedemann. Screenplay, Wolfgang Neuss. Camera, Warner Lenz; music, Peter Sandloff. With Wolfgang Neuss, Wolfgang Gruner, Jo Herbest, Willi Rose, Hilde Sessak, Ingrid van Bergen, Karin Baal, Achim Strietzel, Rudi Schmit, Paul Westermeier. At Atelier am Zoo, Berli Running time, 90 MINS.

This film is currently causing a real row in Germany in view of its boycott by West Germany's exhibitor associations. Latter hold to the principle that a film that has been shown on television must never be given a theatrical run. "Cellar Children" was originally planned as theatrical film. Wolfgang Neuss, the author, tried to find a producer but failed because of domestic filmites' reluctance towards his story material. Neuss finally interested SFB (Berlin) and NWRV (Hamburg) for whom Han Oppenheimer produced it as a joint telecast. "Cellar Children" was on the West German tele last June.

Film cost about a quarter of what a German pic normally does. Author Neuss, who also plays a principal role i "Children," is co-investor in the production. Pic comes off much better via wide-screen than tv. Foreign possibilities are a special guess.

It doesn't exactly belong to the easy-to-understand type of film. Most of it is narration, with much wordplay and political gags and jokes of strictly German calibre. A few German patrons will find a tough time understanding the film's meaning or message. "Children" is cleverly written and teems with amusing dialog sequences but requires a receptive audience. It'll probably be enjoyed mostly by the intellectual set.

Film has only to do with Germans and spans a period from the '30's up to the present time. It satirically shows how many Germans changed their political views under the different rulers. There's a former Nazi functionary who later manages to find an equally influential job in what became Communist Germany after 1945.

There's former notorious Commie who had it tough under the Nazis who later gets a topflight position in East Germany only to flee that regime because he realizes that this sort of communism is a far cry from what he expected. The swastika smearings in West Germany find substantial menti ditto the newly rich and those who "can't remember" what happened under Hitler.

In the main, this is a Neuss picture. His satirical writing talents as well as his cabaretist acting abilities come off to good advantage here. Cast includes members of Berlin's Porcupines, a local literary cabaret ensemble, with standout performances by Jo Herbst and Wolfgang Gruner, both pals of Neuss; and Achim Striezel, as a Commie. Fine support is supplied by Willi Rose, Hilde Sessak (parents of Neuss), Ingrid van Bergen and Karin Baal, among others. Technically, the film is okay. Production dress reveals the modest budget, but this is of little importance here. *Hans.*

Scroll Film Industries Inc. has been authorized to conduct a motion picture films business at Sterlin Forest in Tuxedo, N. Y. Capital stock is 300 shares, no par value. Jasper, Sandler & Lipnacy were filing attorneys at Albany.

Os Bandeirantes
(The Pioneers)
(FRENCH-BRAZILIAN-COLOR)

Paris, Nov. 15.

Cinedis release of Manzon-Terra-Cinetal-Cite-Cormoran-CICC-Titanus Films production. With Raymond Lover, Elga Andersen, Lourdes De Oliveira, Lea Garcia. Directed by Marcel Camus. Screenplay, Louis Sapin, Camus; camera (Eastmancolor), Marcel Grignon; editor, Andree Feix; music, Henri Crolla. At Marignan, Paris. Running time, 115 MINS.

Jean	Raymond Lover
Elga	Elga Andersen
Suzana	Lourdes De Oliveira
Hermini	Lea Garcia
Baija-Fi	Almi Santo

Marcel Camus has gone back to Brazil for this film after his prize-winning "Black Orpheus," made there. This lacks the Orpheus myth basis which gave his former pic some dramatic structure as well as color and spirit of its Brazilian tempo and locale. It emerges mainly a romanticized documentary on the little-known hinterlands of Brazil, with a bare storyline used to make some points on vengeance, humanity and true happiness.

It has a tendency to meander in characterization, plot and story as it lovingly savors the bounty, simple zest and human wisdom of the natives. Most of the film's comments are made via homilies and well-meaning platitudes spoken by its characters. But it has a richness in incident and a sincere sentimentality which keep it beguiling and cohesive. It's also helped by an eye for landscapes, the people and the dances.

Film has are exploitation chances abroad on its offbeat looks at Brazil, but will be more chancey for general spotting. The renown "Orpheus" is also a selling point.

An adventurous Frenchman, mining diamonds, is shot down by a supposed friend and partner, but recovers to seek vengeance. This takes him on a trip into the more primitive parts of Brazil. Religious processions, fights and fiestas abound together with a series of interludes with women. The Frenchman picks up a German cabaret singer who knows his enemy's whereabouts. However, later he falls for a native girl, gives up his quest, and even saves the killer's life in a contrived ending.

Raymond Loyer is somewhat stiff but acceptable as the Frenchman. Elga Andersen is passable as the German girl. But it is the vital, dynamic and earthy Brazilian players who give the film its main tang and feeling. His visuals are excellent as usual but he lacks a good scripter to weld all into a more satisfying pic. This looks to do well here, but will need the hard sell abroad. It is in French and Portuguese. *Mosk.*

Terrain Vague
(The Waste-Land)
(FRENCH)

Paris, Nov. 22.

Cinedis release of Gray. Jolly Films production. With Daniele Gaubert, Maurice Caffarelli, Constantin Andrieux, Jean-Louis Bras, Dominique Dieudonne, Roland Lesaffre, Denise Vernac. Directed by Marcel Carne. Screenplay, Henri-Francois Rey, Carne from novel, "Tom-Boy," by Hal Ellison; camera, Claude Renoir; editor, Marguerite Renoir. At Berlitz, Paris. Running time, 105 MINS.

Dan	Daniele Gaubert
Lucky	Maurice Caffarelli
Marcel	Constantin Andrieux
Barar	Jean-Louis Bras
Raleur	inique Dieudonne
Hans	Roland Lesaffre
Mother	Denise Vernac

The "Waste-Land" consists of lots and half-demolished buildings around new housing projects where a young gang has its headquarters. From cabalistic youths they almost become delinquents because of the influence of a criminal type, but tragedy and love prevent it. This is a familiar tale. However, it is stolidly told here to make this of local interest but lacking the clarity, characterizations and depth for many arty chances abroad. Film looks to have more general exploitation possibilities via its theme.

A tomboyish girl leads a gang which steals lesser things. It meets in a broken-down factory. Into this setup comes a character escaped from a reform school who promises them big money. But one decides against the move as love grows between him and the now feminine tomboy. It leads to a knockdown fight and the death of a young boy.

Oldtime director Marcel Carne has directed this with a heavy hand. He has made a romantic tale of something which needed revelation and compassion. Flight from the neighborhood seems the only solution and parents are again vaguely guilty figures in the background. Playing is mainly stiff and technical credits glossy. *Mosk.*

Esther And The King
(C'SCOPE—COLOR)

Heap of sex and spectacle in a muddled melter loosely based on the biblical tale. Commercial approach may redeem the formula despite the casting and production flaws.

Hollywood, Nov. 18.

Twentieth-Fox release of Raoul Walsh production. Stars Joan Collins, Richard Egan; with Daniella Rocca, Fulco Lulli, Denis O'Dea, Sergio Fantoni, Rick Battaglia, Renator Baldini, Gabriele Tinti, Rosalba Neri. Robert Buchanan. Directed by Walsh. Screenplay, Walsh, Michael Elkins; camera (Technicolor), Mario Bava; editor, Jerry Webb; art director, Giulio Giovannini; music, Francesco Lavagnino, Roberto Nicolosi; sound, Giulio Tagliacozzo; assistant director, Ottavia Oppo. Reviewed at the studio, Nov. 18, '60. Running time, 110 MINS.

Esther	Joan Collins
King Ahasuerus	Richard Egan
Mordecai	Denis O'Dea
Haman	Sergio Fantoni
Simon	Rick Battaglia
Klydrathes	Renato Baldini
Samuel	Gabriele Tinti
Teresh	Rosalba Neri
Ilegai	Robert Buchanan
Queen Vashti	Daniella Rocca
Tobish	Fulco Lulli

That the tale of Esther is one of the more aesthetic and narratively skillful passages of the Bible is never apparent in the Raoul Walsh production of "Esther and the King." The absorbing incidents that occur in the biblical story have been exaggerated and expanded into a crude melodramatic hodgepodge, its believable characters twisted into stereotyped shapes to fit the formulese of the film's dramatic pattern. And yet the presence of that double-barrelled box-office standby, sex-and-spectacle, may justify the project commercially. The 20th-Fox release, filmed in Italy by Americans and Italians, should have an impact here similar in nature to that of the many other Italian-made historical and biblical epics that have been flooding the U.S. cinemarketplace with increasing regularity.

Joan Collins stars as Esther in the Walsh-Michael Elkins screenplay. To the biblical tale about her persuasive influence upon King Ahasuerus in combatting the Jew-baiting tactics of his wicked minister, Haman, has been added, among other things, a side love interest that only serves to cloud the central issue and use up valuable time that might better have been spent focusing attention on the principals.

The screenplay is written in an extremely archaic style that rings inical to the modern ear and intellect. Walsh's direction is responsible for some pretty candid sexmanship and smatterings of military spectacle, but he has breathed no life and hardly any visual sense into the personal drama. The ori in of the Jewish Feast of Purim is little more than an afterthought in the film.

Miss Collins brings physical beauty to the role, but is not convincing as Esther. Richard Egan hasn't much life as the King. As Haman, Ser ie Fantoni wears a perpetual smile. Perhaps fortunately he has no mustache to twist as he leers. Daniella Rocca makes quite a display of her chest measurements as the evil Queen Vashti. Others prominent but no mor histrionically successful are Denis O'Dea, Rick Battaglia, Renato Baldini and Robert Buchanan.

There are some fairly diverting shots of old ruins and flashy palaces whipped up by art director Giulio Giovannini and lensed competently by Mario Bava. Jerry Webb's editing is workmanlike, Tito De Luc's choreography attractively naughty, and the Francesco Lavagnino-Roberto Nicolosi score routinely biblical in tone. *Tube.*

Faust
(GERMAN—COLOR)

Berlin, Nov. 15.

Gloria release of Divina production. Stars Gustaf Gruendgens, Will Quadflieg, Elisabeth Flickenschild. Directed by Peter Gorski. Adapted from "Faust," tragedy by Wolfgang von Goethe; camera, Guenther Anders; music, Mark Lothar; editor, Walter Boos. At Zoo Palast, Berlin. Running time, 127 MINS.

Faust	Will Quadflieg
Mephisto	Gustaf Gruendgens
Grethen	Ella Buechi
Marthe	Elisabeth Flickenschildt
Theatre Director	Herman Schomberg
Wagner	Eduard Marks
Valentin	Max Eckard
Pupil	Uwe Friedrichsen
Frosch	Heinz Reincke
Altmayer	Hans Irle
Brander	F. G. Buechaus
Siebel	K. H. Wuepper

Gloria has in "Faust" a true piece of art as well as real prestige item. It's a top-flight presentation of the most renowned work of German stage literature, impressively performed by the ensemble of Deutsches Schauspielhaus, Hamburg. Since this filmization is departure from the ordinary, its

(Continued on page 20)

KISS ONES THAT DONT GOODBYE

Market Electronic Head Counter

Chicago, Nov. 22.

Essaness circuit, which operates three drive-ins in this territory, decided to help itself lick the head-count problem, and has installed a staff-designed admission control system in each ozoner. Circuit is so pleased with system's performance that it's now marketing same under its own aegis, having displayed the unit at recent Allied States exhibs meeting here.

System of electronic analysis of admissions is said by Essaness to be foolproof and easily maintained. It was developed by Joseph E. Stancher of the circuit's technical operations department.

Berated, Unappreciated & Unrecruited

But Film Industry May Yet Value Its Ad-Pub And Promotion Talent When It Evaporates, Says Gerard

Philip Gerard, Universal's east-ub-ad director, envisions a "critical shortage" of film publicity, advertising and promotion men in the years ahead unless the industry embarks on a recruiting program. He issued his warning last week at the annual sh wmanship conference of Walter Reade Inc. theatre managers at the circuit's Oakhurst, N.J. headquarters.

Gerard, the principal speaker, said there is sure to be a talent vaccum in these fields unless an industry-wide apprentice training program is launched. He noted that the ideal training ground for new ballymen was at the theatre level "where the roduct has to be sold to the audience." He stressed that over the years the greatest merchandisers of the industry have come from theatre operation.

The U exec said that promotion today takes its place as an equal partner with equal status along side of production and distribution. "The major film companies and th independent producers have seen the necessity for accelerated promotion selling," he said. "They have multiplied their efforts and their budgets, but the most vital contribution for successful merchandising still must take place at the theatre level and no matter how much the distributor puts forth in dollars, manpower and enthusiasm, unless this is matched with an equal effort by exhibition, the full potential of the sh can never be realized."

Gerard said he would like to 100 additional theatre press agents to go back to work on the theatre level before the end of the year and "when this happens, I am confident we will once again see broad smiles around theatres and long lines around boxoffices."

Confidence-in-Biz

Albany, Nov. 22.

Nowadays no theatre is remodeled or purchased without the angle of "confidence in the future of films" being underscored. So again this is being said of George Thornton of Saugerties acquiring his fourth smalltown situation, the Community at Catskill. It's a 1,000-seater built 40 years ago and long run by late William W. Farley of Albany, more recently by a new company under Farley's son.

Thornton, too, is second generation exhibitor, the family having been in film theatres over half a century.

'Classification' More Likely To Pass in Albany

Albany, Nov. 22.

All here indicate that there's a good chance the 1961 state legislature will pass a film classification bill of the type which died in committee when the 1960 legislature adjourned earlier this year. Dissatisfaction with current "adult" theme pix among such influential groups as the legislative committee of the State Council of Protestant Churches, the Catholic War Veterans, etc. has not abated in recent months, and has, in fact, increased.

Last year's Younglove-Duffy bill, which would have endorsed certain films for patronage by children, was approved by the Assembly, but a technical mistake, requiring a second printing, held up action on the measure in the Senate.

Assemblyman Joseph R. Younglove, Johnstown Republican, who was recently reelected, has promised to introduce a similar measure in the next legislature "early in 1961."

Sid Cooper to Cinerama After 16 Years at UA; New U.S. Sales Manager

Sid Cooper, Central and Southern division manager for United Artists, is exiting the company to become domestic sales manager of Cinerama Inc.

Cooper, with UA for 16 years, will assume his new post on Dec. 12. B. G. Kranze, Cinerama, v.p., expressed his appreciation to UA for granting Cooper a release to accept the new job. Cooper will headquarter at Cinerama's N. Y. homeoffice.

His appointment, according to Kranze, is in keeping with the expansion of Cinerama's activities in the U.S. and overseas.

SHERRILL, SHABASON ACQUIRE METRO BRAID

Woodrow W. Sherrill has been named Atlanta branch manager and Max Shabason has been upped to Pittsburgh branch manager in promotions made by Robert Mochrie, Metro's sales chief.

Sherrill was a salesman in Chicago prior to his new appointment and has been with the company for 21 years. Shabason moved up to his new post after 10 years as assistant branch manager in Pittsburgh. He joined Metro in 1928, serving in Pittsburgh continuously.

COOPER FOUNDATION PAIR GOING CINERAMA

Cooper Foundation Theatres has closed a deal with Cinerama Inc. to exhibit Cinerama pictures at Cooper Theatre, Omaha, and the Cooper Theatre, Oklahoma City.

The Omaha house, equipped with 70m since 1958, is currently showing "Ben-Hur," and will install the Cinerama equipment at the conclusion of the engagement. The five existing Cinerama pix, starting with "This Is Cinerama," will be shown.

The 70m equipment at the Cooper will be moved to the Foundation's Dundee Theatre in Omaha. The 70m at the State, Omaha, will remain, and both theatres will be available for 70m roadshows.

The Cooper Theatre in Oklahoma City is also showing "Ben-Hur" and will install Cinerama equipment at the end of the run. The 70m equipment at the Cooper will be shifted to the Criterion Theatre in Oklahoma City. Cooper Foundation Theatres will also i stall Cinerama in Denver at a new theatre presently being built.

'HOME-LOVING' IA PRODUCER PETS

The labor press is being wooed by the International Alliance of Theatrical Stage Employees as part of the current campaign of the Hollywood AFL-CIO Council to fight runaway film production.

The first effort is a positive one in that the labor newspapers are being asked to give their all-out support to a picture made in Hollywood. Benefactor of the campaign is Universal's "Spartacus," hailed by the film company as the most expensive picture ever made in Hollywood. Actually one battle sequence, said to have cost more than $250,000, was filmed in Spain.

The made-in-America plea was made last week by Tom Loy, editor of the IATSE Bulletin, at the Detroit convention of the International Labor Press Assn. Appearing before 200 delegates representing some 500 union newspapers, Loy asked their support in the campaign by publicizing "Spartacus" in their productions.

Loy told the delegates that they will receive a story from the IA on "Spartacus" as well as publicity material. The IA has also promised to follow up with additional pleas to the labor press in cities where "Spartacus" currently playing.

The IA story notes that "Hollywood craftsmen, most of whom belong to the IATSE, feel they have much at stake in the 'Spartacus' experiment. They believe the success of this film released by Universal-International, might well prove the turning point in their drive against runaway production. That is why they want to bring the picture and its fair-minded producers and distributors to the attention of union members throughout America."

George Sherman's Pair For 20th; Following Films Already on Indie Slate

Hollywood, Nov. 22.

Shergari Corp.'s George Sherman has launched two new properties—"Lady From Colorado" and "Desperate Men"—for filming on indie's 20th-Fox schedule. "Lady," based on the novel by Homer Croy, currently is being prepared for submission to the studio, with 20th already okaying "Men."

Projects join "Blood and Guts," Gen. George Patton biog by Jack Pearl, on Shergari's slate. "Lady" is a romantic adventure story of a woman from pioneer Colorado who goes to England. "Men" is an adventure trek story scripted by Louis L'Amour, Jack Nattleford and Manny O'Brine from L'Amour's original story.

Shergari toppers Sherman and Frank H. Ricketson Jr. recently filmed "For the Love of Mike" for 20th. Sherman, in a separate deal with studio, has directed "The Wizard of Baghdad" and has produced and directed "The Fiercest Heart." He revealed yesterday his next studio picture likely would be James Michener's "The Jungle," a property planned for some time on 20th producer David Weisbart's slate. On all new properties, Sherman will produce and direct.

Pulitzer Prize Cartoonist
Rube L. Goldberg
waxes sentimental with
A Thought About Friends
One of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Marcus Plan Pittsburgh Launching For United Artists' 'Facts of Life'

Takes Over a Party

Detroit, Nov. 22.

Detroit Free Press hosted 1,667 persons, who are being helped by 20 social agencies, at a special showing of Metro's "Ben-Hur" at the United Artists Theatre, anaged by Dillon Krepps.

The party first was planned by The Detroit Times, but when that paper was bought and closed by The Detroit News, the Free Press stepped into the gap and acted as sponsor.

United Artists has entered a deal with exhibitors of the Pittsburgh territory for the showing of "Facts of Life" within the format of the so-called Marcus Plan. In effect, this will be a saturation booking with the distributor and the theatremen sharing in extra promotional costs

Idea was tried out in the area with Walt Disney's "Jungle Cat" and, according to the Council of Motion Picture Organizations, with success. COMPO has been championing the Marcus project.

UA's "Life" will open in the territory Dec. 28.

That the Marcus Plan is thus being continued would seem inconsistent with recent developments. Exhibs in the Pittsburgh area had complained that the distribs were balking at the idea. Certain distrib sources said the marketing involved nothing more than saturation showcasing of the traditional sort—but unrealistically expensive. Film company spokesmen also beefed that a showmanly theatreman, such as Ben Marcus, originator of the plan, was needed in all areas but was not to be found.

So it is that despite all this professed opposition the Marcus Plan is staying alive.

New 20th 'Cabinet' Shuffles Salesmen In Eleven Offices

Twentieth-Fox's establishment of a "sales cabinet" to work with general sales manager Glenn Norris, which took four branch managers out of the field, plus two retirements, has sparked a reshuffling and series of promotions in the field involving 63 employees in 11 branches in the U.S. and Canada.

In addition to the promotions announced earlier, the following men are going onwards and upwards in the 20th organization:

Victor J. Beattie, former Toronto branch manager, named Canadian sales manager with headqurters in Toronto.

Gordon W. Lightstone, formerly St. John branch manager, to branch manager in Montreal, succeeding Gerald L. Chernoff, retired.

Philip Geller, formerly Winnipeg manager, to head the Toronto branch. Stuart C. McQuay, formerly special sales rep in Vancouver, takes over in Winnipeg.

Robert S. Pacey, 20th rep in Newfoundland, succeeds Lightstone in St. John, with Gerald F. Hogan, formerly on the Toronto booking staff, taking over for Pacey.

Lloyd Edwards, former sales manager at Dallas, becomes assistant branch manager there. Alex Strulson, formerly a salesman at Philadelphia, fills newly created post of assistant branch manager in Philadelphia.

AB-PT STALWARTS TO KIAMESHA LAKE

Field affiliates of American Broadcasting-Paramount Theatres along with the homeoffice brass will meet in Kiamesha Lake, N. Y., Dec. 15-16 to plot a theatre boxoffice drive for the April-May-June period. This quarter usually is a slow one and the exhibition end of AB-PT is on the prowl for bolstering influences.

Edward L. Hyman, v.p., will provide the meeting with a list of releases due from all distributors for the first six months of 1961 and will stress the ad-pub promotion values in the campaigns, particularly for the April-June pictures.

As is his custom, Hyman will make available to all exhibs in the United States and Canada copies of his roundup of scheduled releases.

Morey Sparks CSS Push

Community Service Society o. New York has appointed Allied Artists veep Ed Morey chairman of the motion picture division for this year's Family Fund drive.

Overall goal of CBS for the city-wide driva is $2,000,000.

Tom McKean, senior salesman for Paramount in Oklahoma City, transferred to the Dallas Paramount exchange.

Pittsburgh's Ernie Stern And Tel Aviv Enterpriser Plan Israeli Drive-In

Pittsburgh, Nov. 22.

A vacation trip to Israel by Ernest Stern, head of Associated Theatres here, may result in the building of a drive-in theatre in that country. Stern, whose firm controls 13 drive-ins and eight hardtops in this area, has entered into an agreement with Danny Angel, a businessman in Tel Aviv, to construct an ozoner near that city.

Angel is now acquiring property and Stern has supplied with plans of a conventional American drive-in. Construction will begin as soon as all plans are completed and land is purchased.

There are no ozoners in the country although there are many flourishing conventional houses.

MARTON TO COMMAND SPEC SCENES FOR 'CLEO'

Director Andrew Marton, who wrote, devised and directed the chariot race sequence for Metro's "Ben-Hur," will perform in comparable capacity for 20th-Fox's "Cleopatra," he said in New York yesterday (Tues.) en route back to Hollywood from London and Athens where he just completed shooting "It Happened In Athens" for 20th.

Director says he'll probably shoot "Cleo" naval battle in London and then do a climactic army battle on Egyptian location. Starting date for his part of the "Cleo" project is still unset, depending on how rest of production progresses under director Rouben Mamoulian and working out battle script details with producer Walter Wanger. In meantime, he is returning to Hollywood to cut "Athens" and await call from Wanger in London.

GOLITZIN'S RETURN

Now Exec Production Mgr. Under Ed Muhl

Hollywood, Nov. 22.

George Golitzin, who was production manager at Universal before leaving last year to swing over to Buena Vista, returns to new post of executive production manager on production vp Edward Muhl's staff.

Foster D. (Tommy) Thompson and Ernest Wehmeyer continue in their present duties as production manager and assistant production manager, respectively.

Transport Strike Bops L.A. Albeit 'Lace' Sockeroo $21,000, 'Blues' Hot 26G; 'Spartacus' Snappy 25G, 5th

Los Angeles, Nov. 22.

First-runs continue spotty here this stanza, with the five-day transportation strike taking a heavy toll, particularly in downtown area. Two newcomers, however, are proving blockbusters. "Midnight Lace" is heading for smash $21,000 in three theatres while "GI Blues" looks hotsy $26,000 in four spots. Both pix are racking up tremendous grosses on multiple dates in this area.

"Legion of Nile" shapes thin in a trio of situations for initial stanza. "Please Turn Over," in contrast, looms lusty $8,500 at Music Hall.

Regular holdovers are paced by "Butterfield 8," which is in for a rich $18,000 or near in third frame at Hollywood Paramount.

All hard-ticket pix are showing well. "Spartacus" is rated solid $25.000 or better in fifth Pantages week. "Ben-Hur" looks stout in 52d round at Egyptian. "The Alamo" shapes slick $23,000 in fourth round at Carthay.

Estimates for This Week

Hillstreet, Iris, Fox Wilshire, Baldwin (Metropolitan-FWC-State) (2,752; 825; 1,990; 1,800; 90-$1.50)—"GI Blues" (Par) and "Adventures Virgin Island" (Crest. Hotsy $26,000. Last week, Hillstreet with Hollywood, Loyola, "10 Who Dared". (BV), "Police Dog Story" (UA), $13,500. Iris, Fox Wilshire with Orpheum, "Top of Stairs" (WB) (1st wk, Iris, Orpheum; 2d wk, Fox Wilshire), "Apartment" (UA) (reissue) (Iris), "Elmer Gantry" (UA) (reissue) (2d wk, Fox Wilshire), "Paths of Glory" (UA) (reissue) (Orpheum), $13,100. Baldwin with Hawaii, State, Four Star, "Where Hot Wind Blows" (M-G), "Desire in Dust" (20th) (m.o.) (Baldwin), "Girl in Lover's Lane" (Fav) (Hawaii, State.), "Fine Young Cannibals" (M-G) (Four Star), $15,300.

Warren's, Pix, Wiltern (B&B-Prin-SW) (1,757; 756; 2,344; 90-$1.50)—"Midnight Lace" (U) and "Seven Ways from Sundown" (U). Smash $21,000 or over. Last week, "No Man Write Epitaph" (Col).

(Continued on page 21)

Hub Hot; 'Journey' Fast 14G, 'Butterfield' Wow 24G, 'Lace' Smash 18G

Boston, Nov. 22.

Sparked by fine weather, which is bringing out big crowds, film biz is perking here currently. Big product holding over is pacing city, second-weekers being best. "Butterfield 8" at Orpheum is whopping and "Midnight Lace" at Memorial shapes great. New entries are paced by "Journey to Lost City," slick at Paramount. "Four Desperate Men" is fair at Pilgrim on opener. "Cinerama Holiday" returned to Boston Theatre for big score in first week.

"Spartacus" is holding big in fourth at Astor on hard-ticket. "Please Turn Over" looms bright at Beacon Hill in third. "Inherit Wind" is rated oke at Capri in third.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3) — "Spartacus" (U) (4th wk). Fine $14,000. Last week, $18,500.

Beacon Hill (Sack) (678; $1.50)—"Please Turn Over" (Col) (3d wk). Nice $8,400. Last week $13,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (rerun) (2d wk). First week ended Monday (21) was sock $15,000 in six days.

Capri (Sack) (900; $1.50)—"Inherit Wind" (UA) (3d wk). Good $7,000. Last week, $8,500.

Exeter (Indie) (1,376; 90-$1.50)—"I'm All Right, Jack" (Col) (7th wk). Sixth week was neat $7,300. Fifth week, $8,200.

Gary (Sack) (1,277; $1.50) — "Sunrise at Campobello" (WB) (7th wk-final). NG $5,000. Last week, $6,000. "Esther and King" (20th) opens tomorrow (Wed.).

Kenmore (700; $1.50-$1.75) — "Song Without End" (Col) (8th wk). Stout $8,000. Last week, same.

Memorial (RKO) (3,000; (60-

(Continued on page 21)

Key City Grosses

Estimated Total Gross

This Week $2,527,100
(Based on 23 cities and 249 theatres, chiefly first runs, including N. Y.)

Last Year $2,076,866
(Based on 23 cities and 242 theatres.)

'Inherit' Mild 7G, K.C.; 'Lace' 8G, 2d

Kansas City, Nov. 22.

Newcomers are mostly disappointing this session, including "Inherit the Wind," mild at the Plaza. "I Aim at Stars" at Paramount shapes slow. "Sword and Dragon" at the Uptown-Granada looms fair. Holdovers have vitality, "Midnight Lace" being torrid in second round at the Brookside and "Butterfield 8" being sturdy at Roxy in third. "I'm All Right, Jack" at Rockhill is making a notable mark with a fourth week.

Estimates for This Week

Brookside (NT) (800; $1-$1.25)—"Midnight Lace" (U) (2d wk). Hefty $8,500; hold on. Last week, $10,000 as house returned to first-runs.

Capri (Durwood) (1,260; 90-$1.50-$2.50)—"Ben-Hur" (M-G) (42d wk). Nice $7,500 or near. Last week, same.

Fairway (NT) (700; $1)—"Captain's Table" (20th). Fairish $1,500. Last week, "39 Steps" (20th) and "North By Northwest" (M-G) (reissue) (2d wk), $1,200.

Kimo (Dickinson) (504; 90-$1.25)—"School for Scoundrels" (Cont) (2d wk). Okay $1,200; may hold. Last week, first full week, $1,500.

Midland (Loew) (3,300; 75-$1)—"Where Hot Wind Blows" (M-G) (2d wk). Drab $4,000. Last week, $5,500.

Paramount (UP) (1,900; 75-$1)—"I Aim at Stars" (Col) and "Conquest of Space" (Par) (reissue). Dull $5,000 for six days. Last week, "Sunrise at Campobello" (WB), $6,000 in 8 days.

Plaza (NT) (1,900; $1.25)—"Inherit Wind" (UA). Under expectations at mild $6,500, but will hold. Last week, "Song Without End" (Col) (2d wk), $5,000.

Rockhill (Little Art Theatre) (750; 90-$1.25)—"I'm All Right, Jack" (Col) (4th wk). Passable $1,000. Last week, $1,200.

Roxy (Durwood) (850; $1-$1.50)—"Butterfield 8" (M-G) (3d wk). Fancy $8,000; holds. Last week, $11,000.

Uptown, Granada (NT) (2,043; 1,217; 85-$1)—"Sword and Dragon" (Valiant) and "Terror Is a Man" (Howco). Fair $7,000. Last week, "Jungle Cat" (BV) (2d wk), $5,500.

'Alaska' Brisk $10,000, Seattle; 'Nile' Dim 5G

Seattle, Nov. 22.

Cool fall weather is playing into the hands of the boxoffice here currently. Three of the first-runs have new fare. "Legion of Nile" at Coliseum shapes slow. "North to Alaska" at Fifth Avenue looms sturdy. "Midnight Lace" at Music Hall is rated modest. "Butterfield 8" looks solid in second at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G) (42d wk). Swell $8,500. Last week, $9,800.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Legion of Nile" (20th) and "Ma Barker's Killer Brood" (Indie). Slow $5,000. Last week, "Let No Man Write Epitaph" (Col) (2d wk), $5,800.

Fifth Avenue (2,500; $1-$1.50)—"North to Alaska" (20th) and "39 Steps" (20th). Fast $10,000. Last week, "10 Who Dared" (BV) and "Five Bold Women" (Indie), $6,300.

Music Box (Hamrick) (850; $1-$1.50)—"Butterfield 8" (M-G) (2d wk). Solid $7,000 or close. Last week, $9,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Midnight Lace" (U). Modest $6.000 or less. Last week, "Hot Wind Blows" (M-G), $4,700.

Paramount (Fox-Evergreen) (3,000; $1-$1.50(—"Inherit Wind" (UA) and "Walking Target" (UA) (2d wk). Poor $4,000. Last week, $6,700.

'SUNDAY' SHARP 4½G IN BALTO; 'LACE' 7G, 3

Baltimore, Nov. 22.

Batch of new pix will help the situation here currently. Best of these are "Never On Sunday" which opened big at Playhouse, "Inherit the Wind," good biz in first at the Aurora and "North to Alaska," brisk at the New.

"Behind the Great Wall" looks only okay in first at the Cinema. Leading the holdovers are "Midnight Lace," nice in third week at the Stanton; "Song Without End," good in fourth at the Mayfair and "Ben-Hur" steady in 34th week at the Town. "The Entertainer" is okay in second at the Five West while "Where Hot Wind Blows" shapes slow in second at the Hipp.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Inherit Wind" (UA). Good $5.000. Last week "Psycho" (Par) (17th wk), $3,000.

Century (Fruchtman) (3,200; 50-$1.25)—"Fast and Sexy" (Col). Dull $3.500. Last week, "Girl of Night" (WB) (2d wk), $3,000.

Charles (Fruchtman) (500; 90-$1.50) — "Royal Ballet" (Lopert). Oke $3,500. Last week, "Under 10 Flags" (Par) (4th wk), $1,300.

Cinema (Schwaber) (460; 90-$1.50) — "Behind Great Wall" (Cont). Just okay $2,000. Last week, "Executioner" (Cont), $1,500.

Five West (Schwaber) (460; 90-$1.50) — "Entertainer" (Cont) (2d wk). Okay $2,500 after $3,500 opener.

Hippodrome (Rappaport) (2,300; 50-$1.50) — "Where Hot Wind Blows" (M-G) (2d wk). Drab $5,000 after $7,000 in first.

Little (Rappaport) (300; 90-$1.50)

(Continued on page 21)

Mpls. Big; 'Alaska' Boff $23,000; 'Lace' Great 9G, 'Butterfield' Wow 10 G, 2d

Minneapolis Nov. 22.

Exhibitors here have three sock holdovers for which to be thankful this holiday week. Heftiest blockbuster is "Butterfield 8," smash in second chapter after establishing a record take in opener at the tiny World. Another powerful grosser is "Midnight Lace," great in second round at Gopher.

It's the strongest showing for holdovers in weeks with only two newcomers squeezing into the scene. "North to Alaska" shapes mighty at State while "Breath of Scandal" is drab in first and only canto at Orpheum. Also winding up after second chilly week is "Where Hot Wind Blows" at Pan.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (39th wk). Little variance from week to week. Healthy $9,000 this chapter, same as last.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (13th wk). Starting fourth month here after 66-week run six years ago. Should hit strong $10,000 this stanza on basis of two extra holiday showings. Last week, $8,500.

Gopher (Berger) (1,000; $1-$1.50) —"Midnight Lace" (U) (2d wk). Great $9.000. Last week, $12,000.

Lyric (Par) (1,000; $1-$1.25) — "Girl of Night" (WB) (2d wk). Newspaper ads point up book's title, "Call Girl." Lusty $5,000. Last week, $10,000.

Orpheum (Mann) (2,800; $1-$1.25) —"Breath of Scandal" (Par). Drab $4.500. Last week, "Desire in Dust" (20th) $5,000.

Pan (Mann) (1,800; $1-$1.25) — "Where Hot Wind Blows" (M-G) (2d wk). Bows out with cold $3,000. Last week, $5,500.

St. Louis Park (Field) (1,000; $1.25)—"Inherit Wind" (UA) (2d

(Continued on page 21)

London Film Biz Solid; 'Blues' Great $20,000; 'Moon' Bright 14G, 'Portrait' Neat 9G, 2d; 'Sunday' Boff 23G, 3d

London, Nov. 15.

"GI Blues" led the field among the newcomers last week and was heading for a great $20,000 in its first Plaza week. Another staunch grosser is "Man in Moon" which held at fine $14,000 or better i second stanza at the Odeon, Leicester Square. Well below hopes was the Italian spectacular, "Carthage in Flames," which looked to finish its first frame at the Odeon, Marble Arch, at a light $5,500 or near. "Portrait in Black" in second Leicester Square round held steady at neat $9,000.

The longrun films are collaring most of the business. "Ben-Hur" was over great $27.000 in 47th Empire week. "South Pacific" fancy $18,200 or near in 135th week at the Dominion while "South Seas Adventure" was still big $15,000 i 54th Casino week.

"Saturday Night and Sunday Morning" grossed a whopping $23,000 in the third Warner week. "The Millionairess" was socko $17,500 at Carlton stanza in fourth week. "The Alamo" topped stout $16,500 in third Astoria week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) — "Alamo" (UA) (3d wk). Stout $16,500.

Carlton (20th) (1,128; 70-$1.75)—"Millionairess" (20th) (4th wk). Great $17,500. Last week, $19,200. Transfers to Rialto Nov. 17, to make way for "North to Alaska" (20th).

Casino (Indie) (1,155; $1.20-$2.10) —"South Seas Adventure" (Robin) (54th wk). Still big at $15,000.

Columbia (Col) (740; $1.05-$2.50) —"Song Without End" (Col) (11th wk). Steady $6,700. "La Dolce Vita" (Col) preems Dec. 8.

Dominion (CMA) (1,712; $1.05-

(Continued on page 21)

Broadway Grosses

Estimated Total Gross

This Week $582,500
(Based on 27 theatres)

Last Year $409,166
(Based on 23 theatres)

'Lace' Socko 20G, Frisco; 'Wind' 10G

San Francisco, Nov. 22.

First-run trade here this session is mixed. "Midnight Lace," for example, is mighty at Golden Gate while "Inherit the Wind" is surprisingly mild in opener United Artists. "Song Without End" still is strong in sixth round at arty Stagedoor. "Legions of Nile" very mild at Fox but "Alamo" is holding a steady gait with nice returns at the Alexandri fourth week.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Midnight Lace" (U) and "Seven Ways From Sundown" (U). Socko $20,000. Last week, "Goliath and Barbarians" (AI) and "Sign Of Gladiator" (AI), $6,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Legions of Nile" (20th) and "39 Steps" (20th). Mild $8,000. Last week, "10 Who Dared" (BV) and "Walk Tall" (20th) (2d wk), $6,000 in 5 days.

Warfield (Loew) (2,656; $1.25-$1.50)—"Hot Wind Blows" (M-G) and "Lust To Kill" (M-G) (2d wk). Bad $4,000. Last week, $11,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues). Mild $6,500. Last week, "Journey To Lost City" (AI) and "Last Woman On Earth" (AI), $14,000.

St. Francis (Par) (1,400; $1.00-$1.50)—"Let No Man Write Epitaph" (Col) (3d wk). Nice $8,000 or near. Last week, $10,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (4th wk). Fair $10,000 or near. Last week, $14,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Inherit Wind" (UA). NSH $10,000. Last week, "Magnifi-

(Continued on page 21)

'Alaska' Fast $15,000, Cleve.; 'Plunderers' 6G

Cleveland, Nov. 22.

Biz is a bit uneven here currently but some of new films are shaping up well. "Butterfield 8" is outstanding with excellent take at State. "North To Alaska," another newie, is brisk. "Ben-Hur" looms great in 43d stanza at the Ohio. "The Plunderers" is rated poor at Palace.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50) — "North to Alaska" (20th). Fine $15,000. Last week, "Journey to Lost City" (AI), $9,500.

Continental Art (Art Theatre Guild) (950; $1.25) — "Captain's Table" (20th) (4th wk). Okay $1,700. Last week, $2,100.

Heights Art (Art Theatre Guild) (950; $1.25)—"Carry On Nurse" (Gov) (3d wk). Strong $4,000. Last week, $5,400.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Midnight Lace" (U) (4th wk). Nice $5,000. Last week, $8,000.

Ohio (Loew) (3,700; $1-$2.75) — "Ben-Hur" (M-G) (43d wk). Great $17,000. Last week, $10,000.

Palace (Silk & Helpern) (3,750; $1-$1.25)—"Plunderers" (AA). Poor $6.000. Last week, "No Man Write Epitaph" (Col) (2d wk), $8,500.

State (Loew) (3,700; $1.50) — "Butterfield 8" (M-G). Excellent $22,000; holding. Last week, "Hot Wind Blows" (M-G), $9,000.

Stillman (Loew) (2,700; $1-$1.50) —"Where Hot Wind Blows" (M-G) (m.o.). So-so $4,000. Last week, "Magnificent Seven" (UA) (m.o.) (2d wk), $5,000.

D.C. Oke Sans Any Big New Films; 'Butterfield' Huge 26G, 'Alaska' 13G

Washington, Nov. 22.

No lively entries this round but mainstem trade stays good under the impetus of sturdy holdovers. "North to Alaska" is rated fair at Capitol in first week. Only other new entry, "Hell is a City," shapes modest at Playhouse.

"Butterfield 8" remains the town-topper, heading for a sock total in second round at Palace. "Inherit Wind" looks good in second Keith's lap. "Midnight Lace" is stout in third. "Behind Great Wall" at Apex is rated smash for second stanza.

Estimates for This Week

Ambassador-Metropolitan (SW) 1,490; 1,000; 90-$1.49) — "Journey to Lost City" (A-I) (2d wk). Dull $6,000. Last week, $9,800.

Apex (K-B) (940; 90-$1.10) — "Behind Great Wall" (Cont) (2d wk). Smash $6,000 after $8,000 opener.

Capitol (Loew) (3,426; $1-$1.49) —"North to Alaska" (20th). Fair $13,000. Last week, "Hot Wind Blows" (M-G), $9,500.

Keith's (RKO) (1,850; $1-$1.49)—"Inherit Wind" (UA) (2d wk). Oke $12,000 after $18,000 opener.

MacArthur (K-B) (900; $1.10)—"School for Scoundrels" (Cont) (8th wk). Fair $3,500. Last week, $4,300.

Ontario (K-B) (1,240; 90-$1.49)—"Midnight Lace" (U) (3d wk). Sturdy $6,000. Last week, $8.000.

Palace (Loew) (2,390; 90-$1.25)—"Butterfield 8" (M-G) (2d wk). Wow $26.000 after $33,000 opener.

Playhouse (T-L) (458; $1-$1.80) —"Hell is City" (Col). Mild $4,500. Last week, "Surprise Package" (Col) (3d wk), $2,000.

Plaza (T-L) (276; $1-$1.80)—"Fast Set" (Indie) (3d wk). Trim $4,300. Last week, $4,000.

Town (King) (800; $1-$1.49) — "Hiroshima, Mon Amour" (Zenith) (3d wk). Dandy $7,000. Last week, $9,000.

Trans-Lux (T-L) (600; $1.25-$2) —"Song Without End" (Col) (9th wk). Slow $3,300. Last week, $3.100.

Uptown (SW) (1,300; $1.49-$2.75) —"Sunrise at Campobello" (WB) (7th wk). Dull $3,800. Last week, $3,700.

Warner (SW) (1,440; $1.49-$2.75) —"Ben-Hur" (M-G) (36th wk). Fine $10,000. Last week, $11,000.

New Films Bolster Chi; 'King' Potent $25,000, 'Lace' Boffo 23G, 'Dared' 7G 'Butterfield' Sock 48G, 'Alamo' 18G

Chicago, Nov. 22.

With some notable exceptions, Chi firstruns are still trying to round the corner away from the doldrums. Adding to the routine competition this round is the debut of McCormick Place, city's new lakefront expo arena offering a home-and-flower show. It obviously is hurting the deluxers.

Some new product is helping. On preem sesh, Oriental's "Esther and King" looks like a fine $25,000. "World of Apu" at sometime arty Carnegie looks for an okay $3,000 initialer. Third week of "Inherit Wind" was okay $10,000 at Roosevelt.

Still tops "Butterfield 8," soaring to big third Chicago stanza. Second week of "Sunrise at Campobello" looks dull at the State-Lake. "Girl of Night" supplants today (Tues.).

"Midnight Lace" looks boff in fourth week at the United Artists. Esquire's "Breath of Scandal" looms nice in first holdover session. "10 Who Dared" is hep in ditto term at Loop.

"Hiroshima Mon Amour" looks solid again in fourth week at the World. "Battle of Sexes" is rated good in same round at Surf.

On the hard-ticket front, "Alamo" is heading for a nice fourth Palace stand. "Spartacus" is hailing a bright sixth frame at McVickers while "Ben-Hur" shapes exciting again in 48th round at Todd Theatre.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"World of Apu" (Harrison). Okay $3,000. Last week, "Please Turn Over" (Col) (m.o.), $3,400.

Chicago (B&K) (3,900; 90-$1.80)—"Butterfield 8" (M-G) (3d wk). Boffo $48,000. Last week, $54,000.

Esquire (H&E Balaban) (1,350;

(Continued on page 21)

'Epitaph' Smash $17,000, Philly; 'King' Fair 9½G, 'Lace' Fancy 10G, 4th

Philadelphia, Nov. 22.

A crowded downtown area over the weekend is making for happy boxoffice returns this session. "Let No Man Write My Epitaph" looms big opening week at Stanton but "Esther and King" is only fair at Viking. "Behind Great Wall" looms only okay at World.

"Butterfield 8" still is boffo in second Randolph round. "Midnight Lace" continues fancy in fourth round at Arcadia as does "Magnificent Seven" in third at Fox. "Spartacus" is rated smash in third at the Goldman.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Midnight Lace" (U) (4th wk). Fancy $10,000. Last week, $12,000.

Boyd (SW) (1,562; $1.40-$2.75)—"Ben-Hur" (M-G) (51st wk). Fast $12,500. Last week, same. Holds for 52d week.

Fox (Milgram) (2,200; 99-$1.80)—"Magnificent Seven" (UA) (3d wk). Tall $11,000. Last week, $12,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (3d wk). Smash $12,000. Last week, $12,400.

Midtown (Goldman) (1,000; $2-$2.75)—"Alamo" (UA) (4th wk). Dull $9,000. Last week, $9,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Butterfield 8" (M-G) (2d wk). Boff $19,000. Last week, $30,000.

Stanley (SW) (2,500; 99-$1.80)—"North to Alaska" (20th) (2d wk). Tired $9,000. Last week, $13,000.

Stanton (SW) (1,483; 99-$1.80)—"Let No Man Write Epitaph" (Col). Smash $17,000. Last week, "Aim at Stars" (Col), $9,000.

Studio (Goldberg) (483; 99-$1.80)—"Geisha Playmates" (Indie) and "Love and Jealousy" (Indie) (2d wk). Oke $3,500. Last week, $6,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Hiroshima Mon Amour" (Zenith) (4th wk). Okay $4,000. Last week, $4,800.

Viking (Sley) (1,000; 99-$1.80)—"Esther and King" (20th). Fair $9,500. Last week, "10 Who Dared" (BV), $7,000.

World (R&B-Pathe) (449; 99-$1.80)—"Behind Great Wall" (Cont). Okay $3,500 or near. Last week, "Khovanshchina" (Indie), $2,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Alamo' Hefty 11G, Toronto; 'Wind' 7G

Toronto, Nov. 22.

American film history is not faring so well here currently. "The Alamo" is not capacity at Tivoli, but rated hefty in second week. "Inherit the Wind" shapes sad at Carlton also second. However, "Butterfield 8," in third frame at Loew's is smash and "Dark at Top of Stairs" looms big. "Please Turn Over" in second stanza shapes wow at Hyland. "Midnight Lace," in fourth frame, is rated wow at the Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Inherit Wind" (UA) (2d wk). Sad $7,000. Last week, $9,000.

Hollywood (FP) (1,080; $1-$1.25)—"Top of Stairs" (WB) (2d wk). Big $9,000. Last week, ditto.

Hyland (Rank) (1,057; $1-$1.50)—"Please Turn Over" (Col) (2d wk). Wham $12,000. Last week, $15,000.

Imperial (FP) (3,343; $1-$1.25)—"September Storm" (20th). Okay $9,000. Last week, "Sunrise at Campobello" (WB), light $6,000.

International (Taylor) (557; $1-$1.25)—"School for Scandal" (Cont) (14th wk). Okay $3,500. Last week, ditto.

Loew's (Loew) (2,746; $1-$1.50)—"Butterfield 8" (M-G) (3d wk). Sock $13,000. Last week, $18,000.

Tivoli (FP) (935; $1-$2.50)—"Alamo" (UA) (2d wk). Hefty $11,-

(Continued on page 21)

'Butterfield' Giant 25G, St. L.; 'Lace' Lofty 18G, 'Inherit' Big $13,000, 2d

St. Louis, Nov. 22.

Major houses are loaded for bear this stanza with three newcomers. "Butterfield 8" at Loew's State looks wow. "Midnight Lace" at Ambassador is socko while "Breath of Scandal" at Fox shapes fair. In the holdover division are "Inherit Wind," big in second frame at the Esquire. "Ben-Hur" in 27th and final week at Loew's Mid-City is hefty.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Midnight Lace" (U). Sock $18,000. Last week, "Sunrise at Campobello" (WB) (2d wk), $12,000.

Apollo Art (Grace) (700; 90-$1.25)—"Would-Be Gentleman" (Indie). Okay $2,500. Last week, "Marie-Octobre" (Indie), $1,500.

Esquire (Schuchart-Levi) (1,800; 90-$1.25)—"Inherit Wind" (UA) (2d wk). Big $13,000. Last week, $14,500.

Fox (Arthur) (5,000; 60-90)—"Breath of Scandal" (Par) and "Fast and Sexy" (Par). Fair $15,000. Last week, "Plunders" (AA) and "Heroes Die Young" (Indie), $12,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50)—"Ben-Hur" (M-G) (27th wk). Hefty $12,000. Last week, $12,500.

State (Loew's) (3,600; 60-90)—"Butterfield 8" (M-G). Wow $25,000. Last week, "Hot Wind Blows" (MG) and "Enemy General" (Col), $12,000.

Pageant (Arthur) (1,000; 60-90)—"Captain's Table" (20th) (2d wk). Big $3,500. Last week, $4,000.

St. Louis (Arthur) (3,800; 60-90)—"Sword and Dragon" (Indie) and "Orders to Kill" (Indie) (2d wk). Mild $8,000. Last week, $9,000.

Shady Oak (Arthur) (760; 60-90)—"Battle of Sexes" (Cont) (2d wk). Fancy $2,500.

'Alaska' Whopping 12G, Denver; 'Lace' Wow 13G, 2

Denver, Nov. 22.

Lively weekend trade combined with a flock of new entries is shaping the whole b.o. picture brighter here currently. "Let No Man Write My Epitaph" at Denver and Orpheum's "Butterfield 8" loom large at the wickets, while among the holdovers "Midnight Lace" still wows 'em second frame at Centre.

"North To Alaska" is terrific at the small Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Sunrise at Campobello" (WB) (2d wk). Oke $5,000. Last week, $6,500.

Centre (Fox) (1,270; $1-$1.45)—"Midnight Lace" (U) (2d wk). Big $13,000. Last week, $16,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (32d wk). Steady $9,000. Last week, $10,500.

Denver (Fox) (2,432; $1-$1.25)—"Let No Man Write Epitaph" (Col) and "Barefoot Mailman" (Col). Okay $10,000. Last week, "Desire in Dust" (20th) and "Squad Car" (20th), $10,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (27th wk). Good $3,000. Last week, $3,300.

Orpheum (RKO) (2,690; $1-$1.25)—"Butterfield 8" (M-G) and "Danube" (BV). Smash $18,000. Last week, "Hot Wind Blows" (M-G) and "Key Witness" (M-G), $7,500.

Paramount (Indie) (2,100; 90-$1.25)—"Inherit Wind" (UA). Nice $9,000. Last week, $13,000.

Towne (Indie) (600; $1-$1.45)—"North to Alaska" (20th). Wham $12,000. Last week, "Magdalena" (Indie) (3d wk), $2,500.

'Butterfield' Ace In Omaha, $8,000

Omaha, Nov. 22.

Biz is perking at first-runs here this session, thanks to some strong new product. "Butterfield 8" is lofty at the State while "Midnight Lace" looks good at Orpheum. Hard-ticket "Ben-Hur" is off slightly in 40th week at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (40th wk). Shapes moderate $5,000 after $5,300 last week.

Omaha (Tristates) (2,066; $1.25-$1.75)—"Can-Can" (20th). Disappointing $5,500. Last week, "Girl of Night" (WB) (2d wk), $3,000 at 75-$1 scale.

Orpheum (Tristates) (2,877; 75-$1)—"Midnight Lace" (U). Good $7,000. Last week, "Let No Man Write Epitaph" (Col), $5,000.

State (Cooper) (743; $1)—"Butterfield 8" (M-G). Tall $8,000. Last week, "When Hot Wind Blows" (M-G), $4,000.

Fresh Pix Boost N.Y.; 'Butterfield' Wow 90G, 'King' Tall 30G, 'Alaska' Lively 27G, 'Wong' Big $150,000, 2d

Continued strength by some recently opened pictures and launching of a couple of new films will keep Broadway first-run trade on an even keel this session. Outstanding is "Butterfield 8," which is soaring to a wow $90,000 or close opening round at the Capitol, to give this house its best initial week coin in months. "Esther and King," too, is doing well with a big $30,000 likely for first week at the Palace.

"World of Suzie Wong" with stageshow is holding with big $150,000 or close in second session at the Music Hall, insuring a third week. "North To Alaska" is heading for fine $27,000 in first holdover round at the Paramount.

"Let No Man Write Epitaph" looks like nice $21,000, day-dating the Forum and Trans-Lux 52d Street in second rounds. "Girl of Night" shapes good $20,000 or close in second stanza at the Criterion.

"Inherit the Wind" wound its sixth session at the Astor with an okay $12,000 and a good $5,800 at the arty Trans-Lux 85th Street. "GI Blues is heading for a good $18,000 in current (3d) stanza at the Victoria.

"The Alamo" held with socko $30,000 in fourth round finished last night (Tues.) at the Rivoli. "Spartacus" looks smash $31,000 in present (7th) round at the DeMille. "Ben-Hur" continued its great gait with a wow $32,000 or near likely in 52d session at the State.

Most encouraging news among newcomers at arty theatres is the great $17,000 racked up by "Virgin Spring" on initial week at the Beekman, representing the best take for any foreign-language pic at this house.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Inherit Wind" (UA) (7th wk). Sixth round finished last night (Tues.) was okay $12,000 after $17,000 for fifth week. Stays.

Capitol (Loew) (4,820; $1-$2.50)—"Butterfield 8" (M-G) (2d wk). Initial session ended last night (Tues.) was wow $90,000 or near. In ahead, "Hell To Eternity" (AA) (5th wk), $17,200.

Criterion (Moss) (1,671; 90-$2.40)—"Girl of Night" (WB) (2d wk). First holdover stanza winding tomorrow (Thurs.) looks like good $20,000 or close after $27,000 in first. Stays. "Pepe" (Col) is due Dec. 21 on hard-ticket run.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (7th wk). This session finishing today (Wed.) is heading for great $31,000 after $34,800 for sixth week. Stays on.

Palace (RKO) (1,642; 90-$2)—"Esther and King" (20th). Initial round ending tomorrow (Thurs.) looks to hit big $30,000 or close. In ahead, "Sunrise Campobello" (WB) (7th wk), $20,000 for eight days on hard-ticket and $2.50 top.

Forum (Moss) (813; 90-$1.80)—"Let No Man Write Epitaph" (Col) (2d wk). First holdover session winding today (Wed.) is heading for sturdy $15,000. Opener was $23,000. Stays.

Paramount (AB-PT) (3,665; $1-$2)—"North To Alaska" (20th) (2d wk). This week finishing today (Wed.) looks to reach fine $27,000 after $40,000 for initial stanza. Continues.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"World of Suzie Wong" (Par) plus stageshow (2d wk). This week ending today (Wed.) looks like big $150,000 or close. Opener was $175,000. Holds a third, with Christmas pic and stageshow now likely to open on Dec. 8 or Dec. 15.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (5th wk). Fourth round completed last night (Tues.) was socko $30,000 after $32,000 for third week. Continues.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (52d wk). Rounds out first year here today (Wed.) with $32,000 or near for 52d week. Last week, $34,500. Stays on indef at current pace.

Victoria (City Inv.) (1,003; 50-$2)—"GI Blues" (Par) (3d wk). This session winding tomorrow (Thurs.) is heading for good $18,000 after $22,000 for second.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Picnic on Grass" (Kings). Opened yesterday (Tues.). Last week, "Dance With Me" (Kings)

(Continued on page 21)

'Butterfield' Leads In Cincy, Big $12,500 For 2d, 'Scandal' Slim 6½G

Cincinnati, Nov. 22.

Fair to strong biz variations are in prospect for Cincy first-runs this frame. "Butterfield 8" bids as easy frontier at hotsy pace for second week at "Albee. "Time Machine" and "Mysterians" looks for good opener at small Grand. "A Breath of Scandal" shapes slight as Palace initialer. Ditto for "Sunrise at Campobello" in bow at suburban Valley.

"Hell Is A City" and "Nights of Lucretia Borgia" looms okay as new bill at Twin Drive-In. Long-run "Ben-Hur" retains sturdy stride in 36th heat at Capitol.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Butterfield 8" (M-G) (2d wk). Strong $12,500 after $16,500 preem.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75)—"Ben-Hur" (M-G) (36th wk). Still sturdy at $13,500. Last week, same.

Esquire Art (Shor) (500; $1.25)—"Sons and Lovers" (20th) (3d wk). Okay $1,100. Last week, $1,300.

Grand (RKO) (1,400; 90-$1.10)—"Time Machine" (M-G) and "Mysterians" (M-G). Good $6,000. Last week, "Top of Stairs" (WB) (m.o.) (2d wk), $5,000 in 6 days.

Guild (Vance) (300; $1.25)—"Hiroshima Mon Amour" (Zenith) (2d wk). Big $1,800 after $2,000 opener.

Hyde Park Art (Shor) (500; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (5th wk). Holding high at $1,500, same as last week.

Keith's (Shor) (1,500; 90-$1.25)—"Midnight Lace" (U) (2d wk). Okay $6,000. Last week, $8,500.

Palace (RKO) (2,600; 90-$1.10)—"Breath of Scandal" (Par). Lean $6,500. Last week, "Where Hot Wind Blows" (M-G), ditto.

Twin Drive-In (Shor) (1,200 cars each side; 90c)—West side: "Hell Is A City" (Col) and "Nights of Lucretia Borgia" (Col). Good $5,000. Last week, "Psycho" (Par) and "Five Branded Women" (Par) (subsequents), $4,500. East side: "Female on Beach" (U) and "Saskatchewan" (U) (reissues). Swell $4,000. Last week, "Lost City" (Indie) and "Time and Eternity" (Indie), $3,000.

Valley (Wiethe) (1,200; $1-$1.50)—"Sunrise at Campobello" (WB). Fair $5,000. Holds for second. Last week, "Song Without End" (Col) (4th wk), $5,700.

H.O.s Help Det.; 'Lace' Great $18,000, 'Butterfield' Big 15G, 'Seven' Same

Detroit, Nov. 22.

Downtowners are standing pat this week with strong holdovers, excepting in two houses. Lone newcomers are "Captain's Table" which is loaded at Trans-Lux Krim, and strong rerun of "South Pacific" and "From Here to Eternity" at Mercury. Broadway-Capitol closes for major face-lifting and will relight in January as the Grand Circus.

"Midnight Lace" is sock in second round at Michigan. "Spartacus" shapes smash in third session at Madison. "Butterfield 8" stays sockeroo in third at the Adams. "Magnificent Seven" is lofty in second week at Palms. "North to Alaska" shapes good in second trip at Fox.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"North to Alaska" (20th) and "Squad Car" (20th) (2d wk). Good $12,000. Last week, $16,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Midnight Lace" (U) (2d wk). Great $18,000. Last week, $21,000.

Palms (UD) (2,961; $1.25-$1.49)—"Magnificent Seven" (UA) and "Cage of Evil" (UA) (2d wk). Magnificent $15,000. Last week, $17,500.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (3d wk). Wham $25,000. Last week, $26,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—Theatre closed for facelift. Last week, "Hot Wind Blows" (M-G) and "Girl in Lover's Lane" (M-G), $12,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (3d wk). Smash $15,000. Last week, $17,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (40th wk). Fine $12,000. Last week, $12,500.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65)—"Windjammer" (NT) (35th wk). Strong $14,000. Last week, $14,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.25-$1.65)—"Captain's Table" (20th). Fine $7,000. Last week, "Jungle Cat" (BV) (2d wk), $4,000.

Mercury (UM) (1,465; $1-$1.49)—"South Pacific" (20th) and "From Here to Eternity" (20th) (reissues). Good $12,000. Last week, "Song Without End" (Col), $6,000 in fifth week.

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German Cartel Office Probes Alleged Exhib Boycott of 'Kellerkinder'

Frankfurt, Nov. 15.

The West German government's Federal Cartel Office is now undertaking an official investigation of whether the German exhibitors, through its Central Assn. of German Theatres, actually illegally boycotted the Wolfgang Neuss pic, "Wir Kellerkinder" (We Cellar Children).

The film, which has caused considerable argument in film circles, first played on West German television screens on June 25. And for the first time in German history, it subsequently was offered to film houses for showing.

The full-length satire on how some Germans managed to keep their morals and politics changing under the various regimes is being distributed to the film houses by Paul M. Buenger's Stella Distributors of Frankfurt. The pic opened in October with just five bookings, in Hannover, Hildesheim, Kassel, Bielefeld and Augsburg. Not a single key city or major theatre took the film, even though the tv showing had met with exceptional reviews.

Cabaret star and actor Wolfgang Neuss went on a one-man campaign titled, "Open the Theatres," when he rented the important Theatre am Zoo in Berlin and had a special showing for high-ranking invited guests, members of the press and the ministry. The 550-seat theatre was filled. Neuss claimed that his film was being slighted by the West German theatres because of its previous tele showing.

The film, which cost about 275,000 marks (under $70,000) was brought in at about one-quarter the cost of a regular German film. Neuss first planned the project for the film theatres, but could not find a producer to put up the money. Finally he got the financing from German art dealer Hans Oppenheimer, plus some allegedly but with without any official credit, from German producer Kurt Ulrich. The film appeared on the German television net from Berlin, and German cinema owners feared that showing it subsequently in their houses might start a trend of "second-runs" from television.

However, Neuss and Buenger claim that the showing on television has not hurt the cinema attendance and that all five theatres where it has run have done good business.

In Augsburg, theatre owner H. Reichel queried the people who bought tickets at his Tivoli. About three out of 10 had seen the film previously on television, but they explained variously why they bought tickets to the second time around: "There are so many people at home I wanted to see the film again in peace"; "I liked it so much that I'd gladly pay to see it again"; and "I really don't care what film is playing, so long as my girl friend and I can be there together."

Buenger has set releases for the film outside of Germany in Switzerland, Austria and Holland, and also has had a request for the film, which deals with the Nazi era, to be played in Israel. Stella Films took ads in German papers claiming the pic drew 4,500 during the first four days in one city. Also that it is being held over for the second week on one booking.

Pax Films Formed Via Joining 2 British Cos., Turning Out Lavish Pix

London, Nov. 22.

Pax Films is the name of the new company which represents the joining of forces between Britannia and Bryanston Films. Steven Pallos, head of the former, and Max Setton, the Bryanston boss, will be joint managing directors of the new company.

As exclusively reported in VARIETY, the new company will concentrate on more lavish productions than either Britanni Bryanston. Though the new outfit will maintain the production-distribution pattern of B. and B., the pictures that it will make will have physical distribution in the U.K. through British Lion.

Assoc. British to Open 2d Bowling Centre

London, Nov. 15.

Associated British Cinemas is to open the second tenpin bowling centre in which it's interested. The Princess Bowl at Dagenham, Essex, on Dec. 3. The first centre over here to be built on two floors, it will also be the biggest yet, with 24 lanes in all and accommodations for 189 spectators.

The Princess Bowl is being equipped by American Machine & Foundry, which was responsible for the first British tenpin alley at Stamford Hill, north London, in the converted ABC Super Cinema. Assoiated British took over management of this operation after a few months.

No Action in '60; Mexicans Divide On New Pic Law

Mexico City, Nov. 22.

As insiders close to official film circles dope it out, the long awaited new Mexican Film Law will not be ready for ratification by the Chamber of Deputies and Senate this year.

But few weeks remain before legislative sessions shut down next month, prior to the holidays. The project is still having last minute touching up by the Legislative Committee of the Chamber of Deputies, according to Deputy Macrina Rabadan, a member of this body.

Then, measure has to be discussed and approved by the Chamber of Deputies, passed on to the Senate for similar action. Concensus is that time is short to achieve all this.

If new law is not acted upon by the Mexican Congress before close of 1960, then probabilities is that the film industry will have at least a 12 month "breathing spell," and a hold off in federal regulations. Some eye this "holiday" with elation; others with concern, feeling that matter should be gotten over with once and for all so industry can know for certain where it stands instead of wildly speculating about its future.

But all indications point to fact that speculation and rumor will be rife about the provisions of new law until the next Congressional sessions late in 1961.

$5,000,000 U.S. Loan To Mex Film Bank Looms

Mexico City, Nov. 15.

The Film Bank is on verge of accepting a $5,000,000 American loan despite recent denials. It is said that all details of the financial arrangement have been worked out. Instrumental in bringing the Film Bank together with an American institution, participating in initial preliminaries, was the new Arlington-Bueno firm set up for coproduction of four pictures a year.

The coproduction firm will not receive any of the new dollar credits, with these earmarked for fostering of additional Mexican-American coproductions in 1961. Funds will be used strictly for this purpose, and will not be available for purely Mexican pix.

From Buenos Aires

Nid Ember

explores Argentina's sur of imported nomes.i

Rebirth Of a Nation

another important Editorial Feature in the upcomi

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VARIETY

Cantinflas Pulls Up His Pants

Mexico City, Nov. 22.

Mari "Cantinflas" Moreno is abandoning his traditional "gabardina" attire in his latest Mexican film, "The Illiterate One." Instead of the no-belt trousers, sweatshirt and kerchief, he sports natty pepper and salt formal suits, the uniform of a mailman, working overalls of a carpenter, etc.

There's no telling how public will react to seeing their idol and the symbol of the "average Mexican," going fashion plate. His classical "gabardina" dress was what skyrocketed him to international fame from lowly beginnings in the "carpa" or tent neighborhood theatre.

Jack Hawkins' Victory On Income Tax Appeal Viewed Vital by Brit.

London, Nov. 22.

Actor Jack Hawkins' victory last week over a Crown appeal against an Income Tax Commissioners' finding is described by financial experts here as "notable and important." The Commissioners' ruling was that dividends paid to Hawkins' three children from a company that was paid $70,000, were not his income but the children's, and that they were accordingly entitled to the usual personal reliefs.

The appeal concerned a $1,400 dividend declared by the company, Roehampton Productions, the Crown seeking to prove that Hawkins was a "settlor" liable to tax because he had provided the money indirectly. Under certain sections of the 1952 Income Tax Act, if a parent becomes a "settlor"—makes a capital settlement on his child or children—then any payment out of the settled income for the children's benefit during their minority is treated as part of the parent's income for tax purposes.

Mr. Justice Danckwerts, giving judgment, found that the Crown had not proved Hawkins to be a settlor. The deed of settlement in March, 1955, resulted from the gift of $280 from Hawkins' father-in-law, who was the settlor there, and the service agreement was entered into with Hawkins during the previous December. Under this agreement, Roehampton Productions paid the actor $2,520 for the 12 weeks he was employed making the film, "Fortune Is A Woman," while the company received $70,000 for his services.

275 Brit. Cinemas Close

London, Nov. 15.

Cinema closures in the U.K. in 1960, from Jan. 1 to the end of October, totalled 275.

Figure was reported to last week's meeting of the Cinematograph Exhibitors Assn. general council.

Inside Stuff—International

Spanish and Italian film spokesmen are still mulling new clauses for the Spanish-Italian pic agreement which the Iberians recently walked out on. Principal Spanish beef still is the little playing time accorded Spanish product in Italy vs. the 25 or more Italo pix which mop up b.o.-wise on the Spanish market every year. If a new agreement is reached, as is held probable, the Spaniards may stage some sort of special show in Rome to spotlight Spanish product.

Moiseyev Dance Co. of Moscow was recently dated to play Geneva, Switzerland, following engagements in Germany but were refused permission by Swiss. Nothing was published. Details are lacking but it is known that the Swiss have been increasingly annoyed with Soviet espionage activity in their country, which casts a suspicion over those numbered checking accounts if there should come another war.

British Discovery: Reissues

London, Nov. 15.

Distributors in Britain are riding a new gravy train. They have discovered lucre in package reissues, with programs bringing in an average of $200,000 over and above original earnings.

One exception to the current practice was the reissue of "The King and I," which, because of its length, went out again as a solo release presentation. Its original release was ended after it had played all its major dates, including second and third runs, but not single Sunday engagements. It was put into cold storage and reissued earlier this year. It is now heading for a gross of at least $250,000 and will again be put on ice at the end of the year for a further reissue.

From the point of view of the British industry, one intriguing package will be "Island in the Sun" and "Heaven Knows Mr. Allison," both of which still qualify as quota. Not only will these two pix garner additional rentals, but will be entitled to a second share of Eady revenue.

Though 20th-Fox is being particularly active in the packaging business, they by no means have the field to themselves. Rank Distributors, for example, successfully reissued "The Glenn Miller Story" and "A Town Like Alice" as a package earlier in the year, while there are a number of distribs who rely on oldies acquired from the majors for a substantial part of their regular revenue.

Among current double bill reissues being packaged are "Carousel" and "Carmen Jones"; "Love Is a Many Splendored Thing" with "Seven Year Itch"; and "Peyton Place" with "Kiss of Death."

Mexico Film Fetes Get the Brush From Industry, Johnston Excepted

Hollywood, Nov. 22.

Despite familiar urging from the Motion Picture Assn. of America that Hollywood must be well represented at all foreign film festivals, the American film industry thus far has turned a cold shoulder toward the forthcoming film festival events in Mexico City and Acapulco. Some 50 invitations went out to U.S. film personnel, mostly actors, and so far only three officially have accepted.

MPAA prexy Eric Johnston will attend, as will Nathan Golden, of the Dept. of Commerce. George Chandler, president of the Screen Actors Guild, will go there repping SAG at the events taking place Nov. 18 through Dec. 6.

It was reported in the Mexico City press that Rita Hayworth also would attend, but similar stories noted that certain other merican actors have accepted, and a check here revealed they would not attend.

Armando del Moral, who represents Mexico's screen actors guild here, was charged with the responsibility of inviting Americans for the all-expenses-paid trips to the festival. He said yesterday, "I don't think artists here understand their role in the world. Whether they like it or not, they represent the United States."

Del Moral referred specifically to the world struggle between East and West. "At last year's festival, the Communist countries sent their biggest stars. They held press conferences and big parties, and succeeded with a good deal of propaganda." Del Moral emphasized that the Communists' big push, even in the area of film festivals, should not go unchallenged, "especially in view of developments in Central America."

Name of the fest is Resena Mundial de Festivales Cinematograficos; it brings together the winners from festivals all over the world. Though not confirmed, it's understood four American film will be screened.

20 Mexican Films For Israel Market

Mexico City, Nov. 15.

Mexico has readied a total of 20 pictures for the Israel market, with Hebrew subtitles, according to Salvador Amelio, head of the official Cimex distributorship.

Part of these pictures are being released during the Mexian Film Week promotion now current in Tel Aviv and Haifa. Balance are to be exhibited afterwards, spaced out during the next half year or so. Amelio said that Mexico is opening up "a new and important market for our films in Israel."

Reorganized UFA Symptom of New Needs in Reich

By KARLFRIEDRICH SCHERER

Munich, Nov. 22.

Reorganization of UFA, which is expected to result in its merger with Deutsche Film Hansa, is seen here as being symptomatic of the general changes taking place in the entire German film industry. Stiff competition from television is forcing an overall rationalization, with the weak companies necessarily falling by the wayside.

Deutsche Film Hansa's Theo Osterwind is expected to become general director of the new UFA-DFH company, the name of which hasn't yet been set, but it will probably be UFA again. Osterwind and Heinz Zimmermann, a former member of the UFA board, were earlier appointed by Deutsche Bank AG to study UFA's difficulties and make appropriate recommendations.

Official headquarters of the new company will be in Berlin, but general operations will be guided from Hamburg. It's expected that the company will turn out about 32 films a year, two-thirds of which will be entirely German productions, and the balance coproductions with foreign interests.

One aspect of the merger causing some alarm here is fact that the new company will probably employ no more than 400 people, while the two companies now have a total of about 700.

British Send 6 Film Players to Mex Fest

London, Nov. 15.

In support of three British films to be screened at the Mexico Film Fest later this month, there will be a strong talent delegation which will include Ronald Neame, Bryan Forbes, Tony Richardson, John Osborne, Phyllis Calvert and Susannah Yorke. Andrew Filson will rep the Federation of British Film Makers, of which he's secretary.

The three films entered are "Tunes of Glory" (UA), "The League of Gentlemen" (Rank) and "The Entertainer" (Lion International).

One Major Considering Bldg. Circuit in Japan To Combat Toho's Grip

Tokyo, Nov. 15.

To combat the virtual Toho stranglehold on foreign film circuits in Japan, at least one rep of a U.S. major is mulling the possibility of building a chain of houses for his company's releases in the key cities.

Such a move would probably involve partnership with an existing Japanese company, perhaps with Tokyu, which already has three roadshow houses (although none are top ones) in Tokyo and seven general release theatres in the same city.

In the event of a circuit at least partially controlled by an American company, another U.S. major would probably be invited to share dates, thereby easing somewhat the present lineup of U.S. importer-distributors at Toho's one-sided bargaining counter.

One hurdle in such a project, however, would be the disposition of exhib earnings.

Mexico Pix Biz Hears Yank Prods. Eye Other Latino Areas for Filming

Mexico City, Nov. 22.

Film circles in Mexico hear reports that Hollywood interests are seriously eyeing other Latin American countries as possible production centers. Just how this will affect Hollywood production in Mexico is factor preoccupying unions and official film entities. These are more or less in accord to build up coproduction pacts with American producers. Program obviously would be hurt if Hollywood seeks diversification in other south-of-the-border areas.

One of the top reps for an American distribution company here, fully aware of the U. S. and Latin American situation, said it was too early to form any opinion at this time. It is widely known in the industry here, this source pointed out, that the flight of Americas film capital from Cuba, Africa and other troubled world centers, has these interests reconsidering their position. Tendency apparently is to seek suitable spots outside of the U. S. for picture making, either for 100% American films or coproductions.

Peru appears to be one of the most likely spots, the source said, and it is believed that certain producers and financial interests re currently undertaking a first hand assessment of possibilities. Aside from the fact that there are plenty of good location sites, studio and lab facilities might be set up.

This all ties in with alleged Hollywood plans to strengthen its competitive effort in the Latin American market. Low budget productions, made in areas below the Rio Grande, would not only be planned for English-speaking markets but the story slants would be especially selected for the Spanish and European markets.

There is a much unconfirmed rumor that Hollywood plans to compete with Argentine and Mexican production, possibly to produce in the Spanish idiom. But no confirmation of this could be obtained from available American distributor sources here.

Meanwhile, in Mexico itself, unions are readying commissions to visit Hollywood early next year to talk up impetus for more American activity in Mexico and build up of Mexican-American coproductions.

Mex Film Biz Still In Doubt on Nationalized Pix Industry, New Rules

Mexico City, Nov. 15.

The contradictory statements and reports as to federal intervention in the motion picture industry continue unabated here. Recent reports that the lone privately-owned San Angel Inn Studios had been bought by the government for a reputed $2,800,000 were categorically denied by Nacional Financiera, semi-official credit institution, allegedly the purchaser, and Jorge Stahl, studio head.

Stahl vigorously denied the sale, saying that "unfortunately there no truth in the stories at present." He admitted that Nacional Financiera had dickered with him some time ago. But these negotiations fell through, Stahl said.

Deputy and film producer Roberto Gavaldon stated that the government is not interested in acquiring theatre chains. He added that there have never been any talks in this direction.

While Gavaldon, who is a member of the commission formulating the Mexican Film Law, is in a position to know authoritatively about any federal film expansion, the fact remains that film circles still buzz with the nationalization of the industry talk.

Gavaldon also stated that the new law would not use any "big stick" to force exhibitors to show Mexican product instead of foreign. He explained that law would "suggest" that exhibs give preference to Mexican pictures, with chains also asked to cooperate in this matter, whatever the annual national production is—80 or 100 films.

Mex Film Bank Chief Denies Foreign Loans

Mexico City, Nov. 15.

Reports that the Film Bank has received foreign loans are absolutely unfounded, according to Federico Heuer, head of the insitution. There have been many diversified "propositions" in past months. Heuer admitted, but all of these have been turned down. This does not necessarily mean that the bank will reject all offers, he said. If a loan is offered with favorable conditions it probably will be snapped up.

Touching on credit arrangements of the recently formed Arlington-Bueno coproduction unit, Heuer said that financing of picture production details have not yet reached a definite stage.

Show Biz Daily Topic in French Nat'l Assembly

Paris, Nov. 22.

Show biz is becoming an almost daily topic of discussion in the governmental National Assembly in France these days. This is because the film industry is partly governmentally administered via Film Aid and rulings, there are two opera houses and three subsidized theatres in existence (plus national aid to first legit entries, prestige pix and plays), and the growing censorship problems in all forms of show biz. Also radio and tv are nationalized.

One assemblyman rapped the $8,000 handout given for the mounting of Francoise Sagan's first play, "Castle in Sweden," when important drama festivals get only $4,000. Minister of Culture Andre Malraux concurred. He said notoriety of Miss Sagan needs no handout but added it was primarily to bolster the theatre and director, Andre Barsacq, who had given much to French legit in his choice of plays and staging. Malraux added that for once the loan would be paid since "Castle" a smash hit.

Malraux pointed out that $2,000 has been handed Jacques Hebertot for a reprise of Jules Romain's "Knock," mainly to help the house and ditto to the Ambigu for its remounting of the oldtime "Madame Sans-Gene," of Victorien Sardou, to aid this theatre which lost money last year.

The need for film aid to exhibitors and a cracking down on licentious pix that gave a false idea of France were also brought up. Malraux said aid and detaxation for the pic industry were under discussion. So show biz has taken its place on the parliamentary agenda along with other affairs of state.

REAL DUBBING SETUP COMES TO HONG KONG

Hong Kong, Nov. 15.

In Hong Kong new industries are known to spring up overnight and the business of film dubbing is the latest to have been started by an American-owned controlled company, Soundtrax International. Company originally started as an outfit to record English language narration on foreign documentaries and feature pix before branching out into lip-sync dubbing. It has turned out Japanese pictures with English dubbing.

Shaw Brothers, one of two giants in the Hong Kong Chinese film industry, contracted three big pictures for the treatment. The films concerned were originally in Japanese, Spanish and Hindustani.

With labor and equipment cheaper than anywhere in the world and with the Chinese reputation for meticulous detail, low taxes, a vast reservoir of acting talent in many languages, Soundtrax believes it can lip-sync films at $300 per 10-minute reel.

Chairman of
roater Union Theatre Pty. Ltd.

Norman B. Rydge

details why

Aussie's Problems Multiply

another Editorial Feature
in the upcoming

55th Anniversary Number
of
VARIETY

French Exhibs Call Off Strike

Paris, Nov. 22.

Because of the hope held out to them for possible and near-future detaxation by Culture Minister Andre Malraux in a speech before the National Assembly, the Federation of French Film Exhibitors called off their proposed one-day strike set for Sunday (20) which would have shuttered all of France's cinemas on the biggest filmgoing day of the week. This would be to protest against the heavy taxes carried by the industry and the still istent aid for exhibs.

However, exhibs stated that the strike could be held at a future date if their tax burden was not ameliorated. The Malraux statement intimated that this fiscal move was imminent and said that the Ministry of Finance had already drawn up a plan.

Cutting down on the 30% tax bite would give exhibitors a greater take and also safeguard distribs and producers who were menaced by exhib threats to up percentages to make up for lost aid.

If the government comes through, things again may be balanced here for the time being.

Joseph Kaufman Forms 3 New Film Outfits To Turn Out 10 Pix

London, Nov. 22.

Joseph Kaufman has set up three new companies, including his own distribution outfit, with a plan to make 10 pictures in the next three years. W. J. Fulton is a fellow director of the companies and Jack Damont has been named as executive assistant and producer. Terence Young will be joining him later.

His distributing company is known as City Film Distributors, and his two production companies are Raydor Productions and Dorkay Productions (UK) Ltd. It is anticipated, however, that notwithstanding his own distribution, his films will be given physical release through a major British company, following a pattern already firmly established in the United Kingdom.

Tomorrow (Wed.) Kaufman planes to N.Y. to set a distribution deal for "Black Tights," the four-part ballet-musical starring Zizi Jeanmaire, Roland Petit, Cyd Charisse and Moira Shearer which was an out-of-competition pic at the recent Venice Film Fest under the title "Un, Deux, Trois, Quatre."

The picture, which was directed by Terence Young in Technicolor and Technirama 70, will go out on hard-ticket. It was filmed in Paris and took more than six months to complete. British Lion, which participated in the production, has U.K. distribution rights.

"Tights" has been cut by some 15 minutes since it was first shown at Venice. At that time, only an answer print was availabl.e

RANK'S 1ST FILLING STATION

London, Nov. 15.

The Rank Organization's plans to enter the gas filling station business are being thwarted by local planning regulations. When the idea was first mooted, it was hoped to have around 25 installations in various parts of the country, but as things are working out the total will probably be lopped to about six.

Approval for the first filling station has been received for the Gaumont, Worcester.

Drastic Moves in Italo Censorship Hassle Irk Native Film Producers; DeLaurentiis Sez He May Quit Italy

Rome, Nov. 22.

Drastic, unprecedented developments characterize the Italian censorship hassle this week, and they have local filmmakers fuming. On the heels of the censorship cuts imposed on "Rocco and His Brothers" and "L'Avventura" as well as the nix of a permit to shoot Columbia's "The Roman Spring of Mrs. Stone" in the Italian capital, have come several other moves by both the Italian censorship organs and the Milan judiciary authorities. All of these, it is felt, are seriously prejudicial to the continued freedom of expression on the screen.

"Il Gobbo" (The Hunchback), directed by Carlo Lizzani and starring Gerard Blain and Anna Mari Ferrero for Dino DeLaurentiis Productions, also has just been banned in its entirety before even hitting Italo screens. Charges are that it "condones crime" in telling the semi-true tale of a bandit who terrorized Rome in the late Italian 40's even though the killer is shot by cops at end.

Ironically, DeLaurentiis had stayed out of the previous uproar when other pix were banned, maintaining a neutral position vis a vis the situation. Now, he's up in arms, and is quoted locally as saying he'll move his productions to other countries if the situation is not cleared.

Another film, Mauro Bolognini's "Una Giornata Balorda" (A Crazy Day), likewise has been banned in toto, this time while already in release. Pic, produced by Paul Graetz, already had trouble at the start of production, when vital Italo nationality was denied the Franco-Italian co-production (meaning it could not get government aid rebates here).

Nix on 'Crazy Day' Rescinded

This nix was later rescinded, presumably after reconsideration by the appropriate authorities. Now, censorial action, in three distinct steps, has hit it, despite a release permit granted the film by the Italian Entertainment office. First, objections were raised by the Milan judiciary (which similarly had hit "Rocco" and "Avventura") over a scene in which the pic's hero graphically steals a ring from a corpse. Second, the pic was banned (after Government Entertainment office reportedly refused to rescind the permit) by Milanese authorities in its entirety with a strongly worded statement which reportedly called it, among other things "the little story of four carnal meetings." Third, the film's director Mauro Bolognini has just been denounced and charged with "obscene propaganda" for his direction of this vehicle.

Theoretically, both with "Il Gobbo" and "Giornata," if current official appeals for reconsideration are turned down, cases wou'd be closed and the pix never again allowed to be screened in public.

The Milan authorities also have expressed their official distaste for another pic, "Le Passage du Rhin" (The Rhine Crossing), in which an escaped PW disrobes a girl so that she won't report him to the authorities until he escapes. No further action on this pic, however, has been taken to date, reportedly because it is the winner of the Venice Grand Prize, and the official pic screened before Italian Prime Minister Amintore Fanfani and other authorities during a Gala affair recently held here honoring the European Common Market (and the pic's "European" spirit). Film's director, Andre' Cayatra, has in any case cabled a protest from Paris, and forbidden any cuts to be made.

Other pix recently involved in censorship considerations here are: "Il Vigile" (The Cop), a Royal Film production which suffered some cuts, and the release delayed until after the recent Italian elections (it was felt potentially offensive to the Italian police forces) and which is now also involved in a suit by parents of a policeman on whose headline-making case it is said to be based; "I Dolci Inganni" (Sweet Deceptions), Titanus pic originally banned in entirety but since "freed"; and

(Continued on page 15)

Bunuel to Direct Two Pix for Cuban Group

Mexico City, Nov. 22.

Luis Bunuel will direct two films, based on his own original scripts, for the Cuban Institute of Film Arts and Industry. Pictures are "The Failures of Providence Street" and "The Young Hero." Director expects to start shooting first of these the middle of next year.

Film making program of the Cuban Institute, according to Bunuel, is to make 12 pix. Among these will be films made from scripts written by Jean Paul Sartre and Francoise Sagan.

Japan Film Cos. Making Bid For Hong Kong Biz

Hong Kong, Nov. 15.

In less than two weeks, Japanese film producers and business interests have forced recognition in their determined bid for the Colony market for their films and merchandise. The recent five-day Toho Film Fest confirmed what was generally known; namely that Japanese film companies are anxious to consolidate themselves in the local market.

To bally the fest, Toho flew in three top stars, Yohko Tsukasa, Akemi Kita and Teruko Fujii, for special stage appearances at the Capitol Theatre, one of five houses used for the festieval showing of Toho product.

Daiei, one of the other Japan film producers, now is expected to hold a similar festival here. Japanese films are being shown in the Colony on a guarantee plus percentage deal with second-run theatres. Some 70 Japanese pictures will be shown annually.

Coinciding with the holding of the Toho Fest, was the staging of a Japanese fashion show for which five top Nipponese mannequins were flown from Tokyo.

JAPAN AND MEXICO'S FILMS MOVING CLOSER

Mexico City, Nov. 22.

There's growing buildup of Mexican-Japanese film industry collaboration. A reciprocal film pact, with idea for this broached earlier this year by Miguel Aleman Jr. during a visit to Tokyo, is now taking form. Producer Takashi Turu is currently in Mexico to discuss phases of this with Mexican officials.

Japan's "Submarine U-18" was screened privately here prior to commercial exhibition. Turu is also interested in acquiring a series of Mexican films for release in Japan and other Far Eastern areas. He said that former films "La Cucaracha," "Green Shadow" and "Cape Horn" have done well in the three exhibition chains controlling approximately 7,000 houses (Nikkatshi, Shochiku and Toho).

Scandal Hits German Film Classifying Board

Frankfurt, Nov. 15.

Hans Blank, general manager of the Film Classification Office, has been relieved of his post by the Hessian Culture Minister following a furore about his official activities. It has been charged that he assisted his friend, documentary film producer Herbert Lander, to obtain "outstanding" and "especially outstanding" film classifications for his shorts.

All nine films which Lander made about his lengthy journeys to Egypt were given the important classifications, which meant that exhibitors showing the shorts, along with their full-length movies, would be entitled to certain tax relief.

BEHOLD!

THE PERFECT HOLIDAY TREAT!

20th Puts Grind In 'Can-Can'; Set Two Xmas Dates In New York

CinemaScope version of 20th-Fox's "Can-Can," which ended a seven-month, hardticket run in Todd-AO at New York's Rivoli in October, opens Dec. 21 at the Palace on Broadway and the Albee, Brooklyn, on a continuous run, pop price policy. These first two pop price engagements on the pic will be for extended runs, with the film going into the company's general release sked in February.

Decision to launch grind release of "Can-Can" at the two RKO Theatres showcases was apparently made quite suddenly. 20th sales execs earlier had said the film would not play any such dates until February at the soonest. Following extended play-off of the Todd-AO version. 20th announced early last month that the CinemaScope version was being booked on a new policy of "limited engagement, hardticket runs" in smaller cities around the country, none of which, however, was to conflict with any Todd-AO dates which might still be playing, or scheduled.

A 20th sales exec said in New York Monday (21) that approximately 500 of these special CinemaScope bookings will have been played by the time "Can-Can" goes into general release.

Company's sales policy on the pic has been subject of considerable controversy among exhibs, particularly among members of New Jersey Allied. Latter have complained bitterly at what they call 20th's "short-sighted" policy in not making the film available in CinemaScope to Jersey houses while the Todd-AO version is still playing in Upper Montclair and Asbury Park.

A spokesman for the Jersey group reported Monday (21) that the Allied unit had wired 20th prexy Spyros P. Skouras last Tuesday (15) to make pic available for Christmas week dates. No answer, however, was received, spokesman said, despite fact that key neighborhood houses "are frantic for Christmas product."

Budd Rogers On Stump for Alpha

Boston, Nov. 22.

Bailey Alpha Distributing Co. [illegible] promotion-distribution [illegible] Pathe-Lab [illegible] decided to [illegible]

[illegible]

Bu[illegible] Rogers, Alpha [illegible] constituted [illegible] week with 22 [illegible]

[illegible]

[illegible] New [illegible] Strand, [illegible] Theatres [illegible] Hoy-[illegible] Theatre Jo[illegible] Cohen Enterprises: Ben Williams, Ben Williams Enterprises; Lynn Knox, Maiden Theatres; Redstone Theatres; Arthur [illegible] Lockwood & Gordon; The [illegible]

Also: Larry Horne, Snider Theatres, New Kurzon, Graphic Circuit, [illegible] Management; Hugh Higgins, H. Higgins Enterprises; Chuck Mason, Stanley Warner Theatres; Mickey Daytz, Daytz Theatre; E. M. Loew, E. M. Loew's Theatres; Bob Zeitz, Zeitz Theatres; Ed Lider, Yamins Theatres.

Universal bought "If a Man Answers," novel by Winifred Wolfe, as a Ross Hunter production to star Sandra Dee.

Republic Sues Rooney For 4G on Pilot Film

Hollywood, Nov. 22.

Republic Pictures has filed a civil suit against Mickey Rooney, asserting that some $4,000 is owed Republic's subsidiary, Consolidated Film Industries, as unpaid balance on a pilot film made by Rooney about eight years ago.

Red Doff, a partner of Rooney, said Republic has been collecting from revenues of Rooney's pix. Out-of-court settlement is probable.

Censors Vs. Showmen

Continued from page 13

"Adu and her Colleagues," a Venice contender which was slightly abridged.

Legit Shows Also Hit

Censors are also after the legit theatre. A new play by Giovanni Testori, "L'Arialda," has just been nixed by the censor despite voluntary cuts which had been made by authors. It was to have been staged by director Luchino Visconti, with Paolo Stoppa, Rina Morelli and others. The Stoppa-Morelli company has announced that as a result, it will not perform at all this season (thus adding to the already critical Italo legit picture).

Visconti, Testori and Stoppa also called on Italo president Giovanni Gronchi to protest the ban, but not received. Visconti has announced that he will not direct the Scala opener, "Poliuto," in protest of this "persecution."

Some local sources claim that there seems to be a certain personal persecution factor in the fact that certain people are being hit hardest: Visconti, for one, who directed "Rocco" and was to direct "L'Arialda"; Giovanni Testori, who wrote both "Rocco" and "Arialda"; and Pier Paolo Pasolini, who wrote "Giornata Balorda" and acted in "Il Gobbo," all pix affected in recent moves and edicts.

Others claim that, on the other hand, there has been a certain amount of speculation by certain artists involved, in the hopes that censoring would help boxoffice of items involved. This has inevitably been the case with most banned and then-released items. Also pointed out that only Italian pix and items had been hit, while "far worse" foreign items had gone through unscathed.

Rome Daily Blasts Co[illegible]

A [illegible] viewpoint is aired [illegible] which influential Rome [illegible] daily [illegible] his dedicated to [illegible] with their constitutional liberties. [illegible] has their irrational [illegible] the lack of [illegible] produce and [illegible] small consider[illegible] which [illegible] work and expense held [illegible] the [illegible] such that it is [illegible] of a [illegible] theatrical acti[illegible] country."

[illegible] suggests a new law [illegible] to replace the date [illegible] perhaps an "X" certificate [illegible] it so pointed out that 20,000 workers in Rome's [illegible] directly affected in [illegible] would be a stifling blow [illegible] things looked rosiest, and [illegible] Minister of Entertainment to issue a clarifying statement.

"Il Messaggero," also [illegible] an important point in noting that the [illegible] only helps the Italian leftwingers and the Communist party here, always ready to make political hay out of censorship situations.

The Catholic Church, which has so far intervened little or not at all in the controversies, in a statement contained in the official Vatican "Osservatore Romano" says that far from being a move to "mortify the artistic, theatrical, and filmic activity" in this country, the Milan censure moves are designed to prevent "it moral and perverting" entertainment from "mortifying" Italy's morals and socially.

ADMIRED THE DRAPERIES

Now Frank McCarthy Has 'Em On His Chest

Detroit, Nov. 22.

Anyone seen Frank J. A. McCarthy's magenta vest with big brass buttons? It's the latest addition to his flashy vest collection and it came from the new drapery installed at the Madison Theatre.

McCarthy, as director of sales for Universal's "Spartacus" insisted on the new draperies before booking the pix into the theatre. According to the story told to Free Press Town Crier Mark Beltaire, United Detroit Theatre supervisor Gil Green decided that since he liked the material and color so much McCarthy should be given a vest made of the material. Dick Graff, Universal's branch manager, made the presentation. The brass buttons, incidentally, came from Green's old Paramount Publix usher uniform, vintage 1929.

Big Print Tool-Up

Continued from page 3

will be all embracing—that is, covering both release prints and dailies.

O. W. Murray, president of Pathe, said it would be premature to talk about his outfit's future. Consolidated has no immediate plans and other labs seem to be adopting a wait-and-see attitude.

Techni's custom has been to negotiate each 70m project separately, though a typical Todd-AO release print would cost about $350 per reel (1,000 feet). Thus a print for a 200-minute (18,000-foot) pic would amount to about $6,300; one hundred such, for roadshowing, would thus constitute an investment of $630,000. Equal quantity of average-length 35m CinemaScope color prints would be approximately $230,000.

Figures [illegible] depending on who is supplying them, but number of 70m-equipped theatres is probably less than one per cent of the total number at present. At the same time, they're converting at the rate of one or two per month nation-wide and 70m product is becoming increasingly more important in terms of boxoffice.

Expensive to Fight Govt.—Trust Suit Costs Screen Gems $233,000

Columbia annual report, issued this week, discloses that the Screen Gems subsidiary was nicked for $233,000 in litigation costs in the course of defending itself against antitrust charges brought by the Government. Latter had sought to restrain SG from releasing Universal theatrical features to television.

Suit was dismissed and SG is free to market the features from U.

Also headed for tv via SG is a group of Col's own features, with money from this source to be used for new theatrical production. Point made by Col is that no backlog theatrical item will go to tv unless the theatrical reissue market has been exhausted.

Advice to Catholics: Praise When Warranted

Albany, Nov. 22.

Catholics should "congratulate theatres" when they show films of high moral tone and in all other ways support worthwhile screen fare, because filmmaking is a commercial operation and "artistic successes which are boxoffice failures will bankrupt a producer."

This was the opinion expressed by Rev. John E. Kelly at the third annual Institute of Public Relations held here. Kelly is director of the information bureau of the National Catholic Welfare Conference in Washington.

Kelly also called for the expansion of Catholic Film Study Clubs to include more adults. Membership of the clubs today is comprised chiefly of high school and college students.

Vera Miles

Continued from page 3

notice could still be given in the future.

Attorney Kleinrock, on the other hand, contends the actress had completed her 1960 commitment ("Psycho") prior to the strikes, that no delay had occurred and that contract year could not therefore be extended.

Free of her contract, Miss Miles would be able to negotiate on the open market for picture properties she had always retained tv rights, without having to negotiate around the 30-day pre-emption notice in her pact with Hitchcock Productions.

Her initial pic for Hitchcock was "The Wrong Man." Company loaned her for "Beau James" as well as "Larceny," and, in her outside films, has starred in "The FBI Story," "Five Branded Women" and currently in "Back Street."

Jeanne Pierre Aumont into Columbia Pictures' "The Devil at 4 O'Clock."

'Self-Consciously' A 'B' Director

[Interview With an Unnamed Operator]

By VINCENT CANBY

[illegible] ake a [illegible] a B picture [illegible] industry. I put [illegible] on [illegible] here are dec[illegible]

[illegible] film director reported [illegible] his advice had been [illegible] earlier in the day [illegible] following [illegible] director's [illegible] [illegible] picture shot in the middle[illegible] which is being sold in these [illegible] $150,000 production [illegible] actually cost [illegible] neighborhood of $23,700—and includes all-union help.

Director [illegible] rather proud [illegible] budget [illegible] that ad[illegible] being [illegible]

[illegible] class [illegible] same mode [illegible] off, but that's strictly [illegible] Latin-America market. Budgetwise, [illegible] thanks [illegible] show that [illegible] professional picture can be made—with SAG and IA employees—for less than $40[illegible].

How [illegible]

Advance [illegible] said the director, [illegible] Film was originally budgeted at $70,000, but director rewrote the script cutting out unnecessary connective scenes (and, instead, making judicious use of fades) and boiling a 21-day shoot schedule down to 10. There was big saving on these "connectives," he said, since many of them would have been exteriors where you would run into weather problems and consequent costly delays. Budget was first brought down to $60,000 and then down to $40,000.

Another large saving was effected through careful preproduction rehearsal of the actors and fact that camera setups were always set the night before each day's shooting. Not much overtime was paid, director reported, because crew was young and eager and went out of its way to cooperate.

Picture certainly doesn't look like a $500,000 production, director admits [illegible] is bad in [illegible] and can [illegible] work isn't overly [illegible] when you're shooting [illegible] 10-day [illegible] the [illegible] set up [illegible] to the [illegible]

[illegible] First [illegible] "2" [illegible]

[illegible] W[illegible] [illegible] on a [illegible] of the 15,600 [illegible] Originally, 30,000 feet [illegible] While the production [illegible] cooperation from the unusual [illegible] TSA people, director said [illegible] had been some rather [illegible] problems at the local level [illegible] suggested rather [illegible] of the local [illegible] had been less than cooperative.

Only casualty during production was the breakdown of the camera operator on the ninth day and, said the director, "he had less to do than anybody else on the set." About half the pic [illegible] in a studio [illegible] exteri[illegible]

Interesting angle on financing of the pic: in addition to the investment of a number of private individuals, one of the nation's major laboratories put up $15,000 in cash. In return the lab gets a guaranteed order for a minimum of 100 prints and also gets "first money" from the returns.

'Snow White' Title Vs. Disney First

Hollywood, Nov. 22.

While Chanford Productions veepee Charles Wick anticipated no title conflict problem caused by his registration of 10 "Snow White" titles for a projected sequel to his "Snow White and the Three Stooges," the problem has arisen. Walt Disney strenuously objects to the registrations and has filed protest with MPAA's Title Registration Bureau.

Disney protested Chanford's original registration of the "Snow White and the Three Stooges" tag, and, after 20th-Fox signed releasing deal on pic, the protest went to arbitration. Chanford won the title via the argument that the "Three Stooges" portion of title prevented any confusion with the Disney film, "Snow White and the Seven Dwarfs." It was stated at the time that the "Three Stooges" portion of tag must be advertised in type size equal to the "Snow White" portion.

A Disney exec declared that the 10 new titles—such as "The Adventures of Snow White and Prince Charming," "The Further Adventures of Snow White," "The Return of Snow White," etc.—violate the principle by which Chanford won its original "Snow White" tag. "This is exactly what we were afraid of," the Disney rep said.

Spokesman declared Chanford heads are "unmindful of the basic premise by which we are able to protect titles" and declared the new 'Snow White' registrations bear on a title made famous and valuable by Walt Disney."

He explained "Snow White and the Seven Dwarfs" is re-released periodically and has many years of vital life remaining in it. "The new titles," he said, "are harmful conflict with our title."

No copyright problem exists with [illegible] tag since "Snow White" character and name originates with the fairytale, "Snow White and Rose Red."

Wick, responding to the Disney complaint, explained his position is in opposition to Disney's "Exactly MPAA contemplates good faith disagreement [illegible] will proceed through [illegible] I am willing to [illegible]

Wick decla[illegible] conflict [illegible] he will [illegible] a different [illegible] "Publicity [illegible] make in [illegible] of [illegible] dience [illegible] noted, "and patrons know [illegible] the [illegible] their theatre [illegible] White and [illegible] Dwarfs [illegible] tures [illegible] [illegible] on compl[illegible]

Small's 8 for UA

Hollywood, Nov. [illegible]

Vet producer Edward [illegible] formed Harvard Film [illegible] subsidiary of Edward Small [illegible] ductions, and signed an [illegible] ture deal with United Artists. [illegible] title will be "You Can" which starts Dec. 7.

Company succeeds Zenith Pictures, via which Small last filmed eight low budget films for UA release. Robert E. Kent is producer and Edward L. Cahn director [illegible] same posts held in Zenith. [illegible] program of eight pix is to be made in one year.

SHOOTING NOW COMPLETED

CARROLL BAKER IN "SOMETHING WILD" CO-STARRING RALPH MEEKER WITH MILDRED DUNNOCK / JEAN STAPLETON / MARTIN KOSLECK

CHARLES WATTS / SCREENPLAY BY JACK GARFEIN AND ALEX KARMEL / BASED ON THE NOVEL "MARY ANN" BY ALEX KARMEL

DIRECTED BY JACK GARFEIN / PRODUCED BY GEORGE JUSTIN / A PROMETHEUS ENTERPRISES PRODUCTION

THRU UA

National Boxoffice Survey

Pre-Thanksgiving Dulls Biz; 'Butterfield' Again No. 1, 'Lace' 2d, 'Ben-Hur' 3d, 'Alaska' 4th

This is pre-Thanksgiving week for many first-run theatres over the country, and trade generally is on the downbeat. However, the stamina displayed by some recently-launched newcomers hints that brighter times are ahead for exhibitors. Fairly mild weather is rated no great help, with exhibs admitting really cold temperatures would help biz.

"Butterfield 8" (M-G) again is finishing first, the same as last week. "Midnight Lace" (U), which was second a week ago, is winding up second again this session.

"Ben-Hur" (M-G), third last round, is holding in same third groove this week, with several key city first-runs closings in the offing.

"North To Alaska" (20th), out for first time to any extent this week is grabbing fourth place, with some unusually big showings in Minneapolis, Pittsburgh nd Denver. It is running ahead of the biz done by other big 20th-Fox grossers in both Pitt and Minneapolis.

"Spartacus" (U) is capturing fifth place although still playing in only six key cities covered by VARIETY. "Alamo" (UA) is taking sixth spot, me as a week ago.

"Inherit the Wind" (UA) is winding up in seventh sition while "Let No Man Write My Epitaph" (Col) will be eighth.

"Sunrise at Campobello" (WB is finishing in ninth place. "Breath of Scandal" (Par) rounds out the Top 10 list although quite uneven.

"Carry On Nurse" (Gov), "I'm All Right, Jack" (Col), "Song Without End" (Col) and "Hiroshima Mon Amour" (Zenith) are the runner-up films in that order.

"Never On Sunday" (Lopert), one of the newcomers, is big in Balto and still great in N. Y. on longrun. "Esther and King" (20th), fast in Chi and fancy in N. Y., shapes fair in Philly. "Plunderers" (AA) looks mild dates this week.

"Fast and Sexy" (Col) looms dull in Balto. "Please Turn Over," from same company, is wow in Toronto, nice in Boston and lusty in L. A.

"Captain's Table" (20th), hep in Detroit, shapes big in St. Louis and okay in Cleveland. "Journey To Lost City" (AI), fair in Washington, looks good in Providence and hotsy in Boston. "Behind Great Wall" (Cont), okay in Philly and Balto, is socko in Washington.

"GI Blues" (Par), hotsy in L. A., shapes okay in N. Y. in third week at Victoria. "Entertainer" (Cont), okay in Balto, looi big in N. Y.

"10 Who Dared" (BV) shapes solid in Chi. "School For Scoundrels" (Cont), okay in Washington, shapes fine in Minneapolis.

(Complete Boxoffice Reports on Pages 8-9.)

Made 12 Films in '60, Finland's T. J. Sarkka Turned 70 Nov. 20

Helsinki, Nov. 15.

T. J. Sarkka, president of the Motion Picture Producers Assn. in Finland, will observe his 70th birthday Nov. 20 and there's no stopping this remarkably active filmmaker. His current year's schedule consisted of 12 new productions and h readying plans for 1961.

All in all Sarkka has made over 200 features, 40 of which he also scripted and directed. This record has been achieved in a country of only 4,000,000 population and with a language ununderstandable beyond its own borders.

Majority of the veteran's pictures has been for the local market but there also have been some International successes, including "The Unknown Sodier," "Love Along a River," "The Milkmaid" and "The Doll Merchant." At home Sarkka has been honored frequently for his ci ematic work and in 1957 he was arded an honorary diploma by the Berlin Film Festival.

Shepard Traube's Film; Set to Shoot Overseas

Shepard Traube is resuming as filmmaker after several legit theatre ent prises with the acquisition of "The Widow Makers," Michael Blandfort novel, which he intends to lens in Hollywood, London, Paris, Rome and Munich. Filming is scheduled for next summer. Story concerns former Nazis who have assumed new identities in countries of their adoption.

Traube in recent years has been active on Broadway where he presented "Angel Street," "A Thousand Summers," "Monique" and other plays. Previous to this he was a film producer with RKO, Columbia and 20th-Fox.

Harry Weiss to Des Moines

Minneapolis, Nov. 22.

Now that Ted Mann has acquired the three Twin Cities RKO theatres, RKO Theatres division manager Harry H. Weiss will move his headquarters to Des Moines. Weiss presides over theatres at Des Moines, Muscatine and Cedar Rapids, Ia., Denver and New Orleans.

Mann is retaining Robert T. Whelan, George R. Stephens and Russell Beach who have been RKO Theatres house managers of the Minneapolis and St. Paul RKO Orpheum and local RKO Pan, spectively.

Peter Ustinov and **Ronald Lubin** are teamed in production of "Billy Budd" for Allied Artists release.

JUSTICE UNPERTURBED, BUT VINNICOFF IS

The antitrust division of the Dept. of Justice is not opposing the petition of the National Theatres & Television to build a new drive-in theatre in the Cypress-Los Alamitos area of Orange County, Calif.

The petition, presented to Judge Edmund L. Palmieri in N. Y. Federal Court, Friday (18), says the erection of the drive-in will not unduly restr competition in the area.

Mervin C. Pollack, representing the Vinnicoff Theatre Circuit of Los Angeles, appeared amicus curiae (friend of the court) opposing the NT&T application on the ground that the new ozoner would restrain competition.

18 Reserved Seat Dates For 'Spartacus' Over Xmas

Universal will have a total of 18 hardticket engagements of "Spartacus" running during the Christmas holidays. Five additional dates, all in 70m and 10 performances a week, were set this week for Miami, Montreal, Seattle, St. Petersburg, and San Francisco. All opening dates are Dec. 22 with the exception of Miami which is on Dec. 15.

In addition to the six current engagements, seven other bookings, all opening on Dec. 22, were previously set. These include Pittsburgh, Houston, Atlanta, Cleveland, Cincinnati, Toronto, and St. Louis. The picture is currently playing in New York, Los Angeles, Boston, Philadelphia, Chicago, and Detroit.

Art Prize From Wald

Hollywood, Nov. 22.

Jerry Wald has established a $2,000 graphic arts competition award at UCLA "to encourage fresher and more original approaches to motion picture advertising and background art."

Contest involves two-part award, with $1,000 to be given in January and other $1,000 in the spring. Wald additionally has presented $500 as a fund from which qualified entrants will buy art materials.

Known as the Wald Art Awards, the competition will be judged entirely by a faculty committee from the UCLA art department, with initial judging slated for Jan. 12. Scripts will be furnished, and entrants will be invited to view roughfootage on specific pic they'll use as basis for entry. Any purchase of student work by Wald or other producers will be negotiated for separately.

Entries must be based on films currently in production by Wald. Contestants' art work will be exhibited at 20th-Fox after judging.

Avant-Garde

Continued from page 3

theatres," the A m New Cinema-ites lament.

In order to bypass the established distribution system, the down-with-the-product boys hope to establish their own cooperative distribution Emile de Antonio, a former college prof wh organized a film distribution firm to handle the recent beatnik film, "Pull My Daisy," has been entrusted with the task of working out a method of distribution for the specialized films. Three theatres are said to have pledged to play their pix—The New Yorker and the Bleecker St. Cinema in New York and the Art Overbrook Theatre in Philadelphia.

The Con

Perhaps the most ambitious undertaking of the American "new wavers" is the currently-filming "The Connection," which is being made by Lewis Allen and Shirley Clarke. The picture has been completely financed privately, with the major portion of the $177,400 coming from Broadway theatre investors. Allen, one of the prime movers of the New American Cinem , is also active in legit as general manager for the Producers' Theatre. In addition to "The Connection," his company, Allen-Hogden Inc., has a number of other productions planned. Among them are "The Gold Ram," screenplay by Calder Willingham adapted from Bianca Van Orden's novel, "309 East;" "Lie Down int Darkness" by William Styron; an original screenplay with a N. Y. setting by Terry Southern; "The Loved One," adapted from the novel by Evelyn Waugh, to be done in association with Olmec Productions in Mexico. In addition Allen will be associated with Roger Stevens and Robert Whitehead who plan two film productions employing legit-style financing.

The new movement appears to be gaining momentum judging from the number of pictures currently in production or planned in the near future. Some 10 films are in various stages of production. Robert Frank wh made "Pull My Daisy" with Alfred Leslie has completed "The Sin of Jesus." Leslie, meanwhile, is preparing an untitled feature. Jonas Mekas, film critic and editor of Film Culture, is following the pattern of the French "new wavers" by turning filmmaker. His "Guns of the Trees" is now being edited. Also in the editing stage Gregory Markopoulos' "Serenity." Harold Humes is now shooting his first feature, —"Don Peyote." Preparing films are Peter Bogdanovich, Edouard De Laurot, Adolfas Mekas, Guy Thomajan and Lionel Rogosin.

Th Yank "new wave" is essentially a New York City movement. In addition to those already mentioned, the group includes Bert Stern ("Jazz on a Summer Day"), Terry and Denis Sanders ("Crime and Punishment, U.S.A."), Ben Carruthers and Argus Juilliard, and Wall Strecter Walter Gutman, who arranged th financing for "Pull My Daisy" and "Sin of Jesus."

The New America Cinema-ites point out that they understand the purposes and interests of unions, but they find it "unjust" that the demands made on a $25,000 production (most of which is deferred) are the same as those made for a $1,000,000 picture. They plan to meet with the film unions to gain concessions similar to those that exist for the off-Broadway legit theatre.

Burstyn

Continued from page 5

special counsel for the association, and renamed Michael Mayer exec director for another 12 months. Ed Kingsley, prexy of Kingsley International, was elected treasurer, and Carl Peppercorn, sales head of Continental Distributir , was named secretary.

In addition, the following were named chairman of IFIDA committees for the coming year: Michael B. Bromhead, foreign affairs; Jean Goldwurm, festivals and awards; Sandy Weiner, censorship; Max Goldberg, dues; Munio Podhorzer, legislation and taxation; Irvin Shapiro, trade practices; George Roth, exhibitor relations, and Richard Gordon, membership.

Fading Pride of the Press Agent

By GENE ARNEEL

The fun, and to some extent, the pride of pressagent's job has disappeared, in the view of Irving Rubine, v.p. of Carl Foreman's Highroad Productions. He's a vet in the bally field and looks back longingly on the salad days.

The p.a. of a bygone era was a "Park Row Pygmalion" who created stories and had the press in collaboration with him. Reporters and editors were cognizant of the "stunt" nature of the flack's work, but nonetheless went along with him because he indeed was causing a stir (and what if it were Barnum & Bailey commotion—it still made for good reading).

There was the time that A. Toxen Worm (stet the nomenclature) was fronting for Mrs. Pat Campbell, whose resting hours between legit shows were disturbed by the horses' hoofbeats on the outside pavement. Worm had the streets surrounding the theatre covered with tanbark to reduce the decibal count. The hip press, fully aware of what was going on, made with gleeful coverage. But gleeful or not, Mrs. Campbell got a very large spotlight.

It literally was a salad day when Dolores Del Rio was given advance billing as an actress whose specialty was gardenia salad. She consumed same for benefit of the skeptics.

Remember?

Harry Reichenbach, long ago free spacer, hired a man to take quarters at the McAlpin Hotel, N. Y., and order 15 pounds of raw beef daily from room service. Investigation, which the papers were, apprised of, proved that the man was registered as T. R. Zan, he had smuggled a lion in a truck into his room and, hardly by coincidence, Elmo Roper was currently playing in the first "Tarzan" picture.

Today, said Rubine, "the world is fraught with drama that makes its point in the most pungent fashion." It's with the real-life headlines that the pressagent must compete and "colossal" and "stupendous" have become dead words.

The fun is out of the job, too, because of the rise of "public relations," this being a term that came into prominence in World War II and the assignment entailed is that of maintaining decorum for the client.

Rubine's major chore of late, he states, was to have kept Foreman's "Guns of Navorone" in print over a period of two years. This covers pre-production to the present completion - and - awaiting - release period and he's convinced that now the task involves, publicity-wise, getting the most out of what is being done with a production, rather than trying to get across phoney angles.

His credo: "Don't do things for publicity, but publicity should get the most out of the things that are done for the production.

It was in January, 1959, that Tom Wiseman of London's Evening Standard, in giving out his accolades for the previous year's accomplishments, gave "Navorone" the kidding-on-the-square nod as "most publicized picture."

This would have been okay, except that the film wouldn't get to market short of two years hence. The campaign had to be sustained over that amount of time.

Among the items played up, and helping: a legitimate search for a femme lead in Stockholm, with the English press invited to observe tests; search for location, with a major angle here being that final selection would mean the production company, "a floating million dollars in terms of prestige for and dollars spent in the local area" was most desirable to have around; Cyprus, finally selected, came to use the mere presence of the "Navorone" unit as an important medium of propaganda; we, said Rubine, didn't walk in on a business basis only but established ourselves as an independent sovereignty, talked to the big people and got a big press."

The Gregory Pecks visited the location a week in advance of production along with their two children. Further it was a "family location," what with the wives and children of eight company men also present. Added up to good art work for the European press.

Olympic Airlines and the Greek government cooperated with Highroad in the press junketing oldie, a dark room and a wire room were set up for the fourth estate tourists. Translators savvy to various tongues were employed by Highroad. Royalty visited the set at the right publicity time.

And, so on. Not a matter of creating the publicity, states Rubine, but a matter of getting the most out of what happens with, and is done for, the production.

'Ben-Hur' in Philly Mark; Same Print After Year By Single-Reel Method

Philadelphia, Nov. 22.

Metro's "Ben-Hur" wound up its 52d week at the Boyd last night with an approximate $1,175,000 in the till for the first year's stand. The gross is far and away the largest ever tabulated in Philadelphia. The runner-up stands as Mike Todd's "Around the World in 80 Days," which spun out a fancy $780,000 business in its first-run visit.

Ray Mayer, manager of the Boyd, said house is selling tickets right through the holidays. Although the pic has unreeled 595 times, Mayer said they never had to change a print. "We have been operating on single reels," the manager said, "instead of the customary double reels — which mean twice as much handling for th boys in the projection room.

"It's a great tribute to the care and skill of our five projectionists that they've run the same print so many times without a break or interruption."

Boston Anni Events

Boston, Nov. 22.

Ben Sack host to an anniversary party for "Ben-Hur" tomorrow (Wed.) at the Saxon Theatre with film critics and other influentials being entertained on the mezzanine.

At same time 1,000 underprivileged and crippled children will see "Ben-Hur" at 2 p.m., plus free ice cream, cake, etc.

UNITED ARTISTS SETS EDELE AS DIXIE EXEC

D. J. Edele has been appointed Southern division manager for United Artists with supervision over Metropolitan New York. He succeeds Sid Cooper who resigned to become domestic sales manager of Cinerama Inc. Edele assumes his new post on Dec. 12.

The Southern division consists of the Charlotte, Jacksonville, Atlanta, New Orleans, and Dallas exchanges.

Edele has been UA's Metropolitan district manager since Jan., 1959. Prior to that time he served as branch manager of the company's St. Louis and Memphis offices.

Rackmil and Aboaf On European Sales Jaunt

Milton R. Rackmil, president of Universal, and Americo Aboaf, v.p. and foreign general manager, leave for Europe over the weekend for a series of sales conferences and meetings with European exhibitors.

During their trip the U execs will attend the London premiere of "Spartacus" on Dec. 7. The sales sessions start in Rome on Nov. 28 and shift to Frankfurt on Dec. 2 and Paris on Dec. 9. Rackmil and Aboaf will outline the plans for U's upcoming releases, which include 15 ready for distribution or currently shooting and 26 pix in preparation. Emphasis will be placed on "Spartacus," which has a number of December roadshow openings in Europe following the British premiere.

Tornado Levels Ozoner

Friona, Tex., Nov. 22.

Elk Drive-In was levelled by a late afternoon tornado, suffering damage estimated by owner W. E. McCloughlan at $65,000 and $70,000. McGloughlan said he had insurance up to $23,000 on the ozoner structure.

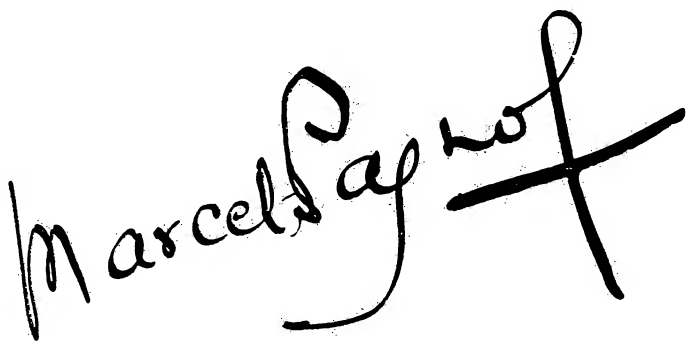
After striking the Elk Drive-In, the tornado swept across the road, lifting and passing over a second ozoner owned by McGloughlan.

AN ANNOUNCEMENT BY MARCEL PAGNOL

MARCEL PAGNOL announces that all contracts for U.S. distribution for the following films have expired:

MARIUS · FANNY · CESAR · THE BAKER'S WIFE · WELLDIGGER'S DAUGHTER · HARVEST · NAIS LE SCHPOUNTZ · MERLUSSIE · CIGALON · ANGELE · TOPAZE MANON LES SOURCE

EFFECTIVE TODAY rights for United States distribution are awarded to: EMILE de ANTONIO of 66 W. 53rd St., New York 19, N.Y. Anyone showing any of these films without his permission will be subject to legal action.



SPECIAL: LAST TIMES: Because of contracts with Warner Bros. the great Pagnol TRILOGY—MARIUS, FANNY, CESAR—starring Raimu, Pierre Fresnay and Charpin will be available only through March 31, 1961. This will be the last time to exhibit the original version until 1970. The complete trilogy will open at THE NEW YORKER THEATRE, November 29, 1960.

For further information

EMILE de ANTONIO, 66 W. 53 St., New York 19, N.Y., JU 2-6025

N.Y. Soundtrack

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an Academy Award for his "Albert Schweitzer" documentary. Film is scheduled to go out early next year.

David Kory, six-year-old player in Allied Artists' "Dondi," here to participate in Macy's Thanksgiving Day parade. Youngster's entourage includes his mother, sister, tutor and press agent.

Publicist **Martin Goldblatt** plants this item, which he calls a blast: fact that a so-far little-known Columbia Records singer, **Remo Capra**, has turned down an offer of professional aid from **Kim Novak**, preferring to make show biz grade on his own or to continue as a dynamiter for a local construction outfit.

Pat Boone will record the title song for 20th's "All Hands on Deck."

Coordinating Council for Negro Performers endorsed without any qualification **Boris Kaplan's** "Let No Man Write My Epitaph." Noted is the fact that the film does not depict Negroes in stereotyped roles, instead joins colored and white in a common humanitarian cause. . . . **Carl Foreman** had wanted to film "Three Penny Opera" but called the whole thing off. Seems that Glori Films of Munich, owner of the rights, though "Beggars' Opera" is in public domain, had made casting commitments which Foreman felt too restrictive. Producer, incidentally, is in London on the final editing job on "Guns of Navarone."

Paul Speegle, new film critic for the San Francisco Call Bulletin, wanted to meet his readers. So he arranged with Loew's Warfield that he sell tickets for two hours at the opening day performance of "Where the Hot Wind Blows" . . . The Rugoff & Becker circuit, operators of a chain of art houses, are offering for the first time gift certificates. A 26-week subscription to Cue magazine is included with each $5 gift or more . . . **Abe Montague**, president of the Will Rogers Memorial Hospital, reports that all theatres in the San Francisco exchange area have pledged their support for the O'Donnell Memorial Year campaign now in progress. Audience collections will be made for whole week at varying times in November and December.

Medium Budget Features

Continued from page 3

able grosses and profits. The majority, however, fail to cause any excitement and move through the distribution mill in a rather dull manner. In a number of cases, it's obvious that the distribution companies are just going through the motion—sending out these pictures with routine campaigns and lackluster enthusiasm. Some of the entries, judging from the critical reception, were better than average pictures and might have fared much better if the distributors showed more confidence in them. Paramount's British-made "Chance Meeting" is perhaps an example of a picture that skipped a Broadway date and received a nice reception from the critics.

Re 'Saturation'

As the situation now stands, more and more pix—the majority in the medium range—seem to be bypassing Main Stem runs in New York. The reasons are many. The cost of a Broadway opening, running from $25,000 to $100,000, is often considered foolhardy on the basis of the appraisal of the film's potential. In many instances, the distribs feel that saturation bookings are more appropriate for some pictures. These pix, to be sure, are backed with solid merchandising campaigns and seem to do better through the mass bookings than via the normal release pattern. For example, Metro is releasing Joe Levine's "Where the Hot Wind Blows" on a mass basis. Levine has proved on a number of occasions the value of this technique, especially when it is supported with a solid promotional campaign. United Artists is employing a similar pattern with "The Magnificent Seven." According to a U.A. spokesman, the picture, a western, lends itself to the mass releasing system. In addition, he noted that oaters usually make out poorly in Broadway.

Another circumstance mitigating frequently against the Broadway run is the unavailability of theatres. The increase in the number of hardticket entries plus the longer runs of grind pictures makes it difficult to find a convenient date for many of the in-between offerings. According to one company spokesman, it's not the picture per se but the "circumstances" which determine the release pattern.

In recent weeks, there have been large number of pictures which have skirted Broadway and have or will open in Brooklyn. After a run of a week or two at a key downtown Brooklyn house, these pix move out quickly to the neighborhood chains. Outside of New York, these pix, depending on the availability of theatres, may receive downtown dates at key houses.

A listing of recent pictures that have or will pass Broadway includes Paramount's "Chance Meeting," United Artists' "The Magnificent Seven," "Studs Lonigan," "The Night Fighters," and "The Boy and the Pirate"; Metro's "The Angel Wore Red," "Where the Hot Wind Blows," "Village of the Damned," and "Key Witness." Frequently these offerings are issued as a double feature package or take the second half of the bill with a picture that had a Broadway run.

Beverly Aadland

Continued from page 1

arrested, explained Harry Steinman of the management firm of Berger, Ross & Steinman, even though they are held by police. Miss Aadland, therefore, says Steinman, is correct in stipulating that she was never arrested. However, mother wouldn't be eligible for work in N.Y. niteries.

There is another aspect of the Aadland situation which would permit her to work N.Y. niteries sans permit. Under the present law, an entertainer can work a maximum of three consecutive nights without a police card. She had a couple of weekend stands in New York. She worked the Club Illusion, Brooklyn, and the Club Sapphire, Jackson Heights. She is also set for the Clover Club, Miami, Dec. 22, follows with the Racquet Club, Dayton, Jan. 7, and the Tropicana, Southgate, Ky., Jan. 17.

Taubman

Continued from page 1

may have a more complete knowledge of the enthusiastic reception given to our play, 'Advise and Consent,' we, the producers, will reproduce here in their entirety, the opinion of the theatre critics of other newspapers." That tipped off to readers who might have missed it, that Taubman's notice was a rap.

In the first of the series of reviews last Monday (21), that introduction was followed by the statement, "Today we reproduce the opinion of Walter Kerr, for nine years the theatre critic of the N.Y. Herald Tribune." Kerr's review of the play followed.

A reprint yesterday (Tues.) of John Chapman's review for the News was preceded by a statement that he has been critic for the paper for 17 years. Scheduled for today (Wed.) is John McClain's review for the Journal-American, with reference to his nine years as critic for the sheet.

Frank Aston will get credit for four years as fill-in critic for the World-Telegram & Sun in the ad reprint of his review scheduled for tomorrow (Thurs.) and Robert Coleman's 30-year tenure with the Mirror will be referred to in the reprint of his approving notice slated for publication Friday (25).

Watts, who's not getting the ad rebuttal treatment despite his rap of "Advise," could hardly be the subject of inferential barbs on the grounds of newness as a legit critic. Prior to joining the Post on his return from Government service overseas in World War II, he was the aisle-sitter for several years for the Herald Tribune, and before that was film reviewer for the same sheet.

The series of five review-reprint ads is costing "Advise" about $8,000. In effect, therefore, the Times is getting that much increased ad revenue from Taubman's pan.

Sid Rogell

Continued from page 3

preax, queried as to a possible reconciliation between 20th and the Motion Picture Assn. of America, replied tersely that there was "no change" in that situation. Skouras, who had come back to New York from Europe the preceding Saturday (12), returned to London Sunday (20).

In taking over the European production post, Rogell succeeds producer Walter Wanger, who was given the post temporarily following Bob Goldstein's appointment as production chief in Hollywood, succeeding the late Buddy Adler. Wanger now obviously has his hands full with the current "Cleopatra" production in London.

'Suzie Wong'

Continued from page 2

to the eight- and 10-year-old-minds.

Exec reported that producer Jerry Wald had once expressed an interest in doing a film version of "Iceman," but he couldn't get the O'Neill dialog (fullsome with such words as "*bastard*" and "*bitch*") past the Code office, and the O'Neill interests wouldn't let the property be "popularized" through prudish pruning.

Kiddie Stuff

It was the exec's idea that the film industry might have the right to consider a faithful adaptation of "Iceman" "adult" picture, but that "Suzie" is essentially child's play, significant, not as "adult" entertainment but rather as another example of how the Code can be made to look silly, if not hypocritical.

This film pundit emphasized that he himself was not a prude, but suggested, in passing, that a film which shows the lives of harlots in such a golden and glamorous way with handsome William Holden as payoff might be more damaging to impressionable minds than one in which such ladies are shown (more realistically) to be venal, often simple-minded neurotics as most of them are.

Exec, however, was not primarily concerned with the possible sociological effects of "Suzie." Instead, he found significance in fact that the Music Hall had booked the picture ("maybe they couldn't get anything else") as its Thanksgiving attraction, and in the smash business which it's doing, with the great majority of its patrons being those inhabitants of Keokuk, Boone, etc. whom exhibitors report are sick-and-tired of sexy themes.

Exec drew two conclusions re "Suzie" and "Iceman": (1) the majority of patrons around the country, as well as in New York, are a lot more sophisticated than exhibs give them credit for, and (2) the Production Code, to forestall criticism must either enforce its present rules more strictly, or be rewritten in less specific terms so that pictures may be judged in terms of good taste and intent.

"If we (the film companies) aren't careful," he said, "television's going to inherit the discriminating adult audience, along with the family audiences we handed over to tv 10 years ago."

Canada Crime

Continued from page 2

in St. John. Previous conferences have usually been held in Ontario. Delegates decided to hold the next conference in 1961 in Regina, Sask., and possibly to continue on an annual basis thereafter.

Two other resolutions passed by the conference called upon parents to take seriously recommendations of censor boards regarding film classifications, and asked Provincial governments to consider the advisability of identifying film regulating bodies as "boards of film review." Latter resolution was prompted by desire of some of the delegates to get out from under the often unpopular term of "censor."

Par Promotes Pickman from Ad-Pub Post to Top Domestic Sales V.P.

Jerome Pickman, who has been Paramount veep and director of advertising, publicity and exploitation since 1951, has been named domestic general sales manager effective immediately. Upping had been predicted. In new post, Pickman will be in charge of film distribution in U.S. and Canada under George Weltner, veep in charge of worldwide sales. Under Weltner, James E. Perkins is in charge of overseas distribution.

According to president Barney Balaban, realignment has two fold purpose. "More intensive concentration and coordination between marketing and merchandising will result from Pickman's appointment," he said, adding that Weltner, while supervising domestic and foreign sales policies and operations, will be able "to effect closer liaison with Paramount's production activities in Hollywood and other parts of the world." Weltner will also be devoting more time to management of company's overall motion picture activities.

ALLENDORF, JOHNSON NEW KODAK EXECS

Rochester, Nov. 22.

Eastman-Kodak Co. board of directors elected two assistant vice-presidents here last week. They are Joseph R. Allendorf, director of sales promotion, and A. Dexter Johnson, ad manager.

Allendorf has been a sales executive with Kodak since 1926 and in charge of sales promotion at Eastman since 1959. Johnson, who has been with Kodak since 1934, was named ad manager in 1957.

Jerry Blackwell Moves To Metro in San Juan

Jerry Blackwell, manager of Loew's State Theatre in Times Square for the last years, has signed to go with Metro as a theatre manager in the foreign field. His first assignment is as manager of the Metro Theatre in San Juan, Puerto Rico.

Robert Solomon, manager of Loew's Paradise in the Bronx, moves in as manager at the State, the company's flagship house. Murray Sharf, manager of the State in Newark, goes to the Paradise post.

Clark Gable

Continued from page 1

time past a stipulated date. Figure contrasted with the $350 weekly which Metro first paid him on a two-year contract when studio signed him in 1931. When he entered Air Force in 1942 he was earning $300,000 annually.

Five times wed, Gable's first wife was Josephine Dillon, a dramatic coach who taught him to act when he was first starting as a stock actor; Rita Langham; actress Carole Lombard, who died in a plane crash in 1942 while returning to Hollywood from a bond-selling appearance; Lady Sylvia Ashley, widow of Douglas Fairbanks; and the divorced wife of Adolph Spreckels III, whom he married in 1955.

Paris Censor

Continued from page 2

ficial to demand the right to hear all radio tapes before transmission was defeated by a chansonnier threat to strike and make up for it in their other outlets. Now another showdown is in view and could lead to chansonnier withdrawals from the nationalized radio and tv airwaves.

Program "Salt Shaker," of Robert Rossa, Jacques Grello and Pierre Tcherina, appears every month and last one took potshots at Prime Minister Debre's rubber stamp aspects under President De Gaulle. Though practically the same sketch exists in a legit show they are in, "Vivre De . . ." governmental tv reps were shocked.

Catholic Legion

Continued from page 1

Of the domestic films, 66, or 29.73%, were rated A-I (unobjectionable for general patronage); 47, or 21.17%, were A-II (adults and adolescents); 51, 22.97%, were A-III (adults only); 54, or 24.33% were B (objectionable in part for all); three, or 1.33%, were condemned, and one was classified in a special category.

Of the foreign films, 14, or 26.41%, were A-I; eight, or 15.09%, were A-II; 16, or 30.19%, were A-III; 10, or 18.87%, were B, and five, or 9.43% were condemned.

Of the 233 domestic films reviewed last year, 34 were classed as objectionable, and none was condemned. Nine out of 47 foreign films were objectionable and seven condemned.

THEATRICAL REALTY POTENTIAL: PARKING

Los Angeles, Nov. 22.

National Theatres-Fox Television, in a further move to strengthen and diversify operations, has set up National Realty as a separate division and named Irving Epstein, with circuit for 35 years, as pres.

Realty will develop NT&T's extensive property holdings in 19 states. In disclosing new unit, prexy B. Gerald Cantor reported that holdings have outstanding development potentials, and that such properties as theatre parking lots are generally in prime real estate areas suitable for construction of new multi-story office and parking buildings.

Writer's Claim Upheld Heilman's Gotta Share

Los Angeles, Nov. 22.

Superior Court Judge Bayard Rhone has handed down a decision favoring writer Les Crutchfield in his suit against producer Claude Heilman. As a result, Crutchfield receives $25,000 against 10% of Heilman's profits on the Universal 1959 release, "This Earth Is Mine."

Crutchfield, repped by attorney Mel Nimmer of the firm of Nimmer & Selvin, charged that Heilman in 1956 signed him to prepare a screen treatment on "The Cup and the Sword," Alice Tisdale Hobart novel which producer had optioned. According to Nimmer, it was on the basis of the treatment and the novel that a releasing deal was to be sought. Terms of the deal with Crutchfield involved not less than the $25,000 against the 10% participation, Nimmer said.

Heilman, with co-producer Casey Robinson, subsequently made deal with U and filmed book under the "This Earth Is Mine" title as a Rock Hudson-Jean Simmons starrer. Heilman thereafter contended his deal with Crutchfield involved payment only if the Crutchfield treatment were used; Crutchfield claimed deal was valid even though treatment was not used. Suit was filed last summer.

Pete Martin

Continued from page 1

Groucho Marx, Danny Kaye, Mary Martin, Ethel Merman, Danny Thomas, Maurice Chevalier, Edie Adams, Sammy Davis Jr. and Perry Como.

Among the song renditions to be grooved are Marx's "Show Me A Rose and I'll Show You A Girl Named Sam," a Harry Ruby number; Chevalier's "Folies Bergere," Como with Ted Weems orch on "That Old Gang of Mine," Hope's duet with Shirley Ross on "Just A Memory," Crosby's "Swinging On A Star" and a scat song by Danny Kaye, written by his wife, Sylvia Fine.

Film Reviews

Continued from page 6

Faust

Commercial prospects are somewhat in doubt. However, helped by the name of Gustaf Gruendgens, the top German stage personality, it may emerge as a surprise hit in this country. Film even may result in the making of more such filmizations of classical German stage works. Internationally, it recommends itself for many arty spots.

Gustaf Gruendgens, who also acted as artistical supervisor, aimed at finding exactly the middle between filmed theatre and conventional films. It was shot within 21 days using 480 camera shots at a cost of about $240,000.

It runs two hours and seven minutes as contracted with the original stage presentation which runs three hours and 10 minutes, the latter including the various intermissions. Minor dialog has been cut for the sake of the contents. The filmic possibilities (closeups, mass scenes, etc.) have been exploited to good advantage.

Of course, such an enterprise finds its opponents, especially on the part of those who opine that film and theatre will always be two things that cannot be put together. But even they would admit that this "Faust" filmization is a highly commendable document. It gives are followers everywhere an opportunity to see on the screen, one of the finest German stage ensembles in one of the most powerful presentations the domestic theatre ever has performed.

In the main, this is Gruendgens' film. Gruendgens, head of the Hamburg Schauspielhaus and theatre genius, is seen here as Mephistofel, his most famous stage role which he has portrayed hundreds of times. Cast includes Will Quadflieg, as Faust; Swiss-born Ella Buechi, as Gretchen; Elisabeth Flickenschildt, as Marthe, all talented stage players. Camerwork, color, costumes and settings contribute to make this an impressive offering. *Hass.*

Zazie Dans le Metro
(Zazie In the Subway)
(FRENCH-COLOR)

Paris, Nov.

Pathe release of Nouvelles Editions Fdes production. With Catherine Demongeot, Philippe Noiret, Jacques Dufilho, Hubert Deschamps, Annie Fratellini, Carla Marlier. Directed by Louis Malle. Screenplay, Jean Paul Rapp eneau. Malle from novel by Raymond Queneau; camera (Eastmancolor), Henri Raichi; editor, Kenout Peltier. At Mercury, Paris. Running time, [illegible] MINS.

Zazie	Catherine Demongeot
Gabriel	Philippe Noiret
Turandot	Hubert Deschamps
Mado	Annie Fratellini
Gridoux	Hubert Deschamps
Albert	Carla Marlier

After his stylized, sensual "The Lovers," which was quite a hit, youthful director Louis Malle essays his first comedy which a sort of intellectual slapstick entry. It has some risible bits but is, in all, somewhat diffuse. Film looms mainly as an arty theatre entry abroad.

Zazie (Catherine Demongeot) is a 12-year-old girl whose mother leaves her with an uncle when she comes into Paris from the country for a day with her latest lover. Zazie has never seen the subway and wants to ride in it but it's on strike. Next morning she is off on a round of adventures in a weird, colorful Paris. Zazie is shrewd, clever, innocent deadly and honest as a strange gallery of characters whirl past her.

There is a man who changes guise frequently and is either a policeman or a satyr. Her uncle is a pompous, self-indulgent type who dances in a nitery in travesty. Then there are assorted characters keep up this pic that has obviously been influenced in style by the better Yank animated pix and Mack Sennett comedies.

But instead of springing full blown from the inventiveness of the makers this has been reworked for the screen. Result is an uneven texture that runs from inspired scenes to repetitive bits and overstraining in the symbolism of the story.

It does take potshots at certain French penchants for not washing, making sex just a meaningless group of gestures and at hardheaded pettiness. It also warns of the dangers of fascism under the continuing French general mistrust of each other and foreigners. It also flays the so-called "Gay Paree" of tourism and ends with a free-for-all sauerkraut battle to replace pies.

Malle has shown a wealth of invention and has used color artfully. Traffic jams, a visit to the Eiffel Tower, and chase sequences are expertly manned.

Catherine Demongeot is a sassy, pert character. This vehicle moves at whirlwind pace and is a comedic offbeater that could be of art interest if well handled. Its satire, though national in format, is universal in meaning. *Mosk.*

Jazz Boat
(C'SCOPE)

Comedy-crime caper with jazz background. Sudden intrusions of song-and-dance passages result in chaos. Occasionally amusing. Acceptable lower-berther with drive-in biz value.

Hollywood, Nov. 22.

Columbia Pictures release of Irving Allen-Albert R. Broccoli production. Stars Anthony Newley, Anne Aubrey, Bernie Winters, James Booth, Leo McKern; introduces Jean Philippe; with Lionel Jeffries, Al Mulock, David Lodge, Joyce Blair, Liam Gaffney, Henry Webb. Directed by Ken Hughes. Screenplay, Hughes and John Antrobus from original story by Rex Rienits; camera, Ted Moore; editor, Geoffrey Foot; art director, Ray Simm; music, Kenneth V. Jones. Ted Heath; sound, Wally Milner; assistant director, Ted Sturgis. Reviewed at the studio, Nov. 10, '60. Running time, 96 MINS.

Bert	Anthony Newley
The Doll	Anne Aubrey
Set Thompson	Lionel Jeffries
Holy Mike	David Lodge
The Jinx	Bernie Winters
Spider	James Booth
The Dane	Al Mulock
Rene	Joyce Blair
Inspector	Leo McKern
Jean	Jean Philippe
Spider's Father	Liam Gaffney
Barman	Henry Webb

An odd assortment of romance, jazz, musical comedy and youthful crime is poured into "Jazz Boat," latest effort of England's Warwick Film firm to arrive on these shores. What comes out is largely chaos, though some of it is infectiously amusing. Mostly it's vague, disjointed and purposeless. Director Ken Hughes may have been making some sort of an attempt at parody of American crime pix. Although the Irving Allen-Albert R. Broccoli producti serves as an interesting glimpse into the lesser attitudes of English youth, the Columbia release lacks the cohesion, care or substance to fit properly into the U. S. art house scheme. It will double up acceptably in regular runs, and may cause a mild stir in the drive-in circuit, where it will be appreciated by the more rebellious youth.

The screenplay, by Ken Hughes and John Antrobus from an original story by Rex Rienits that isn't so very original, deals with a decent lad who is roped into a robbery caper by an amateurish band of young hoodlums when he brags he is a big-time crook. Sudden jarring, called-for bursts into song and tipsy terpsichore make it a kind of "Bloaks and Babes" version of "Guys and Dolls," utterly destroying the mood and pace. Some of the comedy is quite funny, but there isn't enough of it to save the day. The story itself is routine, the execution careless.

Anthony Newley is likeable as the nice lad. Anne Aubrey, as an unwilling moll, is a miracle of cleavage, and amply illustrates the fact. Lionel Jeffries adds a strong impression of a semi-sadistic, mooching cop to the list of first-rate characterizations. There is a slick portrayal of a young heav, by James Booth, some amusing efforts as his henchmen by Al Mulock and David Lodge, and good support by Bernie Winters and Joyce Blair.

Camera work by Ted Moore, editing by Geoffrey Foot and art work by Ray Simm are adequate. Most of the music is of the jive- and jazz-variety by Ted Heath and his swin ing band. Specialty numbers ing from r r to ballads, re scored by Joe Henderson, with additional lyrics by Newley and Hughes. They're not bad but don't fit snugly into the context here. There's also a Gallic selection by Huberg Giraud and Michael Julien, sung with Montand-like charm by a promising vocalist named Jean Philippe. *Tibe.*

Suspect
(BRITISH)

Modest, well-made dualer deliberately shot on a shoestring. Writing, acting and direction all add up to a smart, smooth peace of film-making which should be safe booking in any house.

London, Nov.

British Lion release of a Boulting (John Boulting) Bros. production. Stars Peter Cushing, Ian Bannen, Virginia Maskell, Tony Britton; features Raymond Huntley, Donald Pleasence, Thorley Walters, Kenneth Griffith, Spike Milligan. Directed by Roy Boulting. Screenplay by Nigel Balchin, from his novel, "A Sort of Traitors," with additional scenes and dialog by Jeffrey Dell. Roy Boulting; editor, John Jympson; camera, Max Greene; music by Chopin and Schriabin, arranged and played by John Wilkes. At Queen's, Bayswater Road, London. Running time, 81 MINS.

Bob Marriott	Tony Britton
Lucy Byrne	Virginia Maskell
Professor Sewell	Peter Cushing
Alan Andrews	Ian Bannen
Sir George Catlin	Raymond Huntley
Mr. Price	Thorley Walters
Brown	Donald Pleasence
Arthur	Spike Milligan
Dr. Shole	Kenneth Griffith
Levers	Ronald Bruce
Parkin	Anthony Booth
Dr. Childs	Basil Dignam
Director	Brian Oulton
Slater	Sam Kydd

The old theory that a second feature can get away with being shoddily written, directed and produced is not true. The challenging Boulting Brothers set out to prove it, with thi deliberately designed dualer, "Suspect." Shot in 17 days, it skimps on nothing except possibly running time. This is adapted from Nigel Balchin's novel, "A Sort of Traitors."

The Boultings have lined up a fine cast of firstclass established artists and top technical boys. The writing and direction are taut perhaps a shade too taut towards the end. Under Roy Boulting's direction, the cast has done excellent stints and obviously did not need too much time for re-takes. "Suspect" may well be a model of the pre-planning that saves coin, and within its modest limits is a very good job. Certainly a useful booking for theatre.

Story ncerns a small team of research medical scientists who have patiently dug out the virulent m (that can dispose of typhus and bubonic epidemics. The boss (Peter Cushing) is shocked when h is told by the Minister of Defense (Raymond Huntley) that their findings cannot be published under the Official Secrets Act.

Reluctantly, they buckle down to authority—all except one member of the team (Tony Britton). Not for financial gain, but purely in the interest of humanity, he nearly commits treason when he arranges for the findings of the experiment to be published. He's egged on by a maimed pilot wh has a grudge against the country which has left him in his armless plight. Britton is saved from his folly in the nick of time.

There's nothing pretentious about this film, but it is entertaining and literate. In the hands of less experienced people, both technicians and thesps, weaknesses might show up through lack of development of characters. But here there are a number of topnotch performances. Tony Britton, as the weak young man; Donald Pleasance, as an insidious spy; Virginia Maskell, the femme link in the research team, Kenneth Griffith, Raymond Huntley, and Peter Cushing could hardly be bettered.

Thorl Walters, as an apparently vague security officer, adds to his fast growing reputation as a character actor while Ian Bannen, as the embittered ex-pilot who engineers the near-treason, enhances his rep as one of Britain's most significant young actors.

Lensing, artwork and editing are all satisfactor. There's no sense in hailing "Suspect" as anything more than a competent and useful program filler. But if talent can continue to be harnessed to move in swiftly, snap up temporary studio space, and turn out little pix like "Suspect," then there's some sanity in a world of million-dollar efforts. May it happen more often, for here's a "tv play" which has just that extra polish and knowhow that distiguishes the small box from the big screen. *Rich.*

Peligros de Juventud
(Dangers of Youth)
(MEXICAN)

Mexico City, Nov. 15

Peliculas Nacionales release of Calderon Films production. Features Elvira Quintana, Teresa Velazquez, Fernando Lujan, Aida Araceli, Roberto G. Rivera, Manuel (Loco) Valdes, Guillermina Tellez Giron, Hector Godoy, Xavier Loya and Guillermo Mayaudon. Directed by Benito Alazraki. Screenplay, Julio Alejandro from "Las Cosas Simples" by Hector Mendoza.

Play from which this film was made ran over 1,000 performrestaurant resentation, where paying customers were also drawn into action of drai Film is a faithful reproduction of the play, with action centering around a street walker and a young man who wants to make her his wife.

Drama unturls in a cafe set where actors (and there are few stars in this one since featuring some of Mexico's new faces) go through their paces. There is no overplaying, with the general effect being that of everyday occurrences in the life of cabaret habitues.

Elvira Quintana makes a good looking femme of easy virtue and shows that she is capable of taking on more serious acting. For comedy relief "Loco" Valdes interprets a screwball character.

Director Benito Alazraki has turned in one of his best film efforts which may be dubbed in English as well as exploited in European markets. *Emil.*

La Verite
(The Truth)
(FRENCH)

Paris, Nov. 15.

Columbia release of Iena Films production. Stars Brigitte Bardot; features Charles Vanel, Paul Meurisse, Sami Frey, Marie Joce Nat, Louis Seigner, Jean-Louis Reynols, Andre Oumansky. Directed by H. G. Clouzot. Screenplay, Clouzot, Michele Perreins, Christiane Rochefort, Simone Marescal; camera, Armany Thirard; editor, Albert Jurgenson. At Colisee, Paris. Running time, 130 MINS.

Dominique	Brigitte Bardot
Annie	Marie Jose Nat
Gilbert	Sami Frey
Guerin	Charles Vanel
Prosecutor	Paul Meurisse
Judge	Louis Seigner
Michel	Jean-Louis Reynols
Ludo	Andre Oumansky

Using the background of a murder trial, director H. G. Clouzot has given a series of slice of life sketches, via flashbacks, detailing the modern French youth today. It does not preach but gives various sides in detailing its downbeat tale of a young provincial girl's adventures in Paris and the eventual murder of her lover and her own suicide. It stars Brigitte Bardot, forced into one of her most dramatic roles by director Clouzot.

Star's suicide attempt may help this here. It has the Bardot name and news interest abroad, too. But the pic is overlong and quite plodding. Hence, it will need hard-sell. It shapes an arty entry on its relentless exposure of youthful morals today. This goes further in frankness and pictorial treatment than is usually the case in these type pix.

Miss Bardot is a dissatisfied smalltown girl who goes to Paris.

Instead of working, she sinks into a Bohemian life and first affairs with intellectual characters. Her sister's boyfriend falls for her but she is capable of having other affairs while theirs is on. But in time she becomes faithful to him.

They finally fight and part. But she realizes it is love and tries to come back to him only to end in her killing hi nd trying suicide again.

Miss Bardot is her morally blind, pleasure-ridden sexy self in most of the production and is then called on to have big dramatic moments. Though they are mainly outbursts, but she seems to have been whipped into shape by Clouzot.

Clouzot has given this a solid mounting, but the depiction of youth seems strangely flat. It does take swipes at a justice that can be unfeeling. But this rarely gives more than the life of a childish sexpot whose sudden determination to love leads to her complete destruction.

It is sound technically, but could me tightening for foreign cha The theme and Bardot ame are the main assets for foreign use. His study of the younger generation is a stereotyped look at delinquency that has been seen before. Miss Bardot looks as sexkittenish as ever, however, and has some sawily done nude and love scenes. These, of course, are hypo factors. *Mosk.*

Joe Levine

continued from page 4

resenting a part of that tomorwhic will see the film biz in need as ever of "dynamism and vitality." He urged that all pioneers of pictures reach out for and teach able young men to meet the challenges of the ensuin

Principal speaker Ambassador James J. Wadsworth, United States Representative to the United Nations. He said the motion picture is a particularly potent medium of communications in an era of crisis and change. He said he sees the American film industry playing an important part in aligning the new Afro-Asia nations with the western world. He added that the Yank industry already has contributed substantially via its film exchange progra with Russia. And he suggested that the trade's leaders and pioneers may contribute still more importantly to th "world community of open "

Eric Johnston and Si Fabian ined in tossing the posies to "Guts-n-Gamble" Levine.

George Jessel was in fine fettle as toastmaster despite a sore throat. After Ambassador James J. Wadsworth's fine speech on "communications" and the Russians, Jessel couldn't resist "but what the heck that's got to do with Joe Levi "

Alan King's standup comedy accented the g. of h.'s predilections for th Roman-style of celluloid entertainment and observed that the "E" probably stood for Joseph Euripedes Levine. King's kidding was humorously barbed at one point he noted that Levine's midas uch got lost with "Jack the Ripper."

Making good point with that omnibus dais—when a double-tier might have been a better idea—he recalled that when he first started doing the comedy bit for the (late) C. B. DeMille "Pioneer" salute i 1949 he worked from the bandstand; "now I've worked myself up to the dais, but sitting out there in Poughkeepsie is ridiculous." It's ridiculous also to overload the dais or, as has been a good point with som other fetes in years past, to make it a double—and there have even been triple-tier daises so that the fringe, supposedly honor guests aren't way out in left field.

On the other hand, a good technique with the still photographs was the simulated dais set up in the Palm Court adjacent to the Starlight Roof, at which the photog did the mugg shots, in the same seating arrangement as in the main event.

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Picture Grosses

'BUTTERFIELD' $15,000 STANDOUT IN L'VILLE

Louisville, Nov. 22.

Bumper week is in prospect at downtown houses currently with topnotch fare bringing patrons in at a lively pace. Mild temperatures are rated a plus factor. "Butterfield 8" will garner a rousing figure at the United Artists, and best in many weeks. "Sunrise at Campobello," Mary Anderson's entry, looks fine on initialer. "Can-Can" in fourth at the Brow is sturdy. "Midnight Lace" in second at the Kentucky is sock.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th) (4th wk). Sturdy $8,000 after third week's $9,000.

Kentucky (Switow) (900; 75-$1)—"Midnight Lace" (U) (2d wk). Socko $9,000 after first week's $10,000.

Mary Anderson (People's) (900; 75-$1)—"Sunrise Campobello" (WB). Moderate scale helping this one to fine $7,000 or near. Last week, "Leave It to Jane" (Col) and "Gidget" (Col) (reissues), $3,500.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Plunderers" (AA) and "Heroes Die Young" (AA). Dull $5,000. Last week, "Journey to Lost City" (AI) and "39 Steps" (20th), 7,000.

United Artists (U) (3,000; 75-$1.25) — "Butterfield 8" (M-G). Zooming to big $15,000 or over. Last week, "Hot Wind Blows" (M-G), $8,000.

'Alaska' Torrid $10,000, Port.; 'Butterfield' 8G

Portland, Ore., Nov. 22.

Mainstem is loaded with strong product and biz is on upbeat currently after being in the doldrums for several months. "Butterfield 8" at Orpheum is lofty. "North to Alaska" at Fox shapes big. "Ben-Hur" moves into a solid 44th inning at Music Box. "Sunrise at Campobello" [illegible] second round at Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Midnight Lace" (U). NSG. $4,000 or close. Last week, "Hot Wind Blows" (M-G) and "Plunderers" (AA), $2,900.

Fox (Evergreen) (1,600; $1-$1.49)—"North to Alaska" (20th) and "Squad Car" (20th). Lusty $10,000 or near. Last week, "Girl of Night" (WB) and "Why Must I Die" (AI), $6,700.

Hollywood (Evergreen) (2,000; $1-$1.49)—"Sunrise at Campobello" (WB) (2d wk). Slow $4,000. Last week, $6,100.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (44th wk). Strong $11,000 or close. Last week, $11,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Butterfield 8" (M-G). Tall $8,[illegible]. Last week, "No Man Write Epitaph" (Col) and "Aim at Stars" (Col), [illegible]7,800.

Paramount (Port-Par) (3,400; $1-$1.49)—"Breath of Scandal" (Par) and "New Orleans After Dark" [illegible] $4,000 or under. Last [illegible] "[illegible] Darol" (BV) [illegible] Kong All[illegible]" (WB) (2d wk).

BALTIMORE

(Continued from page 8)

—"Lot [illegible] Man W[illegible] (Col) [illegible] Down to [illegible] second.

[illegible]ayfair (Fruchtman) (75; [illegible] $1.50)—"[illegible] Without End" (Col) (4th wk). [illegible] $3,000 [illegible] $3,500 [illegible]

[illegible] (Fruchtman) (1,600; 90-$1.50)—"North to Alaska" (20th). Brisk [illegible]. Last week, "Sunrise at Campobello" (WB) [illegible], $3,500.

Playhouse (Schwaber) (460; [illegible] $1.50)—"Never On Sunday" (Lopert). Big $4,500. Last week, "Flute and Arrow" (Janus) (2d wk), $1,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (3d wk). Good $7,000 after $8,500 in second.

Town (Rappaport) (1,125; $1.49-$2.50) — "Ben-Hur" (M-G) (34th wk). Steady $7,000 after same in previous week.

'Butterfield' Boffo 21G, Prov.; 'Journey' Good 8G

Providence, Nov. 22.

"Butterfield 8," with smash take, is giving the State its biggest play in months. Majestic also is good with "Journey to Lost City" in first. "Midnight Lace" is hep in second at the Albee. Strand is just slow with "The Plunderers."

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Midnight Lace" (U) and "Seven Ways from Sundown" (U) (2d wk). Hep $6,000. First was $10,000.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (22d wk). Very nice $8,000. Last week, $7,500.

Majestic (SW) (2,200; 65-90)—"Journey To Lost City" (AI) and "Last Woman On Earth" (AI). Good $8,000. Last week, "Can-Can" (20th), fairly good $10,000 at upped scale.

State (Loew) (3,200; 65-90) — "Butterfield 8" (M-G). Catching most of coin currently at sock $21,000. Last week, "Where Hot Wind Blows" (M-G) and "Walking Target" (UA), $8,000.

Strand (National Realty) (2,200; 65-90) — "Plunderers" (Col) and "Bluebeard's Ten Honeymoons" (Col). Slow $3,500. Last week, "Song Without End" (Col), $3,600.

BROADWAY

(Continued from page 9)

(2d wk-8 days), slim $5,200 after $6,500 opener.

Fine Arts (Davis) (468; 90-$1.80) —"Big Deal on Madonna St." (UMPO). Opened yesterday (Tues.). In ahead, "Hiroshima Mon Amour" (Zenith) (27th wk-8 days), okay $5,500 after $6,300 for 26th full week, unusually big, longrun here.

Beekman (R&B) (590; $1.20-$1.75)—"Virgin Spring" (Janus) (2d wk). Initial stanza finished Sunday (20) great $17,000, highest here for any foreign-language pic.

Embassy (Guild) (500; 90-$1.75) —"Dance With Me" (Kings) (3d wk). Initial holdover week finished Sunday (20) was nice $7,000. First round, $10,000. House due to close down shortly for complete facelift in preparation for launching of "Swiss Family Robinson" (BV) on Dec. 23, day-dating with Normandie.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"World of Apu" (Harrison) (8th wk). Seventh round ended Monday (21) was nice $3,500 after $4,500 in sixth week.

Normandie (T-L) (592; $1-$1.80) — "Gigi" (M-G) (reissue). First session ending tomorrow (Thurs.) looks to hit okay $7,500. Holds over.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Carry On Nurse" (G[illegible]) (11th wk). This week winding tomorrow (Thurs.) is heading for stout $7,000 after $7,500 in 10th week. Holds.

Guild (Guild) (450; $1-$1.75) — "I'm All Right, Jack" (Col) (31st wk). The 30th frame completed Sunday (20) was okay $6,000 after $7,[illegible] for 29th week.

[illegible]ay Hill (R&B) (565; [illegible] $1.[illegible])—"Sunrise at Campobello" (WB) (m.o.) (2d wk). First stanza finished Monday (21) [illegible] good $11,8[illegible]. This [illegible] engagement for [illegible] City.

Paris [illegible] Cinema) (568; 90-$1.80) — "[illegible] General Della Rovere" [illegible] Opened Monday (21). [illegible] on Grass" (Kings) (6th wk) [illegible] $5,600 after $7,000 [illegible] Pic now is on m[illegible] over [illegible] Theatre.

Plaza [illegible] ert) (525; $1.50-$2) — "Never [illegible] Sunday" (Lopert) (6th wk). [illegible] stanza ended Monday (21) [illegible] great $24,000 or near after [illegible] in fourth week.

55th St. Playhouse (Leo Brecher) (350; 90-$1.65)—"Love Game" (Indie) (2d wk). Second week finished Monday (21) was okay $5,600 after $6,200 in first week.

[illegible]lton (R&B) (561; 95-$1.80) — "Enter[illegible]ner" (Cont) (8th wk). Seventh session finished Sunday (20) was fine $6,100 after $8,000 for sixth week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Let No Man Write Epitaph" (Col) (2d wk). This stanza winding today (Wed.) is heading for okay $6,000 after $10,000 for opener. "Grass Is Greener" (U) is due in Dec. 23.

Trans-Lux 85th St. (T-L) (550;
$1.25-$2) — "Inherit Wind" (UA) (7th wk). Sixth round ended last night (Tues.) was good $5,800 after $7,000 in fifth week. "Breath of Scandal" (Par) is due in here next.

World (Perfecto) (390; 90-$1.80) —"Nature's Paradise" (Indie) (17th wk). This stanza finishing tomorrow (Thurs.) looks like okay $4,700 after $6,000 for 16th week. "Crazy For Love" (Ellis) opens next Friday. "Paradise" run here was the longest in the last five years and topped coin grossed by "Isle of Levant" (Indie), one of champ longrunners at house.

LOS ANGELES

(Continued from page 8)

"Stranglers of Bombay" (Col) $16,900.

Los Angeles, Hollywood, Loyola (FWC) (2,019; 756; 1,298; 90-$1.50) —"Legions of Nile" (20th) and "Secret of Purple Reef" (20th). Thin $9,000 or less. Last week, Los Angeles, "South Pacific" (20th), "Apartment" (UA) (reissues), $4,800.

Music Hall (Ros) (720; $1.85-$2.25)—"Please Turn Over" (Col). Loud $8,500. Last week, "School for Scoundrels" (Cont) (4th wk), $3,700.

Crest, State, Four Star (State-UATC) (750; 2,404; 868; 90-$2)—"Carry On, Nurse" (Gov) (37th wk, Crest; 1st wk, State, Four Star) and "Ring" (Gov) (State). Soft $7,500. Last week, Crest, $2,900.

Hawaii (G&S) (1,106; 90-$1.50)—"Boy's Prison" (Man) and "Killer Bait" (Man) (reissues). Poor $1,000 or under.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Top of Stairs" (WB) (2d wk) and "Ask Any Girl" (M-G) (reissue). Slender $3,500 or near.

Chinese (FWC) (1,408; $2-$2.40) —"Inherit Wind" (UA) (3d wk). Dull $7,500. Last week, $10,600.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G) (3d wk). Rich $18,000 or close. Last week, $22,900.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started fourth week Sunday (20) after solid $15,600 last week.

El Rey (FWC) (861; 90-$1.50)—"No Man Write Epitaph" (Col) (m.o.) and "Ocean's 11" (WB) (reissue). Modest $2,500. Last week, "Savage Eye" (King), "Private Property" (Ind) (1st general release), $1,500.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (4th wk). Slick $23,000. Last week, $22,000.

Fine Arts (FWC) (631; 90-$1.50) —"Man in Cocked Hat" (Bregstein) (4th wk). Perky $2,500. Last week, $3,000.

Vogue (FWC) (810; $1.50-$2) — "Can-Can" (20th) (4th wk). Good $5,200. Last week, $7,100.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (5th wk). Solid $25,000 or [illegible]. Last week, $28,200.

Beverly (State) (1,150; $2-$2.40) —"Sunrise at Campobello" (WB) (8th wk). Perked up $4,500. Last week, $3,900.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (8th wk). Fine $6,000. Last week, $7,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben Hur" (M-G) (52d wk). Stout $22,500. Last week, $23,600.

BOSTON

(Continued from [illegible])

[illegible] — "Midnight Lace" [illegible] and "Seven Ways [illegible] Sundown" [illegible] (2d wk). Great $18,000. Last week, $24,000.

[illegible]poli[illegible] (NET) (4,357; 70-$1.10)—"Miracle [illegible] Our Lady of F[illegible]" [illegible] (Indie). [illegible] $10,000. "G[illegible] Blues" (Par) opens tomorrow (Wed.).

Orpheum (Loew) [illegible] 90-$1.50)—"Butterfield 8" (M-G) (2d wk). Whopping $2[illegible]. Last week, $30,000.

[illegible] New Fenway [illegible] 25-$1.[illegible] — "Ikir[illegible]" (Indie) [illegible] wk). Oke $4,5[illegible]. Last week, [illegible] Other Eyes.

Paramount (NET) [illegible] $1[illegible] —"Lost City" (AI) and "[illegible] Women on Ea[illegible]" (Indie). Hotsy $14,00[illegible]. Last week, "Plunderers" (AA) and "Sex Kittens Go to College" (AA), $12,000.

Pilgrim (ATC) (1,900; 60-$1.10) —"Four Desperate Men" (Indie) and "Tiger Bay" (Cont). Fair $7,000. Last week, "Hot Wind Blows" (M-G) and "No Place to Hid[illegible]" (Indie), $11,000.

Saxon (Sack) (1,100; $1.50-$3[illegible])—"Ben-Hur" (M-G) (53d wk). [illegible]k $15,000. Last week sa[illegible]

State (T-L) (730; 75-$1.25) — "Ritual of Love" (Indie) and "Flesh Is Weak" (Indie) 2d wk. Hep $5,000. Last week, $6,200.

'Butterfield' Sharp 18G, Buff.; 'Barrier' $7,000

Buffalo, Nov. 22.

"Butterfield 8" is the brightest thing here this unusually dull session. It looks smash at the Buffalo. "Beyond the Time Barrier" shapes slim at Paramount while "For Love of Mike" is bad at Century. A couple of oldies will not hold at the Center where rushed in after "Sunrise at Campobello" failed to jell opening week.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1) — "Butterfield 8" (M-G). Sock $18,000. Last week, "Hot Wind Blows" (M-G) and "Key Witness" (M-G), $8,800.

Center (AB-PT) (2,000; 70-$1.25) —"All This and Heaven" (U) and "Black Shield" (U) (reissues). Fair $7,000. Last week, "Sunrise at Campobello" (WB), thin $7,500.

Century (UATC) (2,700; 70-$1)— "For Love of Mike" (20th) and "Freckles" (20th). Dismal $4,000. Last week, "No Man Write Epitaph" (Col) and "Aim for Stars" (Col), $5,200.

Lafayette (Basil) (3,000; 70-$1)— "Midnight Lace" (U) (3d wk). Light $5,000. Last week, $6,500.

Paramount (AB-PT) (3,000; 70-$1)—"Beyond Time Barrier" (AI) and "Amazing Transparent Man" (AI). Slim $7,000 in 5 days. Last week, "Breath of Scandal" (Par) and "Good Girls Beware" (Indie), $7,200.

Teck (Loew) (1,200; $1.75-$2.75) —"Ben-Hur" (M-G) (36th wk. Fair $5,000. Last week, $6,000.

Cinema (Martina) (450; 70-$1) — "Carry On Nurse" (Gov) (3d wk). Neat $3,500. Last week, $3,800.

CHICAGO

(Continued from page 9)

$1.25-$1.80)—"Breath of Scandal" (Par) (2d wk). Nice $9,500. Last week, $13,000.

Loop (Telem't) (606; 90-$1.80)— "10 Who Dared" (BV) (2d wk). Busy $7,000. Last week, $11,000.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (6th wk). Trim $21,000. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)— "Cage of Evil" (UA) and "The Pusher" (UA). Okay $4,300. Last week, "Virgin Sacrifice" (Indie) and "Gangster Story" (Indie), $4,600.

Oriental (Indie) (3,400; 90-$1.80) —"Esther and King" (20th). Fine $25,000. Last week, "Surprise Package" (Col) (3d wk), $14,500.

Palace (Indie) (2,177; $1.75-$3.50) —"Alamo" (UA) (4th wk). Nice $18,000 or close. Last week, $17,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"Inherit Wind" (UA) (3d wk). Okay $10,000 after $14,000 in second.

State-Lake (B&K) (2,400; 90-$1.80)—"Sunrise [illegible] Campobello" (WB) (2d wk). [illegible]hin $10,000 on windup. Last week, $14,000. be-[illegible]hol[illegible] "Girl of Night" (WB) [illegible]arts today (Tues.).

Surf (H&E Balaban) (685; $1.80) —"Battle of Sexes" (Cont) (4th wk). Good $3,600. Last week, $4,000.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (48th wk). Lofty $19,000 [illegible] better. Last week, $22,000.

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (4th wk). Boff $23,000. Last week, $19,500.

V[illegible] (Essan) (1,200; 90-$1.80)—"Sword and Dragon" (Vali-ant) [illegible] Good $16,000. Last week, [illegible]0. "CinderFella" [illegible] tomorrow.

[illegible] **World** [illegible] 90-$1.50 — "Hiroshima Mon Amour" (Zenith) [illegible] Hot [illegible] $4,200. L[illegible]

SAN FRANCISCO

[illegible] page 8)

[illegible] Seven [illegible] (U) [illegible] and "Walk[illegible] Target" (UA) (3d [illegible] $7,50[illegible]

Stagedoor (A-R) (440; $[illegible])—"Song Without E[illegible]" [illegible] Dandy [illegible]00. Last [illegible] $6,8[illegible].

Vogue (S. F. Theatres) (364; [illegible]50)—"Crimes Are Flying" (Indie) (2d wk). Oke $1,800. Last week, $2,000.

Coronet (United California) (1,250; $1.80-$3.50 — "Ben-Hur" (M-G) (48th wk). Strong $17,000. Last week, $14,500.

Presidio (Hardy) (774; $1.25-$1.50)—"Idiot" (20th) (2d wk). Oke $3,000. Last week, $4,500.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (4th wk). Steady $11,000. Last week, $10,500.

'Butterfield' Wham 21G, Pitt; 'Alaska' Lusty 10G, 'Lace' Lush $7,000, 3d

Pittsburgh, Nov. 22.

Bright newcomers which are sparking biz this round here are "Butterfield 8" at Penn and "North To Alaska" at Harris. The other new entry, "Breath of Scandal" at Stanley, looms dull. Hefty holdovers include "Midnight Lace," fine in third at Fulton, "I'm All Right, Jack" in second at Squirrel Hill and mighty "Ben-Hur" in 44th round at Warner.

Estimates for This Week

Fulton (Shea) (1,365; $1-$1.50)— "Midnight Lace" (U) (3d wk). Still fine at $7,000. Last week, $11,000.

Harris (Associated) (2,100; $1-$1.50)—"North to Alaska" (20th). Big $10,000. Last week, "Song To Remember" (Col) (2d wk), $5,000.

Penn (UATC) (3,300; $1-$1.50)— "Butterfield 8" (M-G). Wow $21,000. Last week, "Hot Wind Blows" (UA), $10,800.

Squirrel Hill (SW) (834; $1.25)— "I'm All Right, Jack" (Col) (2d wk). Excellent $4,000. Last week, $5,500.

Stanley (SW) (3,700; $1-$1.50)— "Breath of Scandal" (Par). Drab $7,000. Last week, "Journey to Lost City" (AI), $8,000.

Warner (SW) (1,516; $1.50-$2.75) —"Ben-Hur" (M-G) (44th wk). Mighty $13,500. Last week, $12,500.

LONDON

(Continued from page 8)

$2.20) — "South Pacific" (20th) (135th wk). Fancy $18,200.

Empire (M-G) (1,700; $1.05-$2.80) — "Ben-Hur" (M-G) (47th wk). Great $27,000.

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Portrait in Black" (U) (2d wk). Neat $9,000. First was $10,500. "I Aim at Stars" (Col) bows Nov. 24.

London Pavilion (UA) (1,217; 70-$1.75)—"Beat Girl" (Renown) and "Gentle Trap" (M-G) (3d wk). Stout $9,800. Second was $10,500. "Never on Sunday" (UA) follows Nov. 18.

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (33d wk). Over $8,700.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Man in Moon" (Rank) (2d wk). Fine $14,000 or over. First was $18,400.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Carthage in Flames" (Rank). Well below hopes at slim $5,500 or near.

Plaza (Par) (1,902; 70-$2.10)—"GI Blues" (Par). Great $20,000 or over.

Rialto (20th) (592; 70-$1.20) — "Let's Make Love" (20th) (7th wk). Fair $4,200. Sixth, $5,800. "Millionairess" (20th) moves over from Carlton on Nov. 17.

Ritz (M-G) (430; 70-$1.75—"Two-way Stretch" (BL). Solid $4,700.

Studio One (Indie) (556; 50-$1.20) —"Jungle Cat" (Disney) (3d wk). Great $6,400, same as previous week.

Warner (WB) (1,785; 70-$1.75)— "Saturday Night and Sunday Morning" (B-L) (3d wk). Smash $22,000. Second week, $23,800. "Butterfield 8" (M-G) moves in Nov. 17.

MINNEAPOLIS

(Continued from page 8)

wk). Below expectations but still fairly good at $5,000. Last week, $6,000.

State (Par) (2,200; $1-$1.25) — "North to Alaska" (20th). Mighty $23,000 or near. Last week, "Magnificent Seven" (UA) (2d wk), $8,600.

Suburban World (Mann) (800; $1.25)—"School for Scoundrels" (Cont) (4th wk). Nabe house leading on citywide biz with th[illegible] Fine $3,500. Last week, $4,[illegible]

Uptown (Field) (1,000; $1.25) — "Surprise Package" (Col) (2d wk). Okay [illegible]. Last week, $4,000.

World (Mann) (400; 85-$1.[illegible]) — "Butterfield 8" (M-G) (2d wk). [illegible] like [illegible] $10,000 this session after breaking house record with [illegible] in opener. Prev. [illegible] "King and I" (20th) [illegible] "[illegible]" (Col)

TORONTO

(Continued from [illegible])

[illegible] but last week pretty $12,0[illegible]

Towne (Taylor) (693; $1-$1.50) — "Wild Strawberries" (Indie) (4th wk). Fine $5,500. Last week, $5,500.

University (FP) (1,360; $1.50-$2.75) — "Ben-Hur" (M-G) (49th wk). Lusty $10,500. Last week, $11,000.

Uptown (Loew) (2,743; $1-$1.25) —"Midnight Lace" (U) (4th wk). Still wham at $8,000. Last week, $9,000.

Par's 15% Stock Position Part Of 'British Telemeter Home Viewing'; Third Toll Outfit in London

Paramount has sold all British rights to its International Telemeter home toll television system to a newly formed outfit called British Telemeter Home Viewing Ltd., which comprises significant elements in the London show business, press and financial community.

Par is receiving a "respectable" down payment and will share in the royalties. American film company additionally has acquired 15% of the stock in British Telemeter.

This is widely regarded as a major move on the part of Louis A. Novins, president of Telemeter, for it sets the pattern largely for operations abroad. Rather than being an "invasion" by a Yankee company, the modus operandi will be via "home" interests, and influential ones at that.

Participants in British Telemeter are British Lion Films, indie producer and distributor of British Films; Financial Times, outstanding financial journal of the United Kingdom; Granada Ltd., circuit operator and program contractor for commercial tv; Manchester Guardian & Evening News Ltd., newspaper publishers; Schlesinger Investments Ltd., which has extensive entertainment holdings in England and South Africa; N. M. Rothschild & Sons, one of the most famous banking houses of Europe. Rothschild will be banker and financial advisor for the company.

Need U. K. Okay

British government authorization for the fee-tv system is required and will be sought shortly, it's anticipated. Fact that Telemeter has such a strong group backing it doubtless will be in its favor.

British company has an authorized capital of $2,800,000, of which about 10% already has been taken up to cover initial expenses. Participants all have commitments for further investment.

Elected as temporary chairman of British Telemeter is R. A. Allan of the Financial Times.

Foreign Allies

Clearly, Par intends to align itself with powerful corporations in foreign territories who will have the major stake in the home toll process and obviously will carry much weight in fighting the opposition as and when it arises.

Novins recently completed an extensive swing of European capitals, where he initiated talks with important local people about the adoption of Telemeter in their respective areas. For the most part, it's expected, the corporate setups will be fashioned after the British company.

Indications are that British Telemeter will farm out the operation to individual franchise holders, just as is intended in the United States. Also of significance is the fact that equipment for British Telemeter will be manufactured in the U. K.—this, too, giving it the homegrown look.

Directors of British Telemeter, along with Allan are Novins, British Lion's David Kingsley, Joseph Warton of Granada, A. E. Harmel of Schlesinger and W. McMillan of the Manchester Guardian.

It's Third Britih Group

London, Nov. 22.

British government approval of home toll television, presuming it's duly given, will see a vigorous race to get to market first. This is on the basis of contestants already lined up, and other potentials.

Paramount-owned International Telemeter's new setup here is third in the field. First came when the Rank Group teamed with Associated-Rediffusion to form Choiceview. Then came another concern whose participants include Daniel Angel, Lord Brabourne, Sir Laurence Olivier, Anthony Havelock-Allan, the Earl of Harewood and Field Marshal Viscount Slim. Numerous other local companies with tv affiliations are eager to enter the derby when and if the government gives its okay.

Pilkington Committee, now inquiring into all aspects of radio and tv broadcasting, has home toll on its agenda. Its findings will guide the government in framing new legislation.

As to British Lion

London, Nov. 22.

One intriguing feature of the British Telemeter Home Viewing setup is the fact that British Lion Films is among the subscribers and is represented on the board. The company, as is well known, is owned 100% by the British Government, yet the Government is a long way from giving it authority to the introduction of toll-tv.

There is, however, no special significance. British Lion is a public corporation and, as such, is allowed to make its decision at board level without seeking prior Governmental okay.

See Anglo-Yank Toll Talent Swap

The most extensive interchange of international entertainment programming is envisioned by key parties in the home toll television field, now that Paramount-owned Telemeter has sold its British rights to what's identified as an influential and aggressive group of British corporations (separate story).

Taking over Telemeter in England is British Telemeter Home Viewing Ltd., which has the background and resources to provide important shows for its homescreen clients, either on its own or through local franchise operators.

It's now figured that these same shows—plays, musicals, concerts, opera etc.—will be licensed to Telemeter in the United States when it comes into being, and to Telemeter in Canada which already is running.

The interchange, naturally, will not stop here. Par is in process of lining up other outlets in Italy, France, Germany and other countries. The list will grow as time goes on, and each nation will produce a good part of its own programming. Much of it will be available, and suitable, for export, according to today's blueprint. Tape will accommodate both the local reruns and the export.

There's much to be proven about home toll, of course, and there's no saying for sure that the Par process will be dominant.

But if time, effort and money are to prove the determining factors, fee-tv could catch on and with it will be the vast international exchange of show business programming.

IF PRICE IS RIGHT

Goldwyn Will Sell All or Part of His 57 Film Features

Hollywood, Nov. 22.

Samuel Goldwyn didn't hesitate when asked to clarify conflicting reports that his theatrical films were, and then again weren't, on the tv market.

"Of course they're available," he replied, "to the right people and at the right price."

Just what that right price may be, Goldwyn isn't saying—not for publication anyw...

His library consists of 57 talking pix, but he said he will hold back a few which didn't turn out too well in their original theatrical release. "I want to give the public good entertainment on tv," he added.

Pix won't be sold outright, producer said, but will be "licensed" for a period of years.

Telemeter Staffing Up; Phil Isaacs on Deals; Phone Co-Op a Problem

Paramount-owned International Telemeter is starting to build up its United States organization with the appointment of Phil Isaacs as director of franchise operations. Move is a forerunner to actual operation of the home toll system in the States but still there's no rush about this.

Isaacs has resigned from Fruchtman Theatres, Bali more chain, to take the job. Previously he had a regional manager's spot with Par Film Distributing.

Telemeter post involves liaison work between homeoffice and those who come to be territorial operators in the new field. A full-scale department will be built around him.

However, significantly, Par tinues to go slow in introducing Telemeter in the U. S. for a variety of reasons. For one, there's no competition likely to spring up shortly; second, the telephone companies with radio and television loyalties are hedging as concerning the availability of facilities and, three, final decisions on the modus operandi must await the results of the initial run in West Toronto.

PARSONS, QUEENS, N.Y., HITS CENTURY'S 'IN'

A $1,500,000 antitrust suit has been filed in N. Y. Federal Court against Columbia, Universal, United Artists, Metro and the Century Circuit. The complaint, by Parsons Theatre Corp., operator of the Parsons Theatre in Queens, N. Y., charges that the defendants discriminated against the Parsons in the exhibition of pictures on first neighborhood run.

The suit asks the court to direct the defendants to negotiate in good faith and also seeks an injunction to halt the film companies from giving the first-run product to the Century Circuit.

Didn't Mean What He Testified?

Odd Reversal Attempt by NAB Lawyer As Hartford Hearings Close

Washington, Nov. 22.

The record was closed in the Hartford Phonevision hearings last week with the filing of a survey on the Telemeter operation in Etobicoke.

The survey, by the marketi search firm of Elliott-Haynes, showed that 65.7% of h mes subscribing to Telemeter watched at least one progra during a sample week in October. Based on telephon interviews with 286 Telemeter subscribers during a three-day period in October, survey found:

—Weekly expenditures for Telemeter programs averaged 80c per hon

—During a mple week, 34.3% of subscribers saw no Telemeter progr... 44.1% saw one; 19.1% s... two, and 2.5% saw three.

—On one night, only 14.6% tuned in on a Telemeter offering.

—Average ti... spent watching Telemet... programs was 2.4 hours wk.

Among stipulated technical and economic data filed before closing the Hartford record was an estimate that installation and service costs of the Phonevision decoder would average $22.79 per set yearly.

An attempt by National Assn. of Broadcasters to revise testimony by NAB v.p. for television Charles Tower was objected to strenuously by W. Theodore Pierson, Hartford Phonevision attorney, who declared the meaning of Tower's remarks would be completely reversed, ower took the stand during the hearings in what was generally regarded as an unsuccessful attempt to show that the Hartford Phonevision operation would have an adverse effect on free television in the Connecticut city.

Toll-Cursers' Meet

Woodbridge, Con ... Nov. 22.

Connecticut exhibitors, who were prime movers in opposition to the RKO-Zenith petition for a broadcast tollvision test before the Federal Communications Commission last month, will receive a first-hand report on the hearing tomor- (Wed.) at a luncheon meeting here.

Trustees for the Connecticut Committee Against Pay TV—Maurice H. Bailey, B. E. Hoffman and Bernard Menschell—have called the meeting to hear reports by three men who attended the full hearings—Menschell, Herman M. Levy, Theatre Owners of America general counsel, and Philip F. Harling, chairman of the Joint Committee Against Toll TV d TOA's Anti-Pay-TV Committee. The printed summary of the hearings prepared by TOA will be distributed.

If You Ask Them, People Agin Toll

Min apolis, Nov. 22.

When the question, "Do-you-want-to-pay?" is put to the public, th nswer negative. Min apolis Tribune took sou throughout the state and found that few people, indeed, are "clamoring" for tollvision.

Poll was taken as a result of the Federal Communications Commission's hearings last month on RKO General's application to run a three-year trial of subscription tv in Hartford. The survey covered a cross-section of men and w men over 21 in urban and rural homes.

Only surprising aspect of the study was that the Minnesota pollsters found 13% of their sample expressing an interest the unknown phenomenon of tollvision. The vast majority, 85%, said they weren't interested while 2% gave qualified replies or no opinions.

1960 DIVIDEND PACE

Washington, Nov. 22.

Despite a $49,000 dip in October, dividends paid by film companies are still running ahead of the 1959 rate by more than $1,000,000, according to the latest Commerce Dept. report.

In the first 10 months of this year, the dividends amounted to $20,345,000, compared to $19,331,000 for the same period last year. They totaled $1,353,000 in October this year, against $1,402,000 in that month a year before.

'Internationalization' Impact on Scripts, As Viewed by Bernheim

Paris, Nov. 22.

International aspects of filmmaking w also apply to literary properties, as well as to the ever-i creasing use of foreign stars and locations, according to U.S. literary agent Alain Bernheim, who has based his activities in Paris for the last four years.

Point made by Bernheim is that American producers today ar using more non-American properties than ever before, not only because tv and films consume properties so rapidly that there might be shortage if the overseas properti were not available, but als because these stories and themes give the same kind of extra-added-traction to the finished film in overseas markets as does the use of foreign stars.

Bernheim, of French origin, was originally an agent in Hollywood, but moved to Paris when he noticed the growing calls for new material and the increasing activity of U.S. producers abroad. He still has a liaison office in Hollywood, but his main bailiwick is here. He handles many French literary names, some Yanks living abroad, as well as one writ -director, Jules Dassin.

Francoise Sagan was his first local client whose "Bonjour Tristesse" he sold to Columbia and "A Certain Smile" to 20th- Fox. He also reps Pierre Boulle, Vahe Katcha, Art Buchwald, Steve Coulter, James Jones, and Edwi Gilbert.

Bernheim says that European filmites are also getting an international outlook, and now agents, as well as producers, are going where their business needs take them. It's "have properties, will travel," for the percenters.

North Carolina House Gone

North Wilkesboro, N.C., Nov. 22.

A pre-dawn fire here destroyed the Allen Theatre on North Willkesboro's Main Street. Property belongs to W. H. McElwee and R. G. Finley of North Willkesboro. Theatre equipme... and business was owned by George G. (Joe) Johnson and T. H. Waller.

An Easy Guess: British Exhibitors Taking Anti-Toll Stance Like TOA

By ERNIE PLAYER

London, Nov. 22.

Though the general council of the Cinematograph Exhibitors Assn. is to meet specially on Nov. 30 to discuss further its views on tv for submission to the Pilkington Committee, which is charged by the Government to make recommendations on the future of radio and video, it's already crystal-clear that the exhibs will voice 100% opposition to tollvision, same like the Theatre Owners of America in the U.S.

A report on tv, with the emphasis on pay-see, was discussed at a meet of the exhibs' council last week and earned general approval for its anti-toll section. It will accordingly form the basis of a memorandum to be drawn up for the Pilkington probe, after CEA president Alfred Davis has added information gleaned from his recent trip to the U.S. and Ontario where he inspected Paramount's telemeter test at Etobicoke.

The report, which incidentally points to the growth of piped-tv services able to provide tollvee if and when greenlighted (around 330,000 houses are wired, according to General Post Office figures quoted which are admittedly substantially in arrear"), is careful to point the danger of exhibitors making out a completely negative case to the Pilkington Committee. All the same, it says that "Exhibitors feel they are fully justified in calling attention to their own position, as on the other side of the picture it cannot be thought that the protagonists of toll television are solely motivated by public-spirited ambitions to improve the level of entertainment and culture comprised in existing television programs."

Must Hurt B.O.

Accordingly it puts forward the views that any kind of extension to the tv services must have some adverse effect on cinema box-offices, that the transfer of top-drawing shows to tollvee would have the "inevitable result" of a general deterioration of the existing free tv services, that any extensive increase "in calls on leisure time which are unproductive or which anchor the public to their homes cannot do other than tend to break down" the existing social structure of voluntary service, communal activities, etc., and that the Government could not surely let the British film production industry dwindle "almost to the point of complete extinction," which might happen if, in turning away from the cinema, producers were denied the Eady subsidy to which cinemas now contribute.

Elsewhere the report adopts the realistic outlook that if the Government should eventually sanction tollvee, exhibs ought to be in there pitching for a claim as purveyors of same. It also covers the subject of viewing in cinemas via large-screen presentation, for example, and suggests that "whilst it might be that this method of conveying programs to cinemas would not, if permitted, became the subject of immediate general application, exhibitors would nevertheless wish to be in a position to take advantage of modern technical advances to help them in their primary function of bringing the best possible entertainment to the public in their cinemas."

LANDIS X-RAYS FCC FOR 'CURE'

The Network That Never Got Sold

American Broadcasting-Paramount Theatres voted at its November board meeting not to go out of the radio business. The decision, a top spokesman said, was unanimous, despite some tempting offers. One of the offers would have involved a selloff of all the ABC o & o properties for somewhere between $30,000,000 and $35,000,000 (and presumably pave the way for a Mutual move-in on the ABC affiliated stations), but the ABC directorate said "no dice."

It involved a number of separate deals, with Westinghouse Broadcasting Co. as the principal would-be-purchaser. WBC, had the deal been okayed, would have inherited, for some $22,000,000, the ABC Radio stations in New York, Los Angeles and San Francisco. It's no secret that Don McGannon's operation has long coveted stations in both L. A. and N. Y. In return, it's understood, WBC would have abandoned its AM stations in Portland and Fort Wayne.

To Gene Autry would have gone the ABC o & o properties in Chicago and Detroit. (Autry has been involved in previous negotiations for another AM acquisition in Detroit.) And Loew's (MGM), which recently sold its WMGM in New York for nearly $11,000,000 to Crowell-Collier, was to acquire the ABC Pittsburgh station.

The ABC directors were confronted with still another propositi from an undesignated source for the sale of the whole ABC Radio setup—o & o's plus continued affiliation ties for $39,000,000.

This, too, was rejected, and apparently it's now all past history. Sez AB-PT prez Leonard H. Goldenson: "We're in network radio to stay."

AFTRA-Webs in Real Stalemate: No Agreement, But No Strike—Yet

A strike by the American Federation of Television & Radio Artists and the Screen Actors Guild may be averted until "the end of the week," according to reports of key observers. If the situation doesn't change markedly in the next several hours, it looks as if the networks will function normally at least beyond the big holiday due tomorrow (Thanksgiving Day).

Networks and agencies and SAG and AFTRA met yesterday (Tues.) morning in a mediation meeting historic for its brevity. A quarter-hour after both sides in the contract stalemate had met at the N.Y. Federal Mediator's office, having "responded to his call in courtesy," the session broke up.

Management and labor reportedly want to continue their talks for the time being without intercession by the mediator, and they implied as much during the brief getto-gether. However, no negotiating meetings were immediately scheduled, and both sides were being mum about the prospects of same.

While SAG and AFTRA understood last week's offer to constitute management's "final" proposal, it appears now that the offer was only meant be final in some areas and open for negotiation in others. Feeling yesterday was that both sides would try to clarify what was and what wasn't final before AFTRA and SAG call a stri

Both ions, which are jointly negotiating the contract terms for video blurbs, now have full authority to call a strike whenever they please.

Lending support to the reports that the strike still is a few days off is the rumor that Jack Dales and Bill Berger, SAG's chief negotiators, intend returning to N.Y. where negotiations have been taking place. A declaration of labor

(Continued on page 46)

Granada (TV-Pix) $2,933,697 Profit

London, Nov. 22.

The Granada Group, comprising both mmercial television and moti picture exhibition, announced a trading profit for the year ended Oct. 1 of $7,502,180, as compared with $5,903,973 the previous year. But net profit—after taxes and depreciation—came to $2,933,697, as against $2,232,412 during 1959.

Granada board has hiked the dividend 25% to 110% and has proposed a stock split of two "A" ordinary shares for each ordinary or "A" ordi share held. Board also announced that profits for the current year are running more than double the rate of the last fiscal year.

Montand Nixes TV In Algerian Crisis

Paris, Nov. 22.

Yves Montand turned down an invitation to appear in a New Year's Eve show for the state controlled video setup, Radiodiffusion-Television Francaise, stating that he would not do so as long as other performers (either close or unknown to him) were denied this right due to their opinions and beliefs.

Monstand was referring to the petition of the 121 condoning insubordination among French troops in Algeria. All those who did have been forbiddien tv and nationalized legit appearances as well as cutting off needed film aid for all films they appear in. Over 25 film, theatre, tv and radio people signed the manifesto, including Montand's wife, Simone Signoret.

EX-HARVARD DEAN TIPS STRATEGY

By LES CARPENTER

Washington, Nov. 22.

To be in tune with the times around the Federal Communications Commission, lift your voice with "There'll Be Some Changes Made." It's one of the safest predictions in unpredictable Washington.

That President-Elect John F. Kennedy wants reorganization of the federal regulatory agencies is obvious in his handing James M. Landis, former Harvard Law School dean and chairman at different times of the Civil Aeronautics Board and the Securities and Exchange Commission, the task of evaluating what should be done to make the agencies function m efficiently in the public interest.

Although Landis is currently holding his tongue while he undertakes his study, some of his views along this line were voiced three months ago when he was on a panel during the American Bar Assn. convention here. In his statement, a copy of which has become available, he detailed a number of gripes about the way thi are going at all the agencies.

Also, President Eisenhower has set the stage for shaking up the agencies. Today in Washington, a high level conference took place, presided over by U. S. Court of Appeals Judge E. Barrett Prettyman, which promises to lead to annual or semi-annual meetings in the future to make searching, critical evaluations of the operations of FCC and the other agencies.

What Judge Prettyman has in mind is an egghead organization like the Judicial Conference of the U. S., the group meeting annually, presided over by the U. S. Supreme Court chief justice. This conference surveys the federal judicial system and recommends procedural changes and legislative needs.

The proposed conference of thinkers who would turn the mental x-ray on the regulatory agencies would be made up of represen-

(Continued on page 38)

NBC-TV's Administrative Revamp; Stone, Stabile, Matson Move Up

NBC-TV underwent some major administrative changes yesterday (Tues.) and the most major of them appeared to be the elevation of Robert L. Stone from vicepresident in charge of the relatively narrow engineering and operations area to vicepresident and general manager of the tv network, where he not only keeps his ultimate control of old line of duty but who, in his new broadened job, will touch on everything from sales to programming.

George Matson, former general manager, moves into a newly created job as veep and assistant to NBC president Robert Kintner. James A. Stabile, who some time ago gave up control of talent and contract negotiations in order to become veepee in charge of NBC standards & practices, gets a new title—staff veepee, NBC-TV—and with it the renewed jurisdiction over the negotiating area. Stabile's appointment is the other big administrative move.

Moreover, talent and contract negotiations, a key area of the company's functioning, will be moved from the control of Thomas Ervin's legal department and directly into the tv web's jurisdiction, with Stabile in charge. Burton Hanft, veepee over talent & contracts, will report to NBC-TV's Stabile hereafter.

Ernest Lee Jahncke Jr., director in charge of practices, will succeed Stabile in charge of all NBC standards & practices, and he'll probably succeed to a vicepresidency soon, too.

To take up the slack caused by Stone's promotion, Kintner has named William H. Trevarthen who got a veepee stripe within the last month as boss of engineering and operations. Reporting to Trevarthen will be Andrew J. Hammerschmidt, veep over engineering.

To give some idea of the broad responsibilities of the NBC-TV general manager, Jerry Danzig, v.p. over participating programs, John Heywood, director of NBC-TV biz affairs, and Fenton Coe, director of film production, Hollywood, along with Trevarthen will report to Stone.

When Matson held the post, the general manager of tv seemed to register authority in most sales and programming areas, at least to the degree that high-ranking cohorts sought Matson's support for many

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Tempus Fugits Dept.

Back in '52, "Omnibus" began its tv career with a live entry that included Rex Harrison and Lilli Palmer in Maxwell Anderson's "Anne of A Thousand Days"; a panorama of Leonardi Da Vinci's military drawings; a Saroyan play with the author doing the commentary; a D'Oyly Carte Co. capsule version of the "Mikado. Total production st: $65,000.

The other day Saudek figred out that, if it were done today, the tab would run to $250,000.

Boston's Strange Affiliate Pattern (WNAC to ABC)

Effective Jan. 1, the Tom O'Neil-owned WNAC-TV, Boston, now a CBS-TV affiliate, will switch over to ABC-TV, under terms of a two-year pact just negotiated with the network. That's because ABC's present Boston affiliate, WHDH-TV, moves into the CBS affiliate fold the first of the year.

It's one of those unique deals in network-affiliate relationship. How long the WNAC-ABC tie will continue is strictly conjectural, despite the two-year arrangement. For tied in with the CBS and ABC switch of stations are the still pending maneuvers which, long before the two years have elapsed (or then again it might take five years to consummate), may find NBC acquiring WNAC-TV as its very o&o. In such an eventuality, ABC and WNAC would have to terminate their relationship, which would undoubtedly be followed by an ABC tie ith the Westinghouse-owned

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Sun. Nite Arbitron Hard On the Bard

"Hallmark Hall of Fame's" version of "Macbeth" took the customary competitive licking accorded Shakespeare on tv, but the Harry Belefonte special walked away from the field, according to the Multi-City Arbitron ratings for Sunday night (20).

Belafonte's 10-11 outing on CBS-TV racked up Arbitron scores of 30.2 and 28.5 in its two half-hour periods, vs. 14.4 for Loretta Young and 14.6 for "This Is Your Life" on NBC and 12.3 for the second half of "The Islanders" and 4.8 for "The Man and the Mandate" on ABC.

The Maurice Evans-Judith Anderson "Macbeth" on NBC held a consistent audience but fell victim to the kiddie series at its early 6-8 p.m. post. The half-hour ratings: at 6, against no network competition rated, "Macbeth" had 11.4. At 6:30, "Macbeth topped "The Twentieth Century" on CBS by 11.4 to 11.3, but fell victim to the first half of Walt Disney, which racked a 17.0 on ABC. At 7, Disney again led with 20.2, against 14.0 for "Lassie" and 11.4 for "Macbeth." At 7:30, Hallmark rose to 13.1, but "Maverick" first-halved an 18.4 and "Dennis the Menace" led the field with 20.7.

ABC-TV's 'Contiguous Twosome' (Treyz & Moore) Riding Herd On Sports-Pubaffairs-Entertainment

By ART WOODSTONE

All roads at ABC-TV lead to program vicepresident Tom Moore and the network president Ollie Treyz, who, to some friends and rivals alike, are known as the "contiguous twosome," a phrase adapted from a universal television technique of attracting advertisers.

Presently under the administration and care of Moore's program department is the regular commercial programming, in which he and Treyz have their primary training, and also sports and public affairs. Thus, for the first time in network television, the same men who direct and schedule entertainment vehicles like "Surfside 6" and "Maverick" now exercise similar authority over boxing, college football and "Close-Up" and the Churchill series.

To distinguish this pattern of monolithic operation from that of the two other tv webs, it should be noted that CBS-TV has a large staff of producers and writers working exclusively under Sig Mickelson, whose sole interest is the output of news and informational stanzas, i.e., public affairs programming. At NBC-TV, though the final authority admittedly rests with network president Bob Kintner, the planning, legwork and direct supervision fall to NBC News veepee Bill McAndrews and his journalists.

CBS-TV and NBC-TV have completely distinct departments for the construction and supervision and scheduling of entertainment (Treyz's term: "bread and butter") programs.

First clear sign that bread and butter had moved, in some measure, into pubaffairs was given several weeks ago as ABC-TV topper Treyz assigned the Churchill series to one of Moore's staff vicepresidents, who since has ridden careful herd on each element of the forthcoming Sunday night half-hour film series. But the shift in emphasis and power was brought home dramatically last week when it was learned that Moore's staff, without the knowledge or compliance of ABC News veepee John Daly, had hired a producer named Bob Drew, onetime exec of Time Inc. television stations who now works out of the parent publisher's New York offices.

Moore and Treyz had made the deal with Drew to produce an hour documentary on Cuba two or more months ago. It has since been scheduled for an early December airdate and is being called "Yanki, No!" (Drew, incidentally, took time off from his job with the publishing house a few years ago in an effort to develop and sell a public affairs idea for tv, but evidently the networks were then unanimous in their disapproval of buying pubaffairs from an outside production source.)

Drew is to do three other pubaffairs programs, all, as with "Yanki," for the Bell & Howell "Close-Up" series. Excellent Madison Ave. sources say that Drew and Time, who are working together on this project, were "in-

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ABC Calling Card

When most of the affiliates of NBC-TV picked up their mail at the Hotel Plaza Thursday (17), the second day of their annual convention, they found missives from rival ABC-TV.

ABC-TV had placed in their pigeon-holes reports on the latest 24-market Nielsen study, in which that network came off ahead of its competitors. Attached to each of the rating studies was the calling card of an ABC-TV station relations executive.

Said an NBC executive: "It's about as subtle as a nosebleed and as welcome."

Hagerty ABC News-Pubaffairs Deal Is Finalized

John Daly's voluntary departure from ABC last Wednesday (16) was the last of several internal dramas in which the news and public affairs veepee has been involved.

Meantime, his old buddy Jim Hagerty, the Eisenhower press chief, was hired to replace him. Word was leaked by the network the day after Daly left. Hagerty will come over after Ike leaves office in January.

When Daly first learned, through sources outside his own network, that ABC-TV president Oliver Treyz and overall chief Leonard Goldenson had hired Time Inc. to produce some programs for the public affairs series, "Close-up," he went to Goldenson, by his own account, and said he'd resign if the outside production deal was consummated. He quoted Goldenson, who is president of the parent American Broadcasting-Paramount Theatres, as saying then and there that he intended "going ahead" with Time.

Daly had threatened to quit ABC in many previous clashes with top management, but either top management finally withdrew or Daly did.

Daly held the leadership of ABC News for seven years, continuing all that time with his chores as an on-the-air news and public affairs personality for ABC and as host (a job he still holds) of CBS-TV's "What's My Line?" In the past couple of years, as ABC-TV rose to a position of equality with NBC-TV and CBS-TV, he reportedly felt restricted when heavy coin support for enlarging the pubaffairs and news schedule wasn't forthcoming.

A few years ago, he got angry when the ABC command hired interviewer Mike Wallace and his production sidekick Ted Yates over a Daly objection. Wallace did an interview stanza, which seemed to fall into the public affairs area, and for most of the time that Wallace remained with ABC, he and Daly weren't on speaking terms.

Daly held strong opinions about what constituted public affairs programming and the editorial prerogatives of a broadcaster. This occasionally led to differences with fellow ABC staffers. For one, Sterling (Red) Quinlan, the ABC veepee in Chicago, had his share of differences with the newly resigned news boss. Quinlan wanted to establish some manner of news-pubaffairs operation for ABC in Chicago, a city where network productions had over the years fallen off to virtually nothing. But Daly felt that control of pubaffairs and news were his and that he should have direct supervision of all such programs, and, as a result, nothing emanated from Chicago on a regular basis.

Daly's own crew was in charge of "Close-Up," a current public affairs series being done for sponsor Bell & Howell. When he dis-

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Looks Like Disney NBC Deal After All

Despite reports two weeks ago that maybe ABC and Walt Disney would continue their tv relationship beyond the expiration of their seven-year pact this season, it now appears almost certain that the filmmaker will be with NBC-TV in '61-'62.

NBC sources say that the producer and the web, after weeks of negotiation, are now only "a point or two away from a contract." The signing, others indicate, looks imminent.

Disney will probably supply NBC with only one stanza next season, one said to be essentially like his currently weekly hour on ABC-TV, with several reruns and Disney's old theatrical stuff included.

Como Sets Guests

Hollywood, Nov. 22.

Barrie Chase, Fred Astaire's dancing partner in his three tv specials, will guest on Perry Como's NBC-TV show Feb. 15.

Other guests set by Como include Gwen Verdon, Jan. 18; Brenda Lee, Dec. 14; Kay Thompson, Dec. 28.

British ATV Exits Bergman Special

CBS-TV has lost a partner and a foreign sale on its upcoming Ingrid Bergman special, "24 Hours in the Life of a Woman." Associated Television of London will have participated in the financing of the special and purchased one-time rights, but is no longer involved in the project.

Deal with the commercial telecaster fell through when it found it could not provide CBS-TV with its full studio facilities for the two-week period required to tape the 90-minuter. CBS-TV thereupon called off the deal and decided to move studio production on the show to New York Jan. 18 to 28, following several days of location taping in Monte Carlo. Web will turn over two of its Gotham studios to the Gordon Duff production for 10 days.

Web will also start pre-telecast foreign sales on the special in English-language countries, and hopes to make up the loss of the ATV deal via another sale in the United Kingdom as well as selling the special in Canada and Australia. Reylon, of course, sponsors the special in the U.S. March 6.

CBS-TV had delayed filming from last June until this January because the ATV studios in London were not ready by summer and the plan had been to proceed there. But once the studios did open, the British web found itself busy with its own shows and didn't want to tie them up for nearly two weeks. Hence decision to move to N.Y., though Miss Bergman and her husband, Lars Schmidt, would have preferred the London site. Silvia Narizzano, the British director, will come to Gothai with them to direct the show.

ROY ROGERS RERUNS AS SAT. AYEM ENTRY

Roy Rogers returns to the networks the first of the year with reruns of his old NBC-TV Saturday night stanza. Only difference is the show will air Saturday mornings, under Nestle's sponsorship on CBS-TV.

Being dropped to make way for the Rogers reruns "Mighty Mouse," which being retired from the web after something like a five-year run. The Terrytoons stanza has been only half-sponsored this year, by Colgate, and the latter drops out at the end of the year. Rogers replaces the cartoons show at 11:30-noon.

Nestle buy was set via McCann-Erickson.

Joey Bishop Pilot As Danny Thomas Entry

Pilot for the projected half-hour Joey Bishop telefilm series will be aired on CBS-TV as an episode in the Danny Thomas show. Thomas did the same last spring with the Andy Griffith pilot, which sold immediately afterwards to Thomas' sponsor, General Foods, and which has been a top 10 contender since its preem.

Bishop pilot was to have been readied for this season, but the writers' strike interfered. It'll be completed well ahead of the March deadli

Blair's Sun. News Slot

Frank Blair is filling the WNBC-TV Sunday night news void made by the recent departure of Ken Banghart. Starting Nov. 27, the 11 p.m. "Sunday Night News" will have Blair as newscaster, job originally offered to commentator Frank McGee, who finally had to turn it down because local sponsor Shell Oil would have conflicted with a pending network stanza for Gulf Oil.

Blair is a regular on the news segs of NBC-TV's early morning "Today" show.

TAM's Top 10 in Britain

(Week Ending Nov. 13)

	Homes Viewing (000's)
Bootsie and Snudge—GRANADA	7123
Political Broadcast	7123
Take Your Pick—AR	7021
Arthur Haynes Show—ATV	6716
Double Your Money—AR	6513
Emergency-Ward 10 (Tues.)—ATV	6207
Emergency-Ward 10 (Fri.)—ATV	6207
Knight Errant Limited—GRANADA	6106
Sunday Palladium Show—ATV	6004
Somerset Maugham Hour—AR	5904

Death at 65 Ends Career of Chi's Les Atlass, AM Pioneer 'Untouchable'

By LES BROWN

Chicago, Nov. 22.

H. Leslie Atlass, radio pioneer and for many years a living legend as the most powerful broadcast figure west of New York, died of a heart attack Nov. 18 in Miami, Fla., where he had been vacationing. He would have turned 66 next Tues. (29).

Exactly a year ago, on his 65th birthday, CBS retired him as vice prez and general manager of the Chicago o&o, WBBM-TV. It was involuntary retirement for Atlass, who had had a lifetime contract with the network dating back to 1933, when Columbia purchased the station he had founded, WBBM; and it marked the end of an era during which Atlass had bossed the CBS plant as though it were his own, repeatedly defying the will of the New York muckamucks.

Both the AM and tv outlets, under Atlass, came to be among the most profitable stations in the country; and in the early days, when the CBS radio network was on the ropes, it was Atlass who consistently came through with the key sales—usually Wrigley Gum—that kept the web solvent. Indeed, it was through his ability to make money for the network, while at the same time spending lavishly for programming, that he acquired his power. That power reached its peak in the Thirties, when he controlled the entire midwest for CBS. Had he wanted to, it's said, could also have bossed the West Coast; but instead of taking over KNX when it was starting, he recommended Don Thornburgh, whom he had trained, for the job.

Atlass was one of the original "Think Big" boys, and his freedom with the buck was legend. But not the least of his talents was his knack of finding and developing future elder statesmen for the network. Among that number are Merle Jones, now prexy of the Columbia-owned tv stations, Jack Von Volkenburg, past prez of the television network, and Kelly

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Liebman's 'Private Eye'

Max Liebman has closed another deal with U.S. Steel to produce a special, to be titled "Private Eye, Private Eye," Telecast date March 8, '61 over CBS-TV.

Special will star Ernie Kovacs and Edie Adams. Frank Cooper Associates, which negotiated the deal, is talking with Peter Ustinov for role in the show. Will Glickman, Sydney Zelinka and Lucille Kallen are at work on the script.

British Com'l TV 1960 Gross Heads For $218,500,000

London, Nov. 22.

Advertising expenditure on commercial tv is heading for a total of some $218,500,000 in 1960. The estimate is based on figures covering the first nine months of the year, published by Media Records, which indicate that the increase over 1959 is so far around 33-34%.

According to Media Records, roughly $149,500,000 was spent in the January-September period, comparing with $112,000,000 in the same spell in 1959. In the summer season (July-September) expenditure at $50,400,000 was the highest ever recorded in the U.K. for the time of year, being 34% upon the comparable 1959 figure.

TV Acad On the Prowl For an Intern'l Director For Annual TV Festival

Sponsors of the international television festival, to take place in New York next year, are now on the lookout for a permanent festival executive director. It's understood that the festival planning committee appointed by the Academy of Television Arts & Sciences has sufficient money in pledges from the tv networks to go ahead and also take office space.

First festival, intended to bring together tv people from all over the world to exchange ideas on technical, financial and programmatic aspects of televisi will take place either next spring, more probably, next fall. The following two festivals, according to plans worked up under the aegis of festival chairman Tex McCrary, will take place on the Coast and then, in 1964, return to New York for the World's Fair.

Jack Wrather was appointed chairman of finance for the festival committee last week. Sometime earlier, Henry White, an ATAS executive, was named its treasurer.

Ringling Circus Booked By CBS; Sponsor Set

One-hour taped special with the Ringling Bros. Barnum & Bailey Circus will be aired on CBS-TV sometime in April, with Top Value Stamps (trading stamps) sponsoring. Top Value picked up the tab on the circus last season too.

Show will probably be taped before the circus leaves its Sarasota winter quarters for its annual spring tour, with the showing while the circus is touring to boost the promotional values of the telecast.

Shelton for FCC? 'It's Not for Me'

Washington, Nov. 22.

Edgar G. Shelton Jr., ABC's Washington p., today (Tues.) pooh-pooed published reports that he may get the Charles King seat on the Federal Communications Commission, which is guesswork speculation which should be pooh-poohed. Shelton said he isn't interested, while modestly expressing appreciation for the "flattery" involved.

Thee factors deserve consideration:

—FCC already has a Texan as a Commissioner, Robert T. Bartley of Dallas, nephew of House Speaker Sam Rayburn. Shelton, who is from Austi took leave in the campaign to work for Rayburn's protege, vice-president-elect Lyndon B. Johnson. It is way out of the ordinary for one state to have two commissioners.

—There is little, if any, chance that the Commissioner replacing King will be selected from within the industry. If so, the Senate might not confirm him. In the same connection, Shelton's association with the industry has been such a success that it is unlikely he would leave it for Government, probably at a lower salary.

FREDDIE'S ELYSIAN TV FIELDS

The New Nielsens (24 Markets)

(Week Ending Nov. 13)

ABC-TV walks away with five of the Top 10 shows in the new 24-city Nielsen report, where all three webs clash head-on in competition. On half-hour nighttime wins (spanning 7:30 to 11 and 6:30 to 11 on Sunday) ABC is out in front with 21; CBS is second with 16 and NBC third with 14 (seven of which represented election coverage.) ABC captures Sunday, Monday, Thursday and Friday nights; CBS Saturday night and NBC Tuesday (Election Nite) and Wednesday. For the 51 nighttime half-hours, the average audience ratings read: ABC: 19.4; CBS: 19.1; NBC: 17.9. ABC was low man on th Nielsen poll Tuesday (Election) night, with 12.6 rating as opposed to CBS' 24.7 and NBC's whopping 31.7, but the remaining six nights of the week gave ABC enough of a lead to win out in the seven-night tally.

Here's the Top 10 lineup:

Gunsmoke (CBS)	36.4
Untouchables (ABC)	32.5
NBC Elections (NBC)	31.7
Have Gun (CBS)	29.3
Flintstones (ABC)	28.6
77 Sunset Strip (ABC)	28.3
Wagon Train (NBC)	28.3
My Three Sons (ABC)	27.9
What's My Line (CBS)	26.5
Lawman (ABC)	26.4

Agencies 'Selling Us Down River' With 'Beloved Ratings'. O'Connor

Chicago, Nov. 29.

If the ABC and CBS mechanical brains proved dead wrong by picking Nixon on a sample of only three-tenth of one percent of the total vote, how then can we trust the television ratings which are based on a sample of even less than that?

Newscaster Len O'Connor tossed this poser at the Chi Broadcast Advertising Club last week and proceeded to answer it. He called ratings a "mythology" built around one-tenth of one percent of the potential television audience. "How does anybody know," he asked, "whether the secret opinion-maker is a studious person who will keep his diary with academic care, or some kid with dirty feet and a dribbly nose who dreams about spending his life on the front seat of a stagecoach?

"The trouble is, even if you were right, you'd be wrong," he told the local advertising trade. "Even if your charts and percentages were infallible, the advertising business has a greater responsibility than merely providing a plethor of mass audience shows. I think it can be said, with a reasonable degree of accuracy, that the only shows on tv dedicated to the precept that American people must be well informed are created by the networks and independent stations and not by sponsor or an advertising agency."

In the general dressing dow the local NBC performer gave the

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Pet Milk Ankles Red Skelton Show

Pet Milk, which has sponsored half of the Red Skelton show on CBS-TV for some five years, has asked out of its alternate-week at the end of the year, and CBS-TV will okay the withdrawal.

Reason is not dissatisfaction with the network the show; on the contrary, Pet credits them with a major share of its sales growth in the past few years. Fact is that Pet has completed a major reevaluation of its marketing problems vis a vis its multiple products and plans a completely different approach in its advertising, via the Gardner agency. Probability is that heavy use will be made of spot tv.

CBS-TV has no problem in placing Pet in the skip-week sponsorship; if anything the problem is with the number of advertisers who'd like to grab the spot. How- first refusal, as customary, has been offered to S. C. Johnson & Son, which sponsors the other half, and indications are that Johnson will expand its tv budget to take every-week sponsorship on the show.

Esso's Bard Buy

Standard Oil of New Jersey, the riginal sponsor of WNTA-TV's "Play of the Week," is taking a second flyer in cultural programming with a 15-week Shakespeare series on WNEW-TV, N.Y., and WTTG, Washington. Company will sponsor "An Age of Kings," BBC-TV dramatizations of five of Shakespeare's historical dramas on the British monarchs, starting Jan. 10. Programs run an hour to 75 minutes, with initial exposure Tuesdays and repeats on Sundays.

Deal set via McCann-Erickson.

Wrigley Back To Network TV; ABC $4,000,000 Splurge

Chicago, Nov. 22.

Wrigley Gum, through Erwin Wasey, Ruthrauff & Ryan, is getting back into network television with a $4,000,000 splurge on ABC-TV. It's a big coup for the web's central division office, not only because it comes this late in the season but also because it involves saturation quarter hours in daytime and minute participations in all nighttime and weekend availabilities.

Sponsor had dabbled only tokenly in netw rk in recent years (and alw with CBS-TV), with the greater part of its broadcast budget, via both EWR&R and the Arthur Meyerhoff agency, going into spot. On ABC, the scheduling of the participations is to be flexible, with the agency specifying only that the availabilities "fit the Wrigley commercial climate."

An unusual aspect of the purchase is that the sponsor is, for the most part, trusting ABC's judgment as to where the spots should fall, with the quarterly renewal of the contract hinging pretty much on how good that judgment is. The buy figures to give Wrigley a broad range of exposure, catching the hausfrau and juves by daytime, the intelligentsia with the unsponsored pubaffairs shows, and the males in weekend sports programs, including basketball, football, golf and bridge.

It's the Wrigley Co.'s first ride on ABC-TV, and clearly the purchase is inspired by that network's ward graph in the ratings. Apparently the gum company has be come unstuck from CBS radio and tv, which it has favored for more than 30 years. NBC scored a few weeks ago when it pulled the Doublemint radio shows away from CBS for "Monitor," starting next year.

PROGRAMMING ON A MONTHLY SKED

By BOB CHANDLER

An intriguing and even revolutionary plan to change the entire scheduling concept of television has been proposed as a means of getting the medium out of its progr mming rut.

The plan, brainchild of agent Freddie Fields, stated in its barest essence, would rid the medium of the "straightjacket" of its Monday-through-Sunday scheduling procedure, a holdover from radio, and instead expand to a monthly-calendar schedule, through which the same programs would hold forth on a given day of the month instead of a given day of the week.

"Wagon Train," for example, instead of being aired each Wednesday, would be aired the 12th of each month. Same for every other show on the air, with series reduced to a 12-shows-per-year basis but the number of series multiplied more than four-fold. The advantages of the plan, as expressed by its originator, are these:

1. Far more variety of programming for tv, with room for everything. "There's no reason why a Sid Caesar shouldn't be on the air just because 'there's no room for him.'" Under th plan, there would be.

2. Better quality in existing series, as well as new programming. "Nobody would quarrel with the fact that a show can be done more qualitatively in 12 episodes per year than in 39."

3. A better break for creative people and talent. They'd have a longer life—a program or personal service deal would extend over four years (including options) instead of 52 weeks. Tax-wise, talent's income benefits from the spread. Also, the one-a-month schedule leaves them free for other work, a problem that's prevented top talent from being available for series work.

4. A break for the advertiser—he can spread his money among four different shows over a monthly period, hitting different types of audience. The smaller advertiser can participate more. And even the advertiser with one show a month benefits, because audience makeup differs each night of the week, and a particular night's programming, say the 15th of each month, is on Wednesday night one month, Friday the next, Sunday the next, etc., giving the advertiser access to different unduplicated audiences.

5. Better break for public affairs and specials. These could be given a specific night of the month—the months with 31 days would have pubaffairs the 31st, and a web could also devote other specific nights to pubaffairs and specials.

Author of the plan was for years an MCA veep and now heads his wn shop, Freddie Fields Associates. He admits that "if I had another 20 years in this business, I'd pitch the plan to the networks, but I don't have the stature. If a Lew Wasserman went in with it, they'd pay some attention." Nevertheless, he feels it warrents serious consideration as a means of ex-

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CBS-TV Workshop To Wind Up on Xmas Day

"CBS Television Workshop" will go off the air on Christmas Day, with its fate thereafter uncertain. Subject of its future comes up next month at the CBS-TV quarterly budget meetings, and if the web approves another 13 weeks of operation, show would start again in the spring.

However, in any case, the Workshop will be subject to quarterly review and appropriations hereafter. According to a CBS exec, the network had appropriated only a 13-week budget when the show returned to the air in September. Albert McCleery, show's producer, has been put to work on development of two other "projects," but the exec declined to identify the .

Sarnoff in Blast at Rival ABC At Annual Affil Conclave; An Up-Tempo Show With Few Gripes

Four items of the NBC affiliate conclave last week in New York gave the two-day affair the look of bullishness on the whole.

The upsurge of the NBC new and public affairs image, the newfound equilibrium of NBC Radio, the hotsy totsy daytime television picture and a strong, direct blast at rival ABC-TV's way of doing business seemed to be the key elements of the Sarnoff-Kintner-Bannister "show."

It would have seemed that some affils had come to town meaning to find fault but they left happily enough. Emphasis in most all of the public sessions of the convention at the Hotel Plaza was on news, news and more news—with public affairs a happy fillip. The high standards of NBC Election night coverage (i.e., Huntley & Brinkley and the RCA 501 computer, the only one of the three used by the webs that was never wrong) and the stanza's high ratings plus the fact, which in the last analysis may be the most important feature, that NBC had gone into that Tuesday evening SRO—all helped.

And since money talks, NBC-TV was in a position to boast the most productive daytime tv picture in years. All at once, as if NBC chairman Bob Sarnoff and prexy Bob Kintner had a line to someplace Higher Up, the dollars, combined with revealing new Nielsens and Colgate-Palmolive turned in favor the NBC pre-dark establishment. First off—and the fact was apparently dropped in the right places, although it's still not common knowledge—Colgate came back to NBC-TV daytime to roost with about $4,000,000 in annual billings. "Young Dr. Malone" and "From These Roots," two daytime NBC stanzas that looked like they'd never get off the ground ("Malone" was ready for surgery two-and-a-half months ago), suddenly came up Nielsen roses in the Oct. 11 report. These two, plus the new Jan Murray morning stanza, came up ahead in their respective time periods, which, more or less elevated NBC-TV's whole

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What's Another Million?

"U.S. Steel Hour," which has scheduled an adaptation of a Nicholas Monsarrat story for April production on CBS-TV, had to change the title of the play to "The Big Take" from "$1,000,000 Ransom."

Reason is that the original is too close for comfort to the Jackie Gleason special, "The Million Dollar Incident," which also deals with kidnappers holding Gleason for $1,000,000 ransom.

NBC-TV's Daytime Colgate Windfall In CBS Defection

Colgate-Palmolive is on the verge of moving the remainder of its business in CBS-TV daytime programming over to NBC-TV daytime. NBC-TV now has four Colgate quarter-hours a week and with the pending biz will increase the tally to seven quarter-hours, which, on the full year, means approximately $4,000,000 in time and talent for the web.

To stimulate the shift, NBC-TV is offering Colgate a way to schedule 30-second announcements in the pre-dark lineup. This innovation, which CBS reportedly refused to make, is in addition to regular 60-second blurb inserts for Colgate.

The CBS-to-NBC maneuver follows by less than a year a similar move wherein Colgate moved some of its ther daytime biz over to NBC.

Part of the setup revolves around the probability that Colgate will remove from daytime advertising its long line of toiletries. All the daytime tv biz from Colgate is soon expected to consist solely of its household goods.

Even with the loss of daytime Colgate coin, CBS still has a large hunk of Colgate money at night—in Ed Sullivan, "Perry Mason" and "My Sister Eileen," plus participations elsewhere.

Perhaps to compensate for the NBC "30-second plan," CBS is said to have offered substantial discounts to Colgate if they bought into the sustaining "Full Circle."

Grand Central Station Originations for WCBS To Highlight New Sked

With the new CBS Radio schedule going into effect Monday (28) and consequently with substantial changes in its own local lineup, WCBS Radio, web's N.Y. flagship, is moving into Grand Central Station to originate some eight hours of programming a day next week to spotlight the changes.

Station will ensconce itself in a 20x30 foot plastic bubble placed near the main information booth starting Tuesday (29) and running through Friday (2). Jack Sterling will originate his morning show there, band and all, with Lanny Ross and Allen Gray dittoing for the noon hour and Martha Wright and Ken Banghart broadcasting from the station in the afternoon.

Pitch will stress the changes in the schedule plus the use of "live" programming as opposed to all-disk. Traffic through the station is estimated at 400,000 daily.

'Omnibus' Prowls N.Y. at Night

Robert Saudek and his "Omnibus" crew have been prowling the Gotham scene for nocturnal shooting in prepping the next "Omnibus" hour entry on NBC-TV. Titled "Night People," it goes on Dec. 10, in its Sunday 5 to 6 p.m. slot.

It'll be a Cooke's (Alistaire) tour of such New York after-dark attractions as Greenwich Village, the Fulton Fish Market, a Chinese theatre, a Police Precinct (126th St.), museums, Macy's, etc., designed to illustrate how a city comes alive at night.

Cooke is also writing the continuity. Filming will be wrapped up this week.

Another Sponsor Ride For 'Sing With Bing'

Insurance Cos. of North America will sponsor the annual "Sing With Bing" special on CBS Radio for the sixth consecutive Christmas on Dec. 24. Joining Crosby will be wife, Kathy Grant, Rosemary Clooney and Jose Ferrer and the Norman Luboff choir.

The 45-minute show, which this year will have an American-only format as contrasted to the international tinge of other years, will be written and produced by Bill Morrow and Sam Pierce and directed by Murdo McKenzie. N. W. Ayer agency repped the insurance outfits in the deal.

CBS-TV Preps for AFTRA Strike With Vintage Vidpix Strips for Daytime

An AFTRA strike would leave CBS-TV's nighttime schedule virtually unaffected, but oh that daytime! Tape repeats will fill in every live nighttime show on the web, but in daytime, the network is dragging up such weary vidpixers as "Brave Eagle," "Mama," "Life With Father" and "Schlitz Playhouse of Stars." The Schlitzers are skedded for two daytime strips and one Sunday half-hour, in fact.

Pretapings and repeats would cover "Candid Camera" and "The Witness." Taped repeats would cover other live shows, Ed Sullivan, Garry Moore, "To Tell the Truth," "I've Got a Secret," "What's My Line?" and others. Taped and filmed repeats cover Jack Benny and Red Skelton. News and live pubaffairs like "Face the Nation" and "Eyewitness to History" would continue live with news execs on camera.

But the daytime situation would constitute the biggest boon ever to CBS Films, the vidpix subsid which would supply the vidpix strips to the network. Only "Captain Kangaroo" and "House Party" would use tape repeats. Otherwise, it's "Schlitz" twice during the day, one a straight anthology, the other a mystery-anthology strip; "Brave Eagle," the Eve Arden Show, "Hey Jeannie," "Mama," "The Brothers," "Life With Father" and "Assignment Foreign Legion" filling in for the game shows and soap operas.

Vet Scripter

Alan Lipscott

has written a humorous dissertation

Yeh, Let's Have 'Culture' In TV

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

ITC Sets Up New Javelin Prod. Unit

Independent Television Corp. has formed a new division, Javelin Productions, which will handle the recently acquired assets of Heritage Productions.

New division on the sales end will be topped by Mel Schlank, formerly general sales manager of World-Wide TV. Schlank will report to Arthur (Skip) Steloff, general manager of the new division and former prexy of Heritage.

At the same time, two properties formerly distributed by World-Wide TV have been acquired for distribution by ITC. Two properties are "National Football League Presents" and "Women's Major League Bowling." Both are properties of Peter De Met Productions.

Additional acquisitions will mean an expansion in the division's sales force. Javelin Productions plans to divide the markets into five sales regions, each headed by a regional sales exec.

Heritage properties to be marketed by Javelin include "Campy's Corner," featuring Roy Campanella; "Golf Tips of the Day," featuring Dow Finsterwald; and the Leo Durocher starrer, "Magic Moments in Sports."

James Mason Gets Setback in Slander Action Against NTA

Los Angeles, Nov. 22.

James Mason has lost a major point, anyway, in his two-year-old slander suit against National Telefilm Associates, when L.A. Superior Court Judge Gordon Files ruled (17) that the controversial letter attributed to Mort Abrahams was not defamatory.

Letter, printed in the London Daily Express, had said (inter alia) that Mason had asked a clause in his contract permitting him to return from England to U.S. in case of war. He was to have starred in NTA's "Third Man," which eventually starred Michael Rennie. British press made much of the letter.

Judge Files also gave Mason's attorney, Paul Caruso, 20 days in which to file an amended (new) complaint on the other causes of action, involving statements allegedly made by Oliver Unger and Bert Kleiner to reporters.

Technically, the suit is not being tried at this point but being prepared for trial; i.e., O'Melveny & Myers, NTA's attorney, is raising questions of law via demurrers. In granting defendants' demurrer denying legal weight of the Abrahams' letter (whether he actually wrote it or not), Judge Files removed a major pillar from the case.

Mex Union Asks Ban on TV Shows Dubbed Elsewhere

Mexico City, Nov. 22.

The Mexican Union of Film Workers has formally asked the Film Bureau to deny exhibition permits in Mexico for all short subjects and feature lengths released over television facilities, if Spanish dubbing is done elsewhere than in Mexico.

Carlos Tinoco, union official, specifically asked that all future dubbing should be realized in the republic, and that union technical personnel could "easily" undertake this work.

While quite a number of American shows are dubbed in Mexican laboratories and studios there is lively competition from Spain, Puerto Rico and other countries where dubbing fees are lower than prevailing rates here. The popular "Perry Mason" show is among those dubbed outside of Mexico.

Current union drive hopes to build up work hours for technicians and actors engaged in dubbing. There is a slight "open door" in Tinoco's remarks asking for prohibition of exhibition of "short subject and feature films for tv and commercial motion pictures." The union leader would not expand on this further, but there is a standing official ban against import of dubbed features for theatrical exhibition in Mexico.

Joe Stein's New Deal

Joe Stein, pacted by MGM-TV and who recently completed the three episodes of "Harry's Girls," has been signed by Arthur Freed to do the screenplay of "The Day Before Spring."

Producer-director Ralph Levy is now completing final assembly of "Harry's Girls," developed by Alan Jay Lerner and Stein.

'Iceman's' Whopping Arbitron

Part One of "The Iceman Cometh" on WNTA-TV, Newark-N. Y., was one of the highest rated shows in the N. Y. market, achieving a total Arbitron of 31.3. The total rating was for the seven exposures, under multiple telecasting plan in the N. Y. market of "The Play of The Week." Of interest, too, was that the starting time for "Iceman" was moved up to 10.30 p.m. because of the mature nature of the outing.

On the basis of the 31.3 Arbitron, it was estimated that the play was viewed in 1,430,000 homes and by 2,860,000 people. The 31.3 for "Iceman" put the outing among the top ten rated programs in the market. Total rating of "Iceman" was ninth in the Arbitron scale for N. Y. that week, with top "Gunsmoke" achieving a 39.0 for that one Saturday night exposure. "Iceman" was the highest rated "Play of The Week" outing this season and the second highest for the dramatic showcase. Tops to date was last season's "Lullaby" with a 36.7 Arbitron. (Station, according to v.p. Ted Cott, has received only about five complaints about the language, or about anything else in the play.)

Sir Robert Fraser Holds No Truck With Film Quotas for British TV

London, Nov. 22.

The proposal by the British film producer organizations that there might be a quota for vidpix on tv, analogous to the films quota imposed on cinema theatres, is rated as "unwelcome" by Sir Robert Fraser, director-general of the Independent Television Authority which runs Britain's commercial tv setup. Sir Robert, who was answering VARIETY questions at a press conference called to receive ITA's annual report and accounts for 1959-60, declared that he didn't like quotas anyway, couldn't see that there could be any distinction between filmed, taped and live material to warrant this particular measure, and indicated that it wasn't any concern of his that the proposed quota was intended to ensure employment in British studios. "On the whole," he added, "television hasn't been a bad ally of cinema film production: there have been times when there has been as much direct production for tv going on in the studios as there has been production of films for the cinemas."

Which comments were in keeping with the trenchant tone adopted by Sir Robert reviewing the year, general tenor being that ITA was well satisfied with commercial tv and to blazes with critics. He picked out for cordial reference drama ("1960 has so far been its Golden Year"), documentaries, "superb" school programs, and others. He asked "Are the entertainment programs seriously at fault?", self-answering with: "Is there anything wrong with 'Maverick' or 'Cimarron City', with 'No Hiding Place' or the Saturday Spectacular or the Palladium Show, or 'Bootsie and Snudge,' 'Double Your Money,' or 'Criss Cross Quiz,' or 'Cool For Cats,' or 'Fury,' or 'Annie Oakley,' or 'Huckleberry Hound,' or 'Emergency-Ward 10,' or with that sweet and gentle 'Small Time,' the most shining little program in all television? It will be hard to persuade viewers so, who put most of them in the Top Ten week after week."

Annual report, for the year

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'60-'61 TV Network Talent Cost Charts

one of the rewarding and informative Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

Public Utilities' Ziv-UA Spread

Regional power and public utility companies during the past year accounted for some $1,800,000 of Ziv-UA market-by-market sales.

Ziv-UA study of its client list underscored the growing importance of regional power and public utilizity companies as sponsors of syndie properties in certain areas of the country.

Among power and public utility companies on the Ziv-UA sponsor list are Hope Natural Gas, Clarksburg, W. Va.; S. Carolina Electric Corp., Columbia, S.C.; Dayton Power and Light, Dayton, O.; Peoples Natural Gas, Johnstow, Pa., and Iowa Elcetric Light and Power Co.

Telefilm Chatter

Worthington (Tony) Miner, exec producer of "The Play of The Week," due in shortly from Britain after a short biz trip to scan new properties . . . **David Reisman** has joined **Marc Statler** in the new "live action" division of Pelican Films as production manager . . . **Michael Nidorf,** chairman of the board at Independent Television Corp., in London . . . Three v.p.'s of subsidiaries of MPO Videotronics have been named. They are Mel Dellar, exec producer in charge of the firm's Hollywood operation; **Tom Thomas,** midwest office manager, appointed v.p. of MPO Sales and Training Programs, West Dearborn, Mich.; and **Frederick B. Foster** has joined the firm as v.p. of MPO, Inc., in charge of the company's newly opened Chicago offices . . . Louis Marx Toy Co., via Ted Bates, will sponsor WPIX's, N. Y. hour-long "Thanksgiving Surprise Party" special at 3 p.m. . . . **Arthur A. Garbade** named business manager for NTA Telestudios . . "Great Plays in Rehearsel," filmed hour-long series of 10 shows, distributed by National Educational Television and Radio Centre, is playing on WPIX, N. Y. during morning ETV hours. First episode preemed yesterday (Tues.) at noon . . . Last week's (16) VARIETY story on ITC's plans to vidtape **Jo Stafford** and possibly **King Cole** specials in England cited an earlier Cole special taped in England that's grossing heavily in U. S. syndie markets. Story did not mention that latter is solely distributed by ABC Films in U. S. and abroad.

4 Star's Longterm Friedberg Pact

Billy Friedberg, comedy scripter and former head writer of the "Phil Silvers Show," has signed longterm deal with Four Star Films as producer-writer. Friedberg deal appears to be in line with Four Star's policy of coralling comedy scripters in relatively longterm pacts.

Agreements extending to the spring of '61, for example, already have been set for such comedy writers as Mel Tolkin, Mel Diamond, Mike Morris, Max Wilk and Dave Schwartz. Four Stars policy seems to be dictated by the growing competition among producers for comedy scripters.

Prior to the Four Star deal, negotiated by Frank Cooper Associates, Friedberg's Bonnaker Productions delivered to CBS-TV the comedy pilot, "The Drumbeaters." Pilot, directed by George Marshall, stars Pat Harrington Jr.

Friedberg is producing "Peter Loves Mary" and writing the Tom Ewell show as his initial Four Star assignments.

Tape 'New Faces' Before Live Aud

For the first time, "The Play of The Week" produced a show before an audience. The vehicle was "Highlights of New Faces," featuring what is considered the best of Leonard Sillman's "New Faces," which had Broadway productions in '52 and '60.

The vidtaping before an audience took place Sunday (20) and Monday (21) nights. Invited to attend were time-buyers and other members of the industry. It was thought that the musical revue would play better before a "live" audience. "Highlights of New Faces," the first musical of the season for "The Play of the Week," will be telecast the week of Nov. 28 on WNTA-TV, Newark-N. Y.

Starred in the revue are Ronny Graham, Paul Lynde, Robert Clary and Alice Ghostley, Inga Swenson, June Carroll and Virginia De Luce, all of whom appeared in the Broadway production.

Papa-Son Linkletter Teamup on 'Bible Man'

Hollywood, Nov. 22.

Father-and-son team of Art and Jack Linkletter have been signed for "The Bible Man" in the Zane Grey Theatre series.

It marks the dramatic debut for Jack, who has emceed his own show and pinch hit for his dad on "House Party." Producer Aaron Spelling recently signed another family starring team — Danny Thomas and his daughter, Marlo, for "Honor Bright" in the same series.

John Manson Resigns Screen Gems Mex Post

John N. Manson has resigned as v.p. and general manager of Screen Gems de Mexico, S.A., headquarters of SG's Latin American distribution organization.

Manson's resignation, which becomes effective Feb. 1, 1961, coincides with his announcement of the formation of an indie distribution and production organization in the international field, which he will head. Manson, five years ago, originally set up SG's Latino distribution organization.

Foreign topper Lloyd Burns expects to sign a replacement within the next few weeks.

JAYARK'S 34-CITY CAGNEY PROD. SALES

Jayark Films reports sale of the five features acquired recently from Cagney Productions in 34 markets.

Since acquisition two weeks ago, the films have been bought by WMAR, Baltimore; WHDH, Boston; WKBW, Buffalo; WBBM, Chicago; KNXT, Los Angeles; WTCN, Minneapolis; WCBS, New York; WCAU, Philadelphia; KUTV, Salt Lake City; KMOX, St. Louis; and others.

Sales veepee Harvey Victor says Jayark also sold the Bozo cartoon library in three more markets during the last two weeks, boosting total sales to 141 stations in the U. S. (in addition to sales to the Canadian network and outlets in nine foreign countries).

Syndicator also has sold sections of its feature package of more than 50 titles for theatrical re-issue in Ecuador, Chile, Bolivia, Peru, Lebanon, Egypt, Syria, Sudan, Iraq.

WBBM-TV Pix Tinters

Chicago, Nov. 22.

CBS o&o WBBM here apparently is going to go on a color kick. Station has acquired a group of from 15 to 20 Lopert pix and plans to telecast many of them in color.

Among pix included in the deal are "La Parisienne," starring Brigitte Bardot, Charles Boyer; "The Horse's Mouth," Alec Guinness; "The Third Key," Jack Hawkins; and "Your Past Is Showing," Peter Sellers, Terry Thomas.

'12th Day's' 31 Cities

Show Corp. of America has sold its Christmas special "On the 12th Day" in 31 markets.

Station roster includes KGNC, Amarillo, Tex.; WISC, Madison, Wis.; KTSM, El Paso; WSM, Nashville; KPIX, San Francisco; WTIC, Hartford; WOR, N. Y.; WTVR, Richmond, Va.; and KFAR, Anchorage, Alaska.

Good Idea, Anyway

That cross-breeding of "Lassi" and "Dennis the Menace" idea for a one-hour special has gone kaput. What caused the demise of the project was the revelation, upon close investigation, that 61 stations do not carry the shows back to back.

The whole premise of the project was the back to back slotting of the shows on CBS-TV Sundays from 7 to 8 p.m. With that premise, having a one-hour show melding all the characters of "Lassie" and "Dennis" and the same sponsors wouldn't cause any major problems. But when it was found that 61 stations don't carry the show back-to-back, the idea collapsed.

HARDLY A NEW SYNDIE ENTRY

What's With That Option Time?

Washington, Nov. 22.

Television networks let the deadline pass without challenging the half-hour cutback in option time in federal court. But Los Angeles' KTTV-TV, the Times-Mirror independent station, petitioned the U. S. Court of Appeals here to knock out option time altogether. (Issue, of course, is of paramount importance to syndicators and stations seeking program placements.)

Robert Cutler, Washington attorney who also represents the San Francisco Chronicle in its tv legal battles with NBC, filed the KTTV petition for a review of the Federal Communications Commission's Sept. 16 order reducing option time from three to two-and-one-half hours, effective Jan. 1. His brief declared that option time is a violation of U. S. antitrust laws and, therefore, FCC rules sanctioning any option time are illegal.

The webs no doubt will attempt to intervene in the KTTV suit, which probably won't be heard by the three-judge court until next summer. Meanwhile, the Sept. 16 order goes into force Jan. 1.

Of greatest immediate urgency for the networks is finding out the attitude of the new Justice Dept. hierarchy of the Kennedy Administration toward option time. That promises to be a key factor in the court case. KTTV sued both the Justice Dept. and the FCC.

The outgoing Antitrust Division chief at the Dept., Robert A. Bicks, holds option time to be a per se antitrust violation. But Bicks will yield his job to a Democrat around Jan. 20, the day President-Elect John F. Kennedy takes control.

Option time is one of the network's most nervous Washington situations, and they could certainly use the support of the new Administration's Justice Dept. The FCC situation remains shaky at best. Three out of 7 Commissioners voted on Sept. 16—date of the latest order to kill option time. Of the four who made up the majority and ruled in favor of option time, although cutting it by 30 minutes, only three will remain on the Commission. A 3-3 split will result. The fourth member of the majority, Charles King, a Republican who hasn't been confirmed and will go off FCC after President-Elect Kennedy picks his Democratic successor and gets him confirmed.

The networks decided against fighting the Sept. 16 FCC order in court for the simple reason they didn't think they could win. To be able to regain the 30 minutes FCC took away from them, they would have to prove legally that FCC had acted unreasonably. That would be difficult, if not impossible, to establish legally.

KTTV filed its suit on the last day possible to challenge the Sept. 26 order.

SCARCITY IS WORST IN YEARS

Syndication has hit the bottom of the barrel in terms of the number of new, first-runners being offered to the market either for a winter or spring start.

Only syndie house set to come up with a new winter entry is Ziv-UA. Others are either in the iffy category, or riding with off-network properties, or out of the race entirely until the new fall season.

The dearth of new first-runners are blamed on a variety of reasons, but whatever the causes, the scarcity is the worst in years. It comes, too, at a strange interlude in broadcasting annals.

The Federal Communications Commission's ruling cutting network option time from three to two-and-a-half hours daily in each broadcast segment is supposed to take effect January. The ruling, if effectuated, holds the possibility of freeing hundreds of markets for syndie entries.

Today's strange interlude is this: It's felt that unless syndicators themselves sell affil stations to take advantage of the FCC ruling, little, if any, change is expected in the network program supply service. Forecast that networks will change their affil agreements to abide with the FCC ruling, but the web program feeds will continue just about as much as today. An affil can elect to take more than the two-and-a-half hour network option time program service, leaving the syndicator as much out in the cold as ever.

But instead of meeting this situation with a quantity of product to lure stations to take the syndie programming route, there's a scarcity of new, first-run product. It's hard to be convincing in such a set of circumstances. Bid to affils to collect 100% of ad revenues flowing from local programming, as opposed to about 30% from network programming, is quite academic if the scarcity in the syndie market is so pronounced.

Screen Gems is the only major syndie house in the "iffy" category, as to introing a new, first-runner in the near future. Those out of the new, first-run derby include Independent Television Corp., CBS Films, California National Productions, et al. (ITC will have the off-network "Broken Arrow" entry; CBS Films off-network cartoon "Heckle & Jeckle.")

It's not all bleak, although the

(Continued on page 47)

Ziv-UA the Exception

Ziv-UA, in the midst of the current bearish syndie market, is continuing its policy of at least six first-runners a year. Outfit now is out selling "Miami Undercover" and fourth year production of "Sea Hunt."

A fresh, first-runner is slated for winter and spring selling. There have been rumbles of some Ziv-UA sales axings, but a company exec denied this, contending there has been some reshuffling of sales personnel. Despite the holdback attitude of other outfits, Ziv-UA remains bullish on its company's prospects.

General Toy & WABC-TV Hassle Over 'Tom Sawyer' Holiday Pic

By MURRAY HOROWITZ

Tom Sawyer had his troubles, but how was he to know that he would be the fave of picture makers and cause havoc in the tv market place. Mark Twain's little boy was world's apart from the electronic age, although he did have glimpses of grownup business practices.

What happened in the N. Y. tv market would have sent poor Tom's head spinning. Big spender General Toy, via Webb Associates, wanted a series of pix specials for the holidays. According to General Toy prez Saul Robins, he first approached WABC-TV, which had acquired Selznick's "Adventures of Tom Sawyer," among other desired pix, and tried to make a deal for the Thanksgiving-Christmas holidays. Robins said negotiations for sole sponsorship of pix on WABC-TV broke down when the ABC-TV N. Y. flagship couldn't clear the desired Sunday afternoon periods.

So General Toy and Webb Associates took their idea and bankroll over to WCBS-TV, which among other pix, had Paramount's "Tom Sawyer." A deal with WCBS-TV for single sponsorship of kidult family classics was signed.

WABC-TV, though, wasn't left out in the cold. According to Robins, General Toy left $100,000 in spot coin at WABC-TV and secured an unwritten promise from the station that it wouldn't telecast Selznik's "Sawyer" before Paramount's "Sawyer."

Lo and behold, General Toy, Robins said, hit the ceiling when WABC-TV not only put on the Selznik pic a week before the Paramount pic, but sold the pic to a competitor of General Toy. Parker Bros. Games was the single sponsor for the WABC-TV telecast, a week before Saturday's (19) WCBS-TV's "Sawyer" telecast.

General Toy didn't take the matter lightly. It had spent big sums in promoting the WCBS-TV "Sawyer" telecast, as a "first" in the market, making tie-ins with schools and dealers. The toy company threatened to pull back the spot money allotted to WABC-TV, but according to Robins, the ABC-TV flagship wouldn't budge. In the midst of the confusion about the two "Sawyers," Robins decided to let things be. "We need the extra holiday exposure," he said, "and if I pulled out it would be a case of biting my nose to spite my face."

Robins said he had to answer to

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1-Minute 'Specials'

Hollywood, Nov. 22.

Those telepix capsules are getting smaller and smaller. Latest is an anmiated "Jingle Bells" "special" which can be programmed as a Christmas greeting by stations at a length of one or two minutes.

All - animation, no - voice shorties feature background music from the Oslo Symphony and were produced and are being distributed by John Ettlinger's Medallion TV Enterprises here. Medallion's sold it in 20 markets so far.

Studebaker-Lark $3,000,000 Outlay On 'Mr. Ed' Series

Studebaker-Lark's syndie sponsorship of the situation comedy "Mr. Ed," announced earlier this year, is now set for 109 stations and will cast the car company and dealers $3,000,000.

The $3,000,000 appropriation is more than the company's 1961 national ad budget for newspapers, magazines, radio, billboards and other media.

Co-op bankrolling deal will include about 2,000 dealers and all time purchases, says the company, will be made at the national rate via the New York office of D'Arcy ad agency.

Contracts will cover 26 weeks beginning in January '61. Schedules will, wherever possible, cover the 7 to 8 p.m. time period.

"Mr. Ed" stars Alan Young with Al Simon as exec producer. Shouting began last week in Hollywood.

WM. MORRIS ASKS % ON BOB CUMMINGS

Hollywood, Nov. 22.

William Morris Agency has filed suit in Superior Court against two Paul Henning corporations alleging agency has right to 10% of companies' profits on "Bob Cummings Show," estimated at approximated $70,000. Named were the Henning Corp. and Hen-Ten Corp., through which Henning is said be joint venturer with Cummings in show.

Morris Figures its supposed cut in Hennings' profits at $70,000, but asks for accounting to determine exact amount. Estimate thus places Henning's share in $700,000 category, and general earnings for sh w in millions. Now in reruns on ABC daytime hours, show ran five seasons alternately on NBC, CBS prime time.

'International Zone' As New UN Series

U.S. Broadcasters Committee for the United Nations is doing a new film series called "International Zone." First of the 13 half-hours will be offered in the middle of December and then there will be a new one approximately every third week.

"Zone" succeeds "Dateline UN," stanza done two years via the Broadcasters Committee, which finances the productions, Alistair Cooke will serve as commentator and Westinghouse's national program manager Bill Kaland is chairman of the program committee. New show will be an examination of "famous and little known personalities" working in the United Nations.

'Our Town' As Telepix Series

Hollywood, Nov. 22.

Filmaster has acquired television rights to Thornton Wilder's "Our Town" and plans to turn the Pulitzer Prize winner into a half-hour series. John Tucker Battle is scripting the pilot, with Nat Perrin, v.p. in charge of production at the company, to produce the initialler in January.

Series would be aimed at network telecast only. It's the first major acquisition for Filmaster in its new role as a packager-producer. Heretofore, company has concentrated on below-the-line production for other packagers, along with commercial and industrial production.

Rights were acquired from Banner Films, the Sy Weintraub-owned company, which will continue to own a small participation in the series. Weintraub got "Our Town" rights when he bought out Sol Lesser Productions, and at one point planned his own series based on the play, with Jerry Stagg as producer. Since then, however, Weintraub has kept to theatrical production, and assigned "Our Town" to Banner, his vidpix distribution company.

Europe Looms as 'Healthy Market' For Telepix, Sez Bill Fineshriber

By HAZEL GUILD

Frankfurt, Nov. 22.

William Fineshriber, vice president in charge of television for Motion Picture Export Assn., has just wound up a three-week fact-finding trip through England, France, Italy and Germany with the feeling that the European countries will provide a "very healthy market" for the American film-makers' products in their new television developments. (*Fineshriber is former CBS, Mutual NBC and Screen Gem —Ed.*).

"There are of course various problems with th local European industries planning to protect their own products by taking measures against foreign imports that might flood the market. But we don't want to flood it. We want to establish a normal healthy growth pattern for our products on the European television screens—and I feel it will be possible," Fineshriber said.

"MPEA has been interested in television—at home and abroad—for two and a half years from the angle of looking into the aspects that would be of interest to the member companies," he pointed out.

While the company is not antic-

(Continued on page 47)

WPIX Kiddie Strip Peak Arbitron

Kiddie strip on WPIX, N.Y., from 4 to 7 p.m. daily, is the top rated programming bloc in the market, according to Arbitron ratings, vering the Oct. 30 to Nov 12 period.

Monday through Friday's 4 to 7 p.m. Arbitron average gives WPIX a 10.9 rating, with WCBS-TV the closest competetor with a 7.8. In its Sunday through Saturday tabulation, WPIX for the 4 to 7 p.m. period again leads the field with a 10.4 average. WCBS-TV, according to Arbitron, second for the 4 to 7 p.m. period with a 7.0.

WPIX's kiddie shows for the 4

(Continued on page 47)

Look, Ma, No Violence

In the kiddie programming field, due to the outcry against blood and violence, shows and cartoons are being pitched on the basis of their "non-violent" character.

Latest example is Interstate Television's "Snip and Snap" cartoon series, created for tv by Halas and Batchelor, who did the film adaptation of George Orwell's "Animal Farm." Series includes "Top Dogs" which won first prize for children's films at the 1960 International Film Festival at Venice. Series is referred to by Interstate as the "non-violent world of 'Snip and Snap.'"

$1,000,000 WOR Cost for Post-'50 Features Bundle

WOR-TV, New York RKO General outlet, has bought a bundle of 200 features, mostly post '50's, at a reported cost of more than $1,000,000.

The , which are from the vaults of five major studios, will preem early next year on WOR's "Million Dollar Movie." Features in color will be colorcast on the nightly feature film show and also on the station's numerous daytime film spreads.

Titles included in the new package "Barefoot Contessa."

(Continued on page 47)

WWLP-TV's Tintup

Springfield, Mass., Nov. 22.

WWLP-TV, which bought the post-'50 group of 40 Warner Bros. pix, plans to colorcast those made in color, including John Wayne's "Searchers," "Springfield Rifle," Gary Cooper starrer; "Tea for Two" and "Eddie Cantor Story."

M&A 'VIP PACKAGE' INTO 60 MARKETS

M & A Alexander's "VIP Package," compromising 35 post-'48's, has been sold in 60 markets.

Recent sales include WRGB, Schenectady; KGGM, Albuquerque; WDAU, Scranton; KGW, Portland, Ore; WMAL, Washington; KGMB, Honolulu; WTHI, Terre Haute, WGAL, Lancaster; XETV, San Diego; and WJXT, Jacksonville.

Package includes "At War With the Army," "Pandora and the Flying Dutchman" and "Invasion of the Body Snatchers."

but the television audience

votes every night..

One day, come every four years, the electorate turns out to choose its President—and, come that same night, sits down to see *how* it turned out.

In doing so last week, the vote for the most election viewing went, convincingly, to Network Z. (It's smart politics not to name your opponent.)

Now, while in the credit-where-it's-due department, let us not forget that the *television* audience votes every night. And dial twisting, like lever pulling, can shift the vote from minute to minute.

By Popular Majority

That the dial twisters have, from recent week to week, shifted to ABC is now a matter of simple, available record.

So, too, went the voting for the week ending November 13. As the chart shows, this Nielsen TV Report* gives ABC a clear lead in audience. Despite, we repeat, Network Z's victory on Tuesday night.

	Rating Entire Week Ending Nov. 13	Rating Entire Week Excluding Election Night
ABC-TV	19.4	20.6
NET Y	19.1	18.2
NET Z	17.9	15.7

*Source: 24 Market Nielsen TV Report, week ending Nov. 13, 1960, Average Audience. Sun. 6:30-11 P.M., Mon.-Sat. 7:30-11 P.M.

By nights of the week, if that's your gauge, ABC led four times (Sunday, Monday, Thursday, Friday). Net Z took Tuesday (Election Night) and Wednesday.

The Margin Grows

What happens when you look at the numbers uncluttered by the complication of election preemptions? When you base your rating on how the networks fared for the five nights following the Election Extravaganza? The margin grows bigger: ABC leads with 20.5... Net Y is second with 18.2... Net Z last with 16.4. (Actually this is a *bigger* rating for ABC than we rolled up for the same five nights of the previous pre-election week.)

Enough figures. Whether your measuring standards are broad or narrow in gauge, one truth emerges unchallenged. Where the 3 networks compete on an equal facilities basis,* where the dial twister can dial in all 3 networks, most of the time he dials in ABC.

Heritage Recalling

This, despite any pious pronouncements to the contrary, did not happen by laurel resting or heritage recalling. It was achieved by hard work, not hard words. By a belief in pioneering new programming patterns, by trend-*setting*, not trend-spotting. By recognizing that the dial twisters hold the voting and veto-ing power. By knowing that you have to be there with the *right* new twist when they start twisting the dials.

Significant case in point: We were there first with the Westerns . . . and then, with the right new twist in Westerns: *Maverick*. Today, with the noble declarations about *full* range programming obligations being tossed about, it is enlightening to note that Network Z leads in the *number* of Westerns on the air (just as it trails in audience).

This, of course, is their privilege. We're off pioneering again. This time, trend-setting in completely new television country with *The Flintstones* . . . TV's first adult cartoon series...and TV's top-rated show among *all* new entries this season.

Coming Events

In the public service area, similar pioneering strides are in evidence. There is television's most ambitious visual project—*Winston Churchill: The Valiant Years* . . . 26 chapters of living history. There is also a vital departure in documenting current events, co-produced with Time Inc., leading off with *Yanki—No!*... a non-punch-pulling exposition of the coming showdown in Latin America.

If any or all of this comes as news to you, we'll be pleased to fill in the details. For the moment, suffice it to say we are *where* we are because of *what* we are . . . a forward-moving network alive to the changing moves of the dial twisters.

How else can a network find and *keep* favor with them?

ABC TELEVISION

Mohawk's Lavish Carpet Spread In Holiday Return as TV Sponsor —On Other Madison Ave. Fronts

By BILL GREELEY

It's been about 10 years since the jingle lyric "Carpets from the looms of Mohawk" boomed into the nation's livingrooms. There'll be a few bars of the melody, but no sentimental lyricizing of the commercial museum piece tomorrow (24) when Mohawk Carpets returns to tv as sponsor of NBC-TV's Thanksgiving special, "There's No Place Like Home," at 5.30 p.m.

One of the real vets of web tv, Mohawk first sponsored a dinner hour show featuring the songs of Roberta Quinlan and Morton Downey in 1946. Except for plugs via daytime quizzers with Mohawk carpets as prizes, company has spread its ad budget in women's service and shelter mags and Life for the last 10 years. Last video bankrolling was the "Mohawk Showcase" in the very early '50's.

The tele production, plus nationwide merchandising contest with 4,000 stores taking part, is costing the company $500,000. Strategy behind the plunge, as worked out by Mohawk ad manager Herbert Jay and the company's agency, Maxon, is to strike during a crest season for carpet sales. Best months are April-May and September-November. Contest will have carpets as prizes, natch, and entries are picked up in store rug departments.

"No Place Like Home" features Jose Ferrer, Rosemary Clooney, Dick Van Dyke and comedienne Carol Burnett in skits and production numbers spoofing suburban home life, home buying and improvement and so on.

So far as continued use of tv is concerned, there'll be no more spending this year by Mohawk, and, it's "wait and see" on results this time out as regards next season.

For the People

Neil McElroy, Procter & Gamble chairman and former U. S. Secretary of Defense, last night (22) received the Advertising Council's pubservice award that yearly honors an "American businessman who has contributed notably to the welfare of his country and his fellow citizens."

In accepting the award at the Council's annual dinner in the Plaza hotel, McElroy spoke on the need to improve the public's attitude and policies toward government officials.

Impressively Dull

National Audience Board's survey of Chrysler commercials on the Sept. 28 "Astaire Time" NBC-TV special showed that 64.6% of the respondents found the blurbs "increased my interest in the product" while, paradoxically, only 46.6% found them entertaining, and only 40% felt they were imaginative.

The sample of NAB civic and community leaders returned 440 ballots from 14 states.

The blurbs received majority endorsement on four other counts: 96.5% found them in good taste; 87% felt they were informative and effective; 86.1% said they were believable; and more than 80% said they had "eye appeal."

As for a querry concerning accuracy of copy, more than 50% had no opinion. Leo Burnett agency, Chicago, handles Chrysler.

Thawed Out Model

Studio Associates photog Constantin Joffe last week demonstrated for the press a "Sequence Camera" which he says frees the cameraman and unfreezes the models for more natural ad-pix posing.

With model Rosalie Gronan (Ford agency) sudsing up with Dial soap under the shower, Joffe fired away at a rate of up to 20 pictures a second while wondering free behind the camera.

Result was a string of contact proofs that not only caught the model in natural action, but also captured each drop of water with crystal clarity.

Studio Assoc.'s figures the method is applicable to storyboard creation as well as sharper, more natural still photo work.

Up and down: Three new strippers, at Compton: Marion Forster, Robert Wilhite and James Sage.

Julian Field has resigned as senior veepee of Lennen & Newell. He also was assistant to the president in creative development and had been with the agency five years.

Payson Fairchild Jr., formerly with Doherty, Clifford, Steers & Shenfield, and Hayward Thresher, formerly with Schering Drug, have joined Sullivan, Stauffer, Colwell & Bayles as merchandising account execs.

New Biz: Litton Industries, electronics, to Compton, Los Angeles office.

Lovable Brassiere Co. (Canada) Ltd. to Grant of Canada.

Shulton, Inc., Tecnique Color Tone hair coloring to Benton & Bowl

Barbour to ARTS

Oliver Barbour, recently head of Benton & Bowles' tv and radio programming, has joined Advertising, Radio & Tv Services as senior veepee and plans board chairman. Barbour left Benton & Bowles a couple of months ago after media chief Lee Rich was made head of programming as well as medi

With ARTS, Barbour will concentrate on programming. Company has several divisions, including General Productions, film production; Gerald Production Assoc.'s co-production and co-financing of tv shows; and other subsids for distribution of film and advertising matter.

Max Liebman

rites brightly on

Laugh?—I Thought I'd Die

another Editorial Feature in the upcoming

55th Anniversary Number of VARIETY

FLOCK OF SHERMAN TV PROJECTS ON TAP

Allan Sherman, who produced "I've Got A Secret," one of the Victor Borge specials, and others, has a half dozen saucers in the air.

1. On Wednesday (30), Sherman will produce a vidtape for NBC of his "Matchmakers" seri

2. He has been signed to write the "25 Years with Life" special for NBC by producer Bob Bendick and v.p. Dick Linkroum.

3. Deal set with NBC to develop the treatment of a script for a hush-hush special designed for the '62-'63 season.

Others in the Sherman hopper include his new night time program series now being considered by NBC for next season, and a new comedy show he developed. Sherman, who is represented by Frank Cooper Associates, now is discussing an overall, longrange NBC-Sherman Productions deal.

London Agencies

London, Nov. 22.

Basil Butler Co. Ltd. p.r. division becomes consultant in a campaign organized by the General Export Assn. of Sweden to boost U.K. sales of Swedish products. Between 400 and 500 Swedish firms are taking part in the drive, which starts with a furniture exhibition in January and lasts until the spring of '62. Dorland Advertising Ltd. is to handle advertising for U.S. Polaroid camera, starting its campaign early next year. British Poster Advertising Assn. is distributing to all ad agents copies of its Manual Of Poster Information, a survey of U.K. poster sites.

Wolff's Beep Scoop

Washington, Nov. 22.

Some adroit beep-a-phone manipulation was said to have given sportcaster Bob Wolff a neat beat on WWDC here.

The story was Thursday's (17) American League announcement of a new franchise for the capital, replacing the vacating Washington Senators. Wolff, in N.Y. covering for WWDC, made a deal with the accounting department of the Savoy Hilton Hotel for the use of its phone. Wolff also tied up the sole phone outside the press conference room. Result was a running account of the news as it broke via beep-a-phone.

With the Station Reps

Tv spot revenues are off for the summer and early fall months, will probably reflect a new low when the July-August totals are in. Reason: the political conventions, campaigning and the electio

According to a station exec, ad agencies generally refused to take make-goods on the multitude of spots that were cancelled or preempted by the special political coverage. They also refused to allow stations to run spots during the conventions coverage for fear of associating products with parties. In several cases, when agencies were notified of spot-time preemption, flights of three to six weeks were likely to be cancelled.

The conventions also caused endless cancellations via overtime. Appearance of Mamie and president Eisenhower cut through two prime-time chain breaks, and nobody was about to cut off the president for blurbs.

The station exec said the convention coverage cost his outlet more than $20,000, and he'd heard of losses as high as $37,000—and in relatively modest markets.

One of the reasons for the all-out effort on special pickups throughout the campaigning, and acquiescence to party preemptions of valuable spot time was concern over the political coverage report each station must file in Washington early next month. There were stations, for instance, that delayed the debates, but only a handful that didn't carry all four.

Advice on the Spot

Leo Burnett's media veepee Thomas A. Wright Jr., proposed a plan to resolve tv spot billing discrepancies at last week's annual Television Bureau of Advertising meeting in New York.

Four major problems, he said, are long-delayed billings, negotiating credit refunds or make-goods, correcting invoices imporperly prepared and properly identifying billing by brand.

Resolving long-delayed billings, said Wright, depends on "communication between the proper parties—'We want the stations to tell us the name of the business manager so we can detail to him the nature of the discrepancy and get an answer from him."

Credit refunds or make-goods, he said, should be negotiated via station advisement within 24 hours of a new time slot.

On incorrect invoices, he said his agency would like to be assured of 48-hour service.

Properly identifying billing by brand, he said, "is bound to exist under blanket contract systems covering multiple brands unless the agency is careful to clearly indicate the identification of individual brands and to list the specific spots for each schedule so that brand names rather than the parent company titles can be listed on rogram logs and routine sheets.

Briefs: Fourth annual Petry seminar on promotion at the BPA convention in New Orleans ran three and a half hours and was attended by more than 30 of the rep's stations promotion men . . . Television Advertising Representatives survey shows Sunday afternoon to have all the characteristics of prime nighttime, with the added advantage of low CPM . . . Katz agency has released an updated version of its "Spot Tv Advertising Cost Summary" . . . Fran Elliott of CBS Television Spot Sales, joins TvAR next month.

TV-Radio Production Centres

IN NEW YORK CITY

Malcolm M. Burleson, chief engineer at WTTG, Washington, has been upped to director of engineering for Metropolitan Broadcasting Co., which owns WNEW-TV here as well as the D. C. outlet, plus other tv and radio properties . . . **Judy Holliday's** Dec. 14 guest shot on the **Perry Como** delayed till s ring, with **Betty Grable** moving up to that date and **Juliet Prowse** subbing for Miss Grable Dec. 7 . . . **Blaine Littell,** CBS News writer-producer-reporter, upped to full correspondent at the web . . . **Ernie Kovacs** and **Edie Adams** in town en route from Italy to their Hollywood home . . . **Harold Black** rejoins CBS as production manager of the advertising-sales promotion dept. of CBS Television Stations division. He was with CBS-TV till a year ago, when he left to freelance as a writer . . . **Mark Evans,** Metropolitan Broadcasting v.p. for public affairs, hitting the chicken-and-peas circuit; he emcees a meeting of brokers at the Astor Hotel, N. Y., Dec. 1, then addresses the Rotary Club of Peoria Dec. 9, then over to Decatur for another Rotary appearance. Met owns stations in all three markets . . . **Phil Bernstein,** asst. director of press at ABC, into Hospital for Joint Diseases with back injury.

E. J. Korvette has signed for a concentrated campaign on WNTA-TV, Newark-N. Y., for the holidays. Total of 21 announcements each week in "Play of The Week," "Picture of The Week" and "New Movie," provided in the deal . . . Composer-conductor-arranger **Eddy Manson,** who recently featured the Woodwind Art Quintet in a spring cigaret commercial, will be using the Stradivarius String Quartet for a General Electric tv commercial on CBS-TV . . . **Walter Engles,** WPIX's news and live program manager, back at his desk after a post-election rest in Bermuda.

James Blumgarten, whose writing credits heretofore have been confined to tv, goes legit with his first stage play, "Tomorrow in Babylon." It'll be done by the Ridgefield (Conn.) Players Nov. 25 and 26 and represents the first new play essayed by th group, which has concentrated on established Broadway properties . . . **Phil Davis,** producer-director of Cinemagic International's new cartoon series, "Hound for Hire," arrives in N. Y. from Paris following completion of the first 13 for huddles with company prez **Arthur Epstein** . . . WNBC traffic man **Ted Speck** engaged to **Helen Satterlee** of Oxford Press . . . **Walt ("Pogo") Kelly** joins WNEW's list of Broadway critics—others are **Bennett Cerf, John Crosby** and **Marc Connelly.**

NBC veepee **Dave Tebet** off on a swing around the Continent the Polar route for another o.o. of talent . . . **Hildegarde** appearing today (Wed.) on "Dough Re Mi" . . . Also today, **Andre Kostalanetz** being interviewed on WNBC-TV's "Family" . . . NBC veepee **Bill Davidson** elected to the exec committee on board of directors of the National Conference of Christians & Jews . . . **Ken Banghart** to be toastmaster at the 49th annual awards luncheon of the N. Y. Philanthropic League to be held Dec. 4 at the Astor . . . **S. Robert Rowe** will produce "Say When," the new Goodson-Todman game show going into the NBC-TV 10 a.m. slot on Jan. 2 . . . **Fred Robbins** guests this week on "Assignment Hollywood" are **Jack Benny, Rosalind Russell, Harry Belafonte, Polly Bergen, Ross Hunter** . . . **Joe Garagiola** will serve as play-by-player for NBC-TV's '61 baseballcasts . . . **Mel Allen** again becomes national chairman of the Fight for Sight mpaign . . . **Fred Parsons,** WINS newsman, back from two months in the Middle East.

Jan Murray makes his tv dramatic debut in a "Zane Grey Theater" episode being shot shortly and, on Nov. 29, he appears as guest as on **Garry Moore's** CBS-TV stanza . . . **Art Pearlroth** begins Dec. 3 as the new tv editor and columnist for Cue mag, replacing **Phil Minoff** who moved over to NBC to write special material for the publicity department . . . **Phyllis Diller** appearing on Sunday (27) Ed Sullivan stanza . . . **Alan Sands** has sold his child-care radio series, "Your Child & You" for a 26-week run on WILK, Wilkes-Barre, to Purvin Dairy . . . **Barbara Joyce** into cast of tonight's (Wed.) "Armstrong Circle Theatre."

WNTA-TV received the American Assn. for the United Nations' top tv award for outstanding news coverage of the 15th General Assembly of the U. N. Other tv awards were presented to **Miss Pauline Frederick** for NBC; **John McVane** for ABC; and **Richard McCutcheon** for CBS. Radio station WNYC received the only radio award presented by the AAUN . . . Credits for AEC-TV's new religioso program "Directions '61," reviewed in last week's (16) VARIETY issue, should have included behind the camera talent of the National Council of Catholic Men, as well as ABC-TV execs. NCCM exec producer was **Richard J. Walsh** and producer **Joseph Plummer.**

Ralph Mann, for the last five years NBC director of talent and programming contract administration, joins Broadcast Management as veepee, effective Dec. 5 . . . **John C. Rome** has rejoined Mutual Broadcasting as an account exec. He resigned MBS in '58 to join NTA sales.

IN HOLLYWOOD

Mel Blanc, whose vocal tricks have earned him a comfortable fortun , and **Johnny Burton,** producer of cartoons at Warners, are partnered in ID's, Inc. . . . work with the Marquis chimps in "The Hathaways" being piloted at Screen Gems . . . SG's **Bill Dozier** says the difference between making pictures for theatrical and tv is that in video the jury comes in quicker . . . NBC-TV's "The Canfields," which was "Blue and the Grey" and "The Canfield Brothers" is now "The Americans." Whatever the final title, **Frank Telford** will be the executive producer . . . NBC dropped **Fred Haney** as its baseball broadcaster and signed the former St. Louis Cardinals catcher, **Joe Garagiola.** Haney has no plans for the future, the least of which is a major league managerial job . . . **Budd Weeding,** who defeated KNX radio 11 years ago to join Yeo Burnett agency, is back at the CBS station as director of the Condylis and Grant daytimer . . . **Ben Hoberman** moved his KABC staff out of Hollywood out near the outskirts of Beverly Hills . . . **Steve Allen,** who is waggishly called "the bomber" because of fixation on stopping nuclear tests, signed up with **Harry Maizlish's** KRHM-TV for one hour five nights a week. He'll be given his head to do what he wants . . . Ziv's **Herb Gordon** is trying to save "Aquanauts" with love interest for the two leads. Two dolls—**Terri Janssen** and **Annette Driggers,** beauty contest winners, will be given the chance for regular duty by getting one shot apiece . . . **Phil Cohan** on the L. A.-N. Y. shuttle for the Ayer agency keeping watch on "The Garlund Touch" here and **Garry Moore** back east.

IN CHICAGO

WGN-TV mulling a shift of "Play of the Week" from Sunday evenings to the Monday night feature film slot, taking it out of the juve reach and out of competition with other network shows. Also, sales in the Sunday outing are practically nil, while the second showing on Fridays are nearly SRO . . . **Frank Blair** did an industrial film for Dow Chemical at Fred Niles Studios . . . **Jim Backus** due in town this week to promote his syndie show on WBBM-TV . . . **Marty Sheridan,** longtime p.r. chief for Admiral Corp., got his veep stripes last week . . . **Charles Stroud** returned to WGN in client service capacity and replaced in WNBQ-WMAQ promotion dept. by **Joe Bernotus,** formerly of Balaban & Katz ad-pub staff . . . **Don Kane,** ex-WGN-TV, signed on at Fred Niles Productions as writer-director . . . **Les Urbach,** another alumnus of the

(Continued on page 44)

FCC Challenging NBC's Restricting Shows to Affils

Washington, Nov. 22.

Federal Communications Commission has challenged an NBC policy of refusing grants of rebroadcast authority in communities where there is an NBC affiliate. Such a policy, FCC said, appears to run counter to the bar against territorial exclusivity agreements contained in the Chain Broadcasting Rules.

The Commission took the position after an inquiry into the withdrawal by KHQ-TV, NBC's Spokane affiliate, of consent for Lewiston, Idaho, translator station to rebroadcast its programs. The translator is operated by Orchards Community Television Assn.

In a letter to NBC, KHQ-TV and KLEW-TV, NBC affiliate in Lewiston, FCC said it was advised that withdrawal of the rebroadcast consent was based on NBC's interpretation of the "first refusal" clause in its affiliation agreement with KLEW-TV.

Moreover, the Commission continued, its staffers were told that NBC will, as a matter of policy, hold back approval of a rebroadcast grant any community served by an affiliate regardless of whether the affiliate is basic or secondary or whether it's carrying all or only part of the network progra

Such interpretation of its affiliation agreement, FCC said, "appears to place it beyond the bounds" of the Chain Broadcasting prohibition against affiliation arrangements preventing other stations in an area from carrying network programs passed up by the affiliate.

Application of the NBC policy, FCC said, would prevent a new tv station which might be licensed in Lewiston from carrying any NBC program, even though KLEW-TV did not. Also, if the other networks were to follow suit, KLEW-TV would be the sole outlet for network programs in the Lewiston area, and the public would be deprived of many programs presently available over translator and booster facilities.

Asking NBC and the two affiliates for comments, the Commission said: "Since this interpretation and policy relates to a provision which appears to be standard in all NBC affiliation agreements, its impact far transcends the local situation (in Lewiston)."

Before proceeding any further in the matter, the Commission said it wanted to consider the views of all parties involved in the dispute.

CANADA SETS UP NEW RADIO RULES

Ottawa, Nov. 22.

Radio broadcasting in Canada is due for a shuffle under new regulations proposed by the Board of Broadcast Governors. BBG will huddle in Ottawa Nov. 29 to get opinions and comments from interested groups. The board said its new rules will be designed to limit promotional contests, change the timing of commercials, increase the Canadian content of programs and "induce greater program choice for listeners."

After specific amendments suggested at the Nov. 29 hearing, a second meeting will be called to work over the amended regulations before they become law.

MCA's Canada Setup

Ottaw , Nov. 22.

New general manag A Canada is U. S.-born Herbert Stewart, a pioneer private tv and former chairman of the Code of Operating Principles. He also joins the exec MCA's international division.

He'll be responsible for developing (a) Canadian live talent (MCA's top Canadian names are Wayne & Shuster); (b) live tv programming, packaging and production (c) sale and distribution of feature and syndicated films.

TV's (Bill) Monroe Doctrine

By GEORGE ROSEN

New Orleans, Nov. 22.

Down here where the school desegregation issue has been making Page One national headlines, there's another exciting story going on—one that has strictly to do with broadcasting.

The WDSU performance as an opinion maker, with its seven-times-a-day editorial expression (twice on tv, five times on radio) is, to put it mildly, quite unique in the whole range of broadcast editorializing. What's been happening in the past 10 days or so is perhaps without precedent; since, in fact, WDSU, on the eve of school integration in New Orleans, was so bold as to throw its weight in favor of token integration as the alternative to violence, hatred and closing of schools.

The resultant overtones and reverberations have established beyond doubt the station's new and pr inent status in the community. WDSU's impact on the community has been tremendous, perhaps at this point even transcending the only other editorial voice here in a monopolistic newspaper town that's served by the Times-Picayune and the T-P-owned New Orleans States-Item.

It was back in September, 1958, on the very day that New Orleans to all intents became a one-newspaper town with the acquisition of the Item by the Times-Picayune, that WDSU decided to raise its own voice daily, let the chips (and local issues) fall where they will—and invariably they have been falling with controversial thuds at the opposite end of the Times-Picayune stand. (Indeed, in the more recent period of the desegregation issue, the gradual moderation in tone of the Times-Picayune editorials from its onetime solid anti-integration position is attributed by many to the growing influence and audience of the WDSU on-the-air espousals).

There is no pat yardstick for determining this sphere of influence, but best estimates are that the twice-daily tv editorials (heard in such peak news periods as 5:55 p.m. and 11:10 p.m.) have five to 10 times the circulation as the newspapership readership.

Success of the WDSU editorial stance can be laid (1) to the station's willingness to say something that's positive; (2) the ability to give it wide circulation; (3) the fact that it has the guts to go out on a limb, once convinced that it's in the right. These convictions get a daily going over at a morning editorial conference between Edgar Stern, president of the company; Lou Reed, general manager (both of whom, along with ex-general manager Bob Swezey, now a freewheeling emissary for the Secretary of Commerce) incepted the editorial pattern, and Bill Monroe, sparkplug of the station's news department.

No Stranger To Opi

Monroe is no stranger when it comes to trespassing in editorial pastures. For five years he was chief editorial writer of the Item, and it's his personal conviction today that tv, with proper know-how and dedication, can do a far more persuasive and telling job in enlightening a community.

As the on-camera spokesman for WDSU-TV, Monroe is the guy who takes the brickbats and the hosannahs. The WDSU audience response from the recent series on integration testifies to the overwhelming wallop they're packing—responses ranging from poisonous letters and telephonic threats of bodily harm to encomiums from high civic, state and community leaders lauding a "voice of sanity that helps revive faith in human nature." For Monroe himself, it's now become more than a job; over and above the day-to-day excitement engendered by the editorials, he sees a new respect, admiration and dimension for a new industry coming to life.

These are no casual off-the-top-of-the-head editorials; they're sincere, thoughtful, well-researched and documented essays in the best editorial page tradition, with Monroe staffing his news dept. with a fulltime editorial assistant and researcher. Thus, when he goes into battle, he knows whereof he speaks. To balance the scorecard, he'll invariably extend an invitation to someone representing "the other side" to appear in rebuttal. There's a continuing respect for the equal time provision. (Since the integration issue has been going full blast, Monroe has repeatedly sought Gov. Jimmie Davis' appearance. Davis has never bothered to answer him.)

The WDSU editorials range far and wide, but the major accent is on the New Orleans parish scene. It can be critical of Senators and Congressmen, of state and local administration practices, and only recently went on a tirade against the Times-Picayune itself for its dropping of the Joe Alsop and Walter Lippmann columns. That one got a whopping response.

Initially there were fears that slotting the twice-daily editorials immediately adjacent to sponsored news shows in the late afternoon and late night, would create client sensitivity. How would an Esso respond to such back-to-back treatment? The fact is that Esso not only doesn't mind, but actually takes pride in the fact that some of the prestige rubs off on its own sponsored news slot. And as for WDSU, its Bill Monroe doctrine of "no sacred cows and no pulling of punches" has won the station a deep and enviable respect.

CBC Prez Defends Regime In Blast At 'Propaganda'

Montreal, Nov. 22.

"Deliberately planted propaganda" and "dangerous statements" continue to threaten and discredit the Canadian Broadcasting Corp. in the eyes of the tax-paying public is the opinion of J. Alphonse Ouimet, president of the CBC.

Speaking at the Rotary Club here in Montreal, Ouimet listed some of the statements which are made with endless repetition: The CBC is too expensive; Canada can't afford it; it is wasteful and inefficient; its expenditures are out of control; private enterprise could provide the same service free.

According to Ouimet the CBC spent $90,000,000 last year, $52,000,000 from public funds and $38,000,000 for commercial sources. To the charges of "too expensive" he listed 14 services CBC supplies to listeners and viewers including two complete but distinct broadcasting services, one in English and the other in French and programs to the Armed Forces overseas.

As to investigation, Ouimet pointed out that in the last 30 years, there had been a major investigation by a Royal Commission or a Parliamentary committee every 21 months. The CBC has never had a deficit and last year the corporation exceeded its commercial sales target of $4,000,000 and spent $2,000,000 less than its Federal grant. On a per capita basis the CBC costs less than one-and-half cents a day to operate.

WRNW's Hi-Fi Pattern

WRNW, new suburban FM'er in Mt. Kisco, N.Y., has begun operations as a hi-fi, concert music operation, with a 6 a.m.-to-midnight schedule. Station is owned by Incorporated Meliphony Inc., and headed by prexy William F. McCarren.

Edward Dembert is general manager and Dean Corse program manager.

John Crosby Setting WNEW-TV Deal For Sun. Nite Panel Show

John Crosby and Metropolitan Broadcasting Co. are near agreement for the N.Y. Herald Tribune (and syndicated) columnist to host a one-hour Sunday night panel show on Met's WNEW, N.Y. indie starting after the first of the year. Show would probably be telecast also on Met's other stations, starting with WTTG, Washington.

Met and Crosby are in agreement on format and other terms, but contracts are still to be signed. Show would utilize Crosby as host and discussion leader, with two or three guests on the panel, and would constitute an "extension" of his new column, which is no longer limited to television. He'd discuss anything he likes. Possibility is he'll use a studio audience, with questions from the floor in addition to the panel discussion.

An audition tape will be cut either late next month or early in January. Station hasn't yet decided on a timeslot, but is considering 9-10 on Sundays, just ahead of David Susskind's "Open End," which airs 10-to-closing on WNTA-TV, N.Y.

WCAU's Philly Rumble

Philadelphia, Nov. 22.

A simulated teenage rumble, a mob of youngsters tearing up a schoolroom and other symbols of juvenile delinquency are being staged on Philadelphia's streets by WCAU-TV there for "Demons on the Streets," documentary on teen gangs which the station is producing.

For the rumble, the station got 100 volunteers from St. Martha's Settlement Home for filming next Sunday (27) on the corner of Seventh & South Sts. Already on film is a sequence in which 25 youngsters literally demolished a real school room, along with a sandwich shop sequence that drew large crowds and a call to the police. Documentary is being done with police cooperation, latter seeing that things don't get too realistic.

TV Sked Finalized For Frisco Giants; Nix Matty Feevee

San Francisco, Nov. 22.

Frisco Giants will televise 11 ball games played against the Dodgers in Los Angeles to the Frisco area next year.

Giants' president Horace Stoneham disclosed reversal of tv policy—previously Matty Fox's Tollvision had had inside track — on his return from Japan last week. Giants had been under intense pressure to televise out-of-town games since close of last baseball season.

Sponsor, with whom one-year contracts already been signed, will be Falstaff Brewing Co., which will name Frisco channel to carry the telecasts.

Current speculation is that either independent KTVU, Channel 2, or NBC-affiliated KRON, Channel 4 will carry the ball games. KTVU, having no network affiliation at present, has the flexibility to carry the games. On the other hand, NBC-TV has purchased KTVU as an o-and-o and is waiting for FCC okay on buy; if this okay were to come through or if NBC decided to drop it KRON affiliation when its current contract expires (June 30, 1961), KRON might land the Giant telecasts. KRON is vigorously fighting the NBC-KTVU deal and has filed an antitrust suit against both parties.

Meantime, Golden West's Frisco radio station, KSFO, landed the Giants and Falstaff Brewing for a seven-year contract, with Russ Hodges and Lon Simmons handling the radio chores just as they have done for the past three years.

Wagner to Balto

Houston, Nov. 22.

William T. Wagner, program and production chief for KTRK-TV here, will leave his post to go to work as program director for WJZ-TV, Baltimore. Wagner has been with KTRK-TV since the outlook took to the air here in 1954.

He begins duties at the new post late this month.

Corinthian Sets Zingy Pubaffairs 5-Station Series

Corinthian Broadcasting Corp. has an ambitious five-station project coming up for the prime-time half-hour released to affiliates by CBS-TV every third week in the "Face the Nation" Monday night slot.

Spurred by sellout of the group's special convention coverage this summer, Corinthian stations will use the Monday slot for a full-scale mounting of wide-ranging series reflecting "totality of community life," all geared for sponsorship.

KHOU-TV, Houston, has already signed the Southwestern Savings & Loan Assn. for full 22-week bankrolling of the series. Group's execs feel that the comparative ease of signing clients for the convention coverage is an indication that there is a big and unexploited potential nationwide for station pubservice ventures of the right kind.

Southwestern Savings, a conservative firm, is switching from radio sponsorship to take on the controversial series. "We prefer it that way," client veep H. W. Howard told the Houston station. "We see nothing to be gained in sponsoring a program that sits on dead centre."

Cost-per-thousand and ratings, say station officials, never came up in negotiations with Southwestern Savings. Sale took one day.

Corinthian figures the prime-time release as one of the most significant opportunities yet for stations to do a sound community service. Group is therefore eschewing the simple panel formula that would fit in with "Face the Nation" pattern with minimum strain on station resources. Concept, according to a group spokesman, "is that of a community mirror, reflecting life and times of the area, the problems and issues, the cultural, social, scientific aspects. The range will be from hard-hitting documentary to folk song entertainment."

Houston schedule typifies the spreads. Shows lined up include "The Zoning Enigma," "Murdertown, USA," treating the obsolescence of frontier law in the nation's leading homicide centre; "Texas, Flat on Its Back," examining state finances and the depressed oil industry; "The TB Hospital, A Houston Disgrace"; "Substandard Schools" and a folk music spectacular.

Corinthian's WANE-TV, Ft. Wayne, plans to treat tightening college accomodations in the area, obscenity via the mails, "Cities of Tomorrow," a look at the city 50 years hence, after urban redevelopment and city planning pays off, and other subjects of local interest.

KOTV, Tulsa, will take a strong sociological approach with a probe of Indian tribes in "Forgotten Nation," report on development of an actual legal case in "Verdict," and studies of juve delinquency and old age, all from a local or regional standpoint.

Indianapolis Corinthian station WISH-TV is working on a series that will cover community cultural operations from music through art and drama. Corinthian's Sacramento station has similar plans in the works.

MINNESOTA MINING IN CBS GOLF BUY

CBS-TV will do the first network telecast of the Palm Springs Classic, annual celebrity-pro-amateur golf tourney out of the winter resort, with Minnesota Mining & Mfg. already signed for half-sponsorship of the two-day tourney Feb. 4 and 5.

Tourney was incepted last year as a $100,000 entry with top Hollywood celebs as the organizer. Telecast last year was for Los Angeles only, via KTTV, but the event attracted so many top pros and VIPs that CBS bid for the rights. Organizers included Desi Arnaz, Danny Kaye, Bob Hope and Bing Crosby.

Network will air an hour on Saturday (4) and 90 minutes for the windup Sunday (5). Tab on the remaining half of the package figures at over $150,000.

When Is "Too Cold" Too Hot?

That's the question we put to ourselves when we began considering the idea of an hour-long drama-documentary on frigidity in the American female.

Could "too cold" be too hot to handle?

The answer came fast. Not lickety-split, exactly, but fast enough. Even preliminary research revealed that sexual frigidity, in one degree or another, is blighting the lives of an estimated 40 per cent of American women, to say nothing of the unhappy families and broken homes it often leaves in its wake.

NO PROBLEM that widespread, we decided, could any longer be considered too touchy for the TV screen. We were, of course, equally as determined that the subject should be handled with taste and intelligence. For even the best-intentioned of public affairs programs is no excuse for sensationalism.

So we went ahead. And one afternoon last month, televiewers across the nation *did* see the Purex-sponsored special, "The Cold Woman." The response from both the public and the professional reviewers (sometimes known as "The Cold Critics") was overwhelmingly favorable.

In the cascade of congratulatory letters were a great many from terribly troubled women who'd been suffering silently for too many years with this very problem of sexual coldness. The one sentiment running through just about all this mail was "gratitude —first for being shown that the difficulty is one besetting millions, and, second, for being advised that frigidity frequently *can* be overcome by professional therapy.

But weren't there indignant letters as well? A few—so very few that modesty alone keeps us from giving the percentage. Even among these, the gripe was almost invariably leveled at our decision to deal with the subject in the first place rather than at any aspect of its presentation.

One miffed gentleman from Florida (which, we presume, has its proportionate share of frigidity despite the climate) was honest enough to preface his full-page critique with, "I didn't see it. I dialed it out in stomach-turning disgust as soon as you announced what it was all about.

We're sincerely sorry he didn't choose to stay with it. We're certain he would have come away just as pure as he was before the program began. A bit more enlightened, we'd guess, but otherwise unsullied.

As forward and bold a step as "The Cold Woman" was, NBC doesn't expect to be shattering a precedent each time we go to bat with another documentary. That's the sort of unrealistic goal that makes this year's milestone next year's millstone. But we *are* rather proud of other serious programs we have been and will be doing.

The second in the series of afternoon specials was "The Trapped Housewife," and upcoming (on December 8) is "The Working Mother." That will be followed by other meaningful drama-documentaries on such subjects as "Intermarriage" and "The Ordeal of the Single Girl."

OVER-ALL BOSS of these and other creative projects in NBC's News and Public Affairs division is Executive Producer Irving Gitlin, who is so fervent a believer in TV's mission as a fountain for enlightenment and an arena for controversy that, by indirection, he sometimes makes us feel guilty for enjoying Perry Como.

But we eagerly forgive him one he starts describing some of the exciting things being done in his department. On "The Nation's Future" this Saturday evening, Rev. Martin Luther King, Jr. will debate "Are Sit-In Strikes Justifiable?" with James J. Kilpatrick, editor of the Richmond (Va.) News-Leader. The session isn't likely to be a serene one.

Nor is there likely to be much serenity in another Gitlin-supervised project, the six "NBC White Paper" specials, which kick off the night of November 29 with a documentary on "The U-2 Affair. Viewers are promised facts about this incident that have never been revealed. "But just as important," explains Gitlin, "is that this study will give the public a truly detailed picture of how a democratic government responds in a time of international crisis."

Ensuing "NBC White Papers" (all Timex-sponsored, by the way) will be covering such areas as "Featherbedding," "Government by Publicity" and "The Soviet Union from Within."

Almost any sort of pioneering is really its own reward, but the kind of response that greeted "The Cold Woman," together with our anticipation of these other ambitious specials is enough to make a network want to dance for joy.

And we would be more than pleased to do just that, except for our rather sensible resolve never to dance in any TV season that has the letters "Fred Astaire" in it. We know when we're overmatched.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke 10:00-10:30	WCAU	46
2.	Hawaiian Eye Wed. 9:00-10:00	WFIL	36
2.	Untouchables Thurs. 9:30-10:30	WFIL	36
2.	Real McCoys Thurs. 8:30-9:00	WFIL	36
3.	Adv. In Paradise Mon. 9:30-10:30	WFIL	30
4.	Loretta Young Su 10:00-10:30	WRCV	29
4.	Lawman Sun. 8:30-9:00	WFIL	29
5.	Lawrence Welk Sat. 9:00-10:00	WFIL	28
5.	Perry Mason Sat. 8:30-8:30	WCAU	28
5.	The Rebel Sun. 9:00-9:30	WFIL	28

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Mike Hammer Sat. 10:30	WCAU	MCA	31	66
2.	Rescue 8 Wed. 7:00	WRCV	Screen Gems	16	53
2.	This Man Dawson 10:30	WRCV	Ziv-UA	16	
2.	Lock-Up Tues. 7:00	WRCV	Ziv-UA	16	
3.	Death Valley Days Mon. 7:00	WRCV	U.S. Borax	15	42
3.	Sea Hunt Thurs. 10:00-Sat. 7:00	WCAU	-UA	15	32
4.	Johnny Midnight Thurs. 10:30	WRCV	MCA	14	30
4.	Pope Mon.-Sat. 6:00	WFIL	UAA	14	50
5.	Huckleberry Hound Tue. 7:30	WCAU	Screen Gems	13	27
6.	Cannonball Tues. 10:30-Sun. 6:00	WFIL	ITC	11	28
6.	Phil Silvers Thur. 7:00	WRCV	CBS	11	37
6.	Shotgun Slade Fri. 7:00	WRCV	MCA	11	39

PROGRAM	STA.	AV. RTG.
Olympic Report	WFIL	12
News; Comment Wea...	WCAU	7
News; Weather	WFIL	7
News-D. Edwards	WCAU	7
News-J. Daly	WFIL	7
What's My Li	WCAU	23
News; Weather	WFIL	11
News-J. Daly	WFIL	10
ews; Weather	WFIL	14
News-J. Daly	WFIL	12
Untouchables	WFIL	35
Jim Bowie	WRCV	7
Silence Please	WFIL	18
Early Sh w	WCAU	8
5 O'Clock News	WRCV	5
News-Huntley-Brinkley	WRCV	12
Circus Boy	WRCV	4
I Love Lucy	WCAU	4
Laramie	WRCV	20
Diagnosis Unknow	WCAU	20
Meet The Press	WRCV	11
News; Weather	WFIL	13
News-J. Daly	WFIL	10
News-Comment	WCAU	9
News; Weather	WFIL	8
News-J. Daly	WFIL	9
News-D. Edwards	WCAU	8

PITTSBURGH

STATIONS: KDKA, KTAE, WIIC. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	What's My Line Sun. 10:30-11:00	KDKA	
2.	Alfred Hitchcock Sun. 9:30-10:00	KDKA	
3.	Have G n, Will Travel Sat. 9:30-10	KDKA	
4.	Miss America 10:00-12:00	KDKA	
5.	Perry Mason Sat. 7:30-8:30	KDKA	
6.	G.E. Theatre Su 9:00-9:30	KDKA	33
6.	Father Knows Best Mon. 8:30-9:00	KDKA	
7.	Lassie 7:00-7:30	KDKA	
7	Ed Sullivan 8:00-9:00	KDKA	
8.	I've Got A Secret	KDKA	31

1.	Sea Hunt Sat. 7:00	KDKA	Ziv-UA	21	46	Wrestling	WIIC	15
2.	Death Valley Days Thurs. 7:30	KDKA	U.S. Borax	20	46	Rescue 8	WTAE	14
3.	Huckleberry Hound Mo 6:30	KDKA	Screen Gems	16	38	News-Sports	WIIC	18
						News-Huntley-Brinkley	WIIC	22
4.	Rescue 8 hurs. 7:30	WTAE	Screen Gems	14	32	Death Valley Days	KDKA	20
4.	U.S. Marshal Wed. 7:00	WIIC	NTA	14	33	News-Esso Report	KDKA	21
						News-D. Edwards	KDKA	20
5.	Lock-Up Wed. & 10:30	WIIC	Ziv-UA	13	21	Circle Theatre	KDKA	30
						What's My Line	KDKA	43
5.	Manhunt Thurs. 10:30	WTAE	Screen Gems	13	22	To Tell The Truth	KDKA	29
5.	Quick Draw McGraw Tues. 6:30	KDKA	Screen Gei	13	34	News-Sports	WIIC	14
						News-Huntley-Brinkley	WIIC	17
6.	Walter Winchell Thurs.	WIIC	MCA	12	29	News-Esso Report	KDKA	20
						News-D. Edwards	KDKA	19
7.	Four Just Men Tues. 7:30	KDKA	ITC	10	23	Laramie	WIIC	18
7.	Not For Hire Tues.	WIIC	CNP	10	26	News-Esso Report	KDKA	22
						News-D. Edwards	KDKA	20
	Phil Silvers Thr 8:00	KDKA	CBS	10	19	Donna Reed	WTAE	21
						Bat Masterson	WIIC	21
	Thi an Dawson Mon.	WIIC	Ziv-UA	10	24	News-Esso Report	KDKA	27
						News-D. Edwards	KDKA	27
	Tombston Fri. 7:00	WIIC	-UA	10	26	News-Esso Report	KDKA	22
						News-D Edwards	KDKA	20
	Popeye Mon.-Sat. 6:00	WIIC	UAA	10		Early Show	KDKA	11
						Capt Kangaroo	KDKA	5

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	Wagon Train Wed. 6:30-7:30	WDSU	50
2.	Gunsmoke Sat. 9:00-9:30	WWL	48
3.	Have Gun, Will Travel at. 8:30-9	WWL	28
4.	Bat Masterson Thurs. 7:00-7:30	WDSU	37
4.	Peter Gunn Mon. 8:00-8:30	WDSU	37
5.	Riverboat Mon. 6:30-7:30	WDSU	36
5.	Laramie Tues. 6:30-7:30	WDSU	3
6.	Loretta Young Sun. 9:00-9:30	WDSU	35
6.	Price Is Right Wed. 8:30-9:00	WDSU	35
7.	What's My Line 9:30-10:0	WWL	34

1.	Interpol Calli at. 9:30	WWL	ITC	35	66	Meet McGraw	WDSU	14
2.	Lock-Up Fri. 7:30	WWL	Ziv-UA	25	44	Whichita Tow	WDSU	20
3.	Death Valley Days Wed. 9:30	WDSU	U.S. Borax	23	37	Circle Theatre	WWL	21
4.	U.S. Marshal Wed. 10:00	WDSU	NTA	21	51	Tombstone Territo	WWL	13
5.	This Man Dawson Fri. 10:00	WDSU	Ziv-UA	20	49	Grand Jur	WWL	13
6.	Rendezvous Fri. 8:00	WWL	CBS	18	29	77 Sunset Strip	WVUE	29
7.	Panic Tues. 10:00	WDSU	CNP	17	45	Wild Carg	WWL	15
7.	Mike Hammer Mon. 10:00	WWL	MCA	16	41	Manhunt	WDSU	16
8.	Manhunt Mon. 10:00	WDSU	Screen Gems	16	41	Mike Hammer	WWL	16
8.	Ramar of the Jungle Sat. 8:30	WDSU	ITC	16	59	Captain Kangaroo	WWL	11
8.	Trackdown Sat. 6:00	WDSU	CBS	16	47	News	WWL	14

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: SEPTEMBER 10-30, 1960.

1.	Gunsmo	WCCO	33
2.	What's My Li	WCCO	
3.	I've Got A Secre Wed.	WCCO	
4.	To Tell The	WCCO	
4.	Father Know 8:30-9:00	WCCO	
	Wagon	KSTP	
5.	Alfred Hitchcock	WCCO	
5.	Groucho Mar.	KSTP	
6.	77 St	N	
6.	Real McCoys		
6.	Loretta Young	KSTP	

1.	Death Valley Days at. 9:30	WCCO	U.S. Borax	33	73	Man From Interpol	KSTP	5
2.	Huckleberry Hound Tues. 6:30	WCCO	Screen Gems	23	48	Laramie	KSTP	15
3.	Lock-Up Wed 9:30	KSTP	Ziv-UA	16	27	Circle Theatre	WCCO	20
	Border Patrol Thurs.	KSTP	CBS	13	23	To Tell The Truth	WCCO	28
	Four Just Men Tues.	WCCO	ITC	11	24	Laramie	KSTP	16
	Whirlybirds Fri. 6:00	WTC	CBS	10	25	News; Weather	WCCO	12
						News-D. Edwards	WCCO	14
	Wild Bill Hickok	KSTP	Screen Gen	8	42	Gold Award Theatre	WCCO	6
	Californians Fri.	KMSP	CNP	7	13	77 Sunset Strip	WTCN	25
	Code 3 Wed. 8:00	KMSP	Guild	7	13	Millionaire	WCCO	19
	Gray Ghost Fri. 8	KMSP	CBS	7	14	77 Sunset Strip	WTCN	25
	Flight Wed. 7:30	KMSP	CNP	7	13	Price Is Right	KSTP	24
8.	Phil Silv	WTCN	CBS	7	19	News Picture	KSTP	15
						News-D. Edwards	WCCO	13
8.	Roy Rogers at. 10:30	WCCO	R. Roger	7	33	Circus Boy	KSTP	12
8.	U.S. Marshal Thurs. 9:	WTCN	NTA	7	13	To Tell The Truth	WCCO	28
8.	Bishop Sheen	KMSP	NTA	7	12	Dobi Gillis	WCCO	21
8.	Silent Service Thurs. 7:00	KMSP	CNP	7	13	Donna Reed	WTCN	19
8.	Sheriff of Cochise Fri. 7:30	KMSP	NTA	7	7	Hotel DeParee	WCCO	14
8.	Jim Bowie Sat. 6:00	KMSP	ABC	7	24	Sports; Weather	WCCO	10
						News-Dave Moore	WCCO	10
8.	State Trooper	KSTP	MCA	7	29	All Star Bowling	WCCO	9

(Continued on page 40)

Tele Follow-Up Comment

Tomorrow

An interesting, and often absorbing, excursion into city planning was provided by "Big City—1980," the CBS-TV pubaffairs science series slotted in prime time. Monday (21) night's "Tomorrow" program had a lot going for it—showmanship, good footage, and experts in the field of municipal planning.

Sharper editing might have built even greater interests, but that's really a minor reservation in an otherwise tip-top outing. Whether producer Thomas H. Wolf and scripter Philip Reisman made the city of Philadelphia prettier and more progressive than it really is may be open to question. In order to show the positive sides of urban redevelopment, the show might have gone overboard, depicting the City of Brotherly Love as a coming Metropolitan paradise.

But there is no challenge as to the constructive intent of the show and even going overboard in this instance may serve the purpose of showing what can be accomplished nd the problems associated with rban redevelopment.

The footage of the brand new capitol of Brazil was fascinating. It was like an armchair Cook's tour of Brasilia.

Garry Moore, as the layman asking questions, lent a show biz name to the attraction. He performed ably in the straight role. The articulate experts included John E. Burchard, two deans of Massachusetts Institute of Technol and Edmund Bacon, chairman of the Philadelphia Planning Commission. Vaude also came into the act, with Pat Harrington Sr. and Dan Healy doing an oldtime number kidding th Philadelphia of yesteryear.

Horo.

Ed Sullivan Show

Ed Sullivan got together an expensive cast for Sunday's (20) edition over CBS-TV. With names such as Sophie Tucker and Jerry Lewis to headli and with port from Connie Francis, Bert Wheeler, Ford & Reynolds and the Kim Sisters, the entertainment values were assured. It was a well-paced show; everyone contributed a peak piece for consistent results.

Soph, who doubled over from the International, N.Y., is the eternal entertainer with or without a police identification card. There is little she can do to add to her lustre except her consistantly good job, which she did on the Sullivan stint.

For Jerry Lewis, his appearance on this sh was the first in many years. In the intervening time, he has been an NBC contractee, nd now is in a position to free lance. His brief bit was probably more effective than some of his protracted stints. He said what he had to in his delineation of young dancers, and got off. There were some funny bits of business not marred by extraneous matters.

Also in the comedy line was an effective bit by Bert Wheeler, doing his portrait of an old lady and her son with the assistance of Tom Dillon, with whom Wheeler has been practicing at the Lambs' shindigs for sometime. They look like a good team with Wheeler providing the focal point. The vet comic is still a funny p erator. Completing the parade of levity was Ford & Reynolds from the Latin Quarter show, who zanied along entertainingly.

Connie Francis, one of the top record singers of the day, willingly essayed any type tune, even a Yiddish number, which served as a closer. The Kim Sisters, Korean singers and instrumentalists also registered well at the start of the display. The added starter on the occasion was the Ferreiera Bros. from Bogota, who entertained with a Latin beat.

Jose.

Dow Hour of Great Mysteries

Robert Saudek Associated mounted a lavish production of "The Great Impersonation," based on E. Phillips Oppenheim's spy thriller fave of yesteryear. It was an entertaining hour outing, with some faults, stemming mainly from the required condensation. The 60-minutes on NBC-TV Tuesday (15) ight, though, wound up in a satisfying switcheroo that surprised the viewer. Not many tv mysterios can boast that.

Keith Michell, portraying the two roles of Baron Von Ragastein and Lord Dominey, had the key role and he carried it off in fine, effective style. Eva Gabor as German princess w s beautiful, but more emotional range, in the sincere vein, could serve her in good stead.

Jeanette Stark, Michell's real life wife, was good as the stage wife, too, in the Oppenheim opus. Others in the cast included Theodore Marcuse, Otto Simanek, Martin Kosleck, Geoffry Lumb and Louis Edmonds. Supporting players were excellent.

Script by Audrey and William Roos captured the old world quality of the spy thriller. Scripters could have had a more effective play if some of the wrinkles would have been smoothed out. Concentrating on the big plot convolutions might have packed a greater wallop. Director David Greene helmed the outing so that the characters, settings and intrigues were captured. *Horo.*

The 20th Century

A fascinating, and sometimes frightening report on the problem of jammed-up air traffic mai - tained this documentary series' excellent pace on CBS-TV last Sunday (20) evening. Although flying is now commonplace, not so commonplace is the idea that the flying space around airports has become inadequate to handle the growing numbers of high-speed commercial, military and private aircraft.

Various aspects of the problem were spotlighted via interviews with the head of the Airline Pilots Assn. and with E. R. Quesada, head of the Federal Aeronautics Authority. The issue was most effectively dramatized, however, in a long sequence showing a traffic control crew stacking up incoming flights around an airport until the saturation point was reached. The stanza also indicated possible solutions to the traffic jams through the introduction of electronic computers in the control centers and the use of automatic piloting devices. Walter Cronkite handled the narration and interviews.

Herm.

HEAVEN CAN WAIT
With Anthony Franciosa, Robert Morley, Joey Bishop, Wally Cox, Frank McHugh, Diana van der Vlis, Paul Stevens, Paul Reed, Elizabeth Ashley, Patrick Waddington, Jean Sincere, Martin Ashe, Michael Dowd, Bul Palmer
Producer: David Susskind
Director: Alex Segal
Writer: Harry Segall
Adaptation: Jacqueli Babbin, Audrey Gellen
90 Mins.; Wed. (16), 9:30 p.m.
DU PONT
CBS-TV (film & tape)
(BBDO)

It's nice to have a comic fantasy around on television once i awhile, even though this Talent Associates production tended to rush through the fantasy and lay the stress on the comedy. Result was that this teledaptation of Harry Segall's play filmed as "Here Comes Mr. Jordan") lacked the senti ental charm of the original and emerged instead as an express-train fantasy-farce.

That's a substantial change, and "Heaven Can Wait" came off the worse for it. Nevertheless, the Jacqueline Babbin-Audrey Gellen adaptation, as directed by Alex Segal, held up as fairly entertaining comedy, if nothing else.

Anthony Franciosa, as the fighter who is called to heaven prematurely and whose soul and personality are placed into a couple of other bodies, turned in a good performance, managing to capture the wistfully goodnatured character of the part in spite of the breakneck pace, and scoring well in the comedic aspect of the role.

Robert Morley, as Mr. Jordan, the heavenly gatekeeper, was pleasant but restrained (at least for Morley) but not completely effective. Of all the cast, Joey Bishop as the fight manager came off best, delivering a portrait of a kindly hustler in the best Sam Levene tradition. Wally Cox was good in a small role as the heavenly messenger who bolixes up the works in the first place; Frank McHugh had a good turn as another manager; Elizabeth Ashley was pretty and effective as the love interest; Diana van der Vlis and Paul Stevens made a sinister pair of plotters and Paul Reed was good as a harried policeman.

Chan.

"DAVE'S PLACE"
With Dave Garroway, Cliff Norton, Sid Gould, Helen Halpin, Al Kelly, Bernie West, Joe Wilder Jazz Sextet, N. Y. Woodwind Quintet, others
Exec Producer: Garroway
Assoc. Producer: Norman Kahn
Director: Lynwood King
Writers: Lester Colodny, I. A. Lewis, Andy Rooney
60 Mins.; Fri. (18), 9 p.m.
PARTICIPATING
NBC-TV from N. Y. (tape)

Dave Garroway went down memory lane Friday (18) night, but the one hour trip through nostalgia was dull. There were many resources placed in his hands. Unfortunately, though, except for certain bits and pieces, the show didn't take advantage of its setting and motif.

The setting was the RCA building at Rockefeller Center and NBC studios. Garroway spoke about the death of big-time radio entertainment from famous NBC Radio studios and did likewise for tv, mentioning the exodus of "live" shows from network television and the ascendancy of Hollywood film. Obits in bare studios hardly make for electrifying viewing.

Al Kelly came in for a double-talk bit, which was too abbreviated. Other funsters such as Cliff Norton, Sid Gould, and Bernie West had little to do. Julie London showcased a few numbers in okay fashion. The bits of the Joe Wilder Jazz Sextet and N.Y. Woodwind Quintet were fun, also the Alec Wilder music.

Where the show fell down badly was in the memory lane excursion. Television could not have survived in the non-exciting key and making the excursion seem even longer were the extensive commercials.

The low pressure Garroway approach — associated with the old Chicago school of television—came off best in an imaginative bit of "motion sculpture," with a picture array developing the earth's relationship to the universe. These segments, though, came too late to salvage the special outing for the web's morning "Today" personality.

Horo.

THE BOB HOPE BUICK SHOW
With Kay Starr, Steve McQueen, Neile Adams, Cadet Chorale and U.S. Air Force Academy Band
Producer: Jack Hope
Director: Jack Shea
Writers: Lester White, John Rapp, Mort Lachman, Bill Larkin, Charles Lee; Gig Henry, special material
60 Mins., Wed. (16), 9 p.m.
BUICK
NBC-TV, from Colorado Springs (film)
(McCann-Erickson)

The Bob Hope formula never changes, it seems, but it still helps keep him right at the top of the television comedy pile. Aided by good writing and his perpetually slick, rapid-fire style, he pulled off another audience winner last Wednesday (16) night.

One of the cleverest things about the comedian, his clever monol-

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BELAFONTE, NEW YORK 19
With Harry Belafonte, Gloria Lynne, Modern Jazz Quartet, Contemporary String Quartet, Earl May Trio, Arthur Mitchell, Julia Robinson, Pat Dunn
Producer: Phil Stein
Director: Norman Jewison
60 Mins.; Sun. (20), 10 p.m.
REVLON
CBS-TV (tape)
(Gery)

Harry Belafonte carried the mail through "New York 19," a postal zone bounded from 48th St. to Central Park South and from 5th Ave. to the Hudson River, with a bagful of songs, dances and instrumentals. The Gotham territory to which he confined himself is a virtual melting pot of the city and offers varied moods and attitudes from which to cull an hour-long musical tour.

The musical segments were convincing but the quasi-documentary form which surrounded them were stark, artsy and a bit contrived. The nearly bare settings, the excessive use of art photography stills to relay the picture of the city and its people and the soupy commentary took a lot of the fun out of the session.

Belafonte, however, is a magical performer, and whether he's singing a joyous round with a bunch of kids, a brash calypso, an Israeli folk song, a showtune or a religioso, his efforts have meaning and a point of view. Another factor to his credit is his choice of associate performers. He prefers new faces and new sounds and he gives them an important showcasing. Assisting Belafonte this time out was young jazz thrush Gloria Lynne. Already known in jazz club circles, Miss Lynne is now sure for a potent spread because of her solid work on blues, rhythm and showtunes. She's got a wide range and the kind of delivery that should take her far. She received a fine instrumental assist from the Earl May Trio on "Birth of the Blues." The Modern Jazz Quartet and the Contemporary String Quartet are also rarely heard and seen on tv and this display shows that they are not too far out for mass enjoyment. The jazz piece on which they worked together was based on understandable rhythmic patterns.

A pas de trois by Arthur Mitchell, Julia Robinson and Pat Dunn was a sort of jazz ballet. Incidentally, Miss Robinson (Mrs. Belafont) appeared only in this one number. It had the sort of appeal that could win over the squares. Jazz buffs, who have been complaining about tv's brushoff of jazz, should have no beefs with Belafonte.

Director Norman Jewison blended the stills, the commentary and the performances in an okay manner and choreographer Walter Nicks supplied lively dance sequences. Show was packaged by Belafonte Presents Inc., one of the singer's subsidiary activities.

Revlon was unusually obtrusive during the hour, coming in with five spots, and its pitch is taking some of the mystery out of how a woman gets that way. *Gros.*

MACBETH
(Hallmark Hall of Fame)
With Maurice Evans, Judith Anderson, Michael Hordern, George Rose, Ian Bannen, Felix Aylmer, Valerie Taylor, Malcolm Keen, Megs Jenkins, Jeremy Brett, William Hutt, Charles Carson, Trader Faulkner, others
Producer-Director: George Schaefer
Composer: Richard Addinsell
Conductor: Muir Mathieson
120 Mins., Sun. (20), 6 p.m.
HALLMARK
NBC-TV (film)
(Foote, Cone & Belding)

A two-hour color filmed production of "Macbeth," tailored to tv dimensions, was presented on NBC-TV Sunday evening as an expanded "Hallmark Hall of Fame" entry. Designed to upgrade the status of television programming, it accomplished its purpose nobly. Wisely, it was slotted from 6 to 8 p.m., permitting maximum exposure to both adult and youth.

With a cast topped by Mauric Evans (a Hallmark Shakespearean fave from way back) and Judith Anderson, the performances in most cases literally glowed, and George Schaefer's production and direction were everything that could be desired. Network tv demonstrated, as did Hallmark, that when people care, they deserve the very best.

In "Macbeth" they certainly had it, and the fact that it's permanently inscribed in celluloid for repeated use is to be applauded.

Filmed on location in Scotland, this was a lavish sweeping "on location" production, it's ominous shadows and eerie tint tones underscoring the tyrannies of the Bard's Scot classic. In a season dedicated to mayhem formats, what better than to have the world's No. 1 scripter of foul deeds going for you, as Schaefer had.

This was a drastic departure for Hallmark, in the past identified with live programming. The switch to film and the utilization of the Scottish landscape were all to the good, lending an added and attractive dimension to the whole. Within the 21-inch confines, such standout scenes as the witches' tale, the plotting and murder of King Duncan, Banquo's ghost at the state banquet, Lady Macbeth's sleepwalking scene and the climactic Macbeth-Macduff swordplay were visually vivid and compelling in their closeup treatment.

Unfortunately, Maurice Evans' performance as Macbeth was spotty. His ordinary dialog was delivered in such a declamatory tone that it left no room for growth for the more highly dramatic episodes. In the latter part of the play his soliloquies, being more tempered and controlled, carried greater conviction and force. But since the character of Macbeth is larger than life, some may prefer this rather stylized performance.

Judith Anderson as Lady Macbeth brought the greatest degree of tragedy and the deepest emotional interpretation to the role, without straining or declaiming. As always, her performance was inspired and beyond reproach. Many of the other, particularly Michael Hordern as Banquo; Ian Bannen as Macduff and George Rose in his brief scene as the porter assumed the tongue of Shakespeare with a naturalness and e se that matched their performances.

The continuity was exceptional, with the many scenes of the Bard's drama flowing into the three acts without a break. The intensity and fervor with which the cast spoke the more familiar and telling Shakespearean quotations made their depth and wisdom once more apparent.

Richard Addinsell's original score, as conducted by Muir Mathieson, was both dramatic and judiciously integrated.

Schaefer, NBC, Hallmark and all hands on deck can take a bow.

Rose.

Foreign TV Reviews

THE HAPPY HOUSE
With Nadia Ghazzi, guests
Producer: Nadia Ghazzi
Director: Atef Helweh
30 Mins., Sun., 8 p.m.
Television Damascus

"The Happy House" recently received kudos from the press in Cairo and Damascus and a special commendation from the Minister of Communications. On the program caught the reason was apparent. Mme. Nadia Chazzi's offering is several cuts above the average women's program.

The program has hints for the culinary department, some good ideas for brightening the home and labor saving practices for cleaning "those nasty-to-get-at" spots. Sounds trite but Mme. Nadia is subtly broadening the homemaker's outlook within the bounds of Arabic tradition.

The real meat of the program is her treatment of social and civic ills. On this outing she hit at mothers who neglect their children. To illustrate her point, she covered the town with a cameraman and took enough footage to fill 12 inutes. It was provocative stuff, sometimes shocking, showing the tots playing in the gutters, in filth, in danger spots several almost hit by cars etc. Where were the mothers? At the movies, the beauty parlors or just plain gossiping at some neighbors. And she minced no words, hit them right between the yes.

Adnan Slei, a psychologist from the Educational Research Committee, followed and explored the dangers of overprotecting the only child.

Mme. Nadia has good presence on the screen and talks to her audience, not at them; handles the interview porton adroitly.

The camera work on the film was excellent, really told the story.

Brow.

THE WORLD OF TIM FRAZER
With Jack Hedley, Ralph Michael, Heather Chasen, Gerald Cross, Fred Ferris, Karal Gardner, Donald Morley, Frank Pettit, Steve Plytas, Ann Way, Alan Rolfe, Janina Faye
Writers: Francis Durbridge, Clive Exton
Producer: Alan Bromly
30 Mins.; Tues., 8 p.m.
BBC-TV, from London

Mastermind behind this cliff-

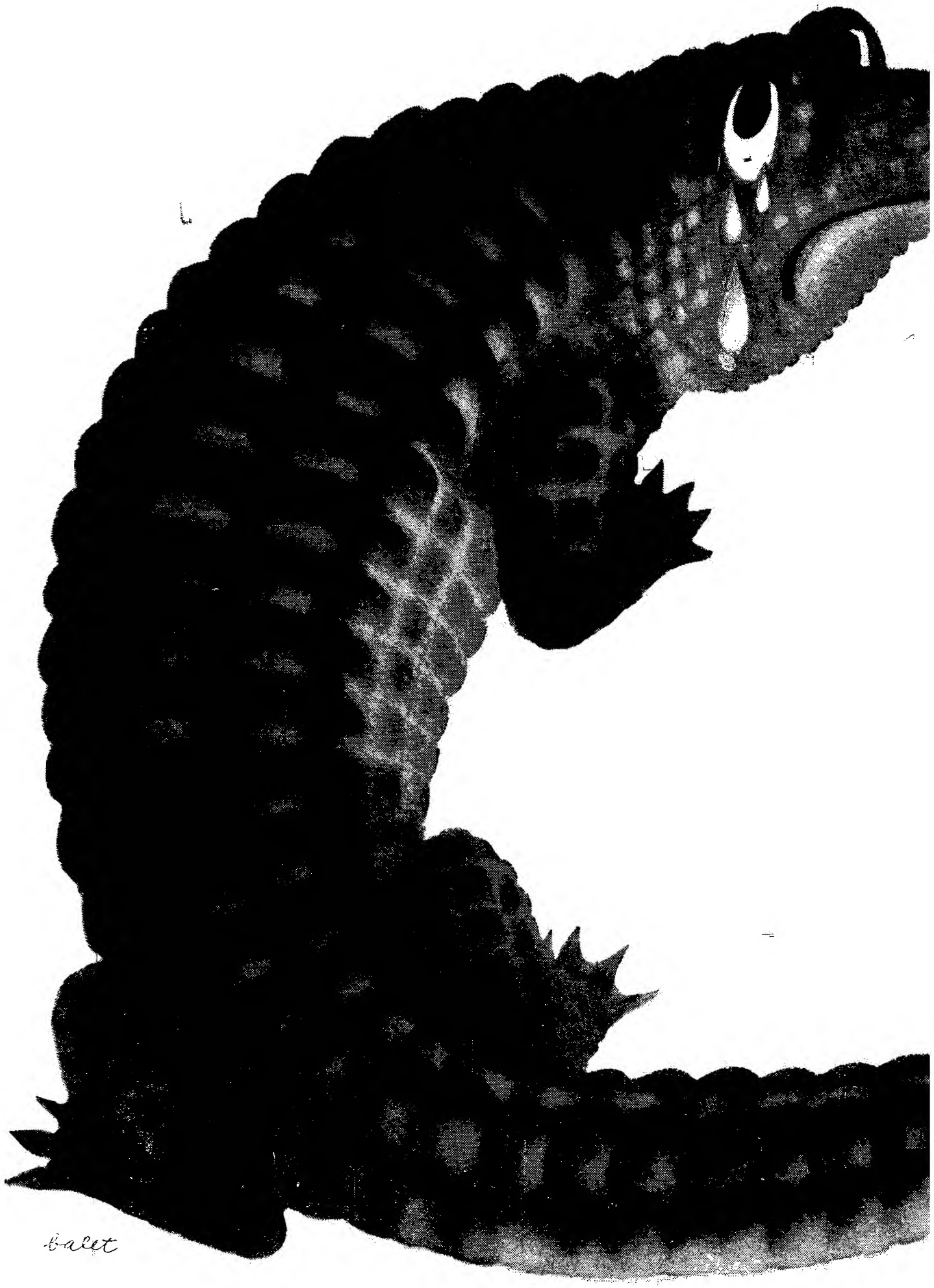
(Continued on page 38)

Soupy Sales Goes H'wood

Detroit, Nov 22.

Soupy Sales, who built himself up to No. 1 moppet comic in these parts in seven hectic years at WXYZ-TV, will try his talent in Hollywood after winding affairs here this month. Comic's ABC-TV net show on Saturdays will originate from Hollywood when it goes back on air in December. It had originated at WXYZ-TV for past year.

Separation is said to be amicable, with comic looking for film and tv work not obtainable here.


Ballet

Almost 17 billion dollars in food store sales alone! That's what was missed in the top 15 markets last year by advertisers who cry about lagging profits, but refuse to recognize the steady shift of people and money to suburban and "extra-urban" areas. (During 1959, 67% of all food store sales in the top 15 markets were accounted for by non-city retailers!)

Nowadays, advertising must travel farther, sell more. That's why spot television is the choice of today's advertiser. No other medium provides freedom of market selection, together with the unbeatable, marketwide selling impact of television's sight, sound and motion.

No need for you to join the tearful. Our new "Telemarketing" study will give you a clear-eyed view of today's sales picture, plus the first authoritative forecast (by Market Statistics, Inc.) of what the picture will be like in 1965. For your copy, telephone PLaza 1-2345 or write to 485 Madison Avenue, New York 22, main office of **CBS TELEVISION SPOT SALES**

Representing WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, KMOX-TV St. Louis, WJXT Jacksonville, WCAU-TV Philadelphia, WTOP-TV Washington, KOIN-TV Portland, WBTV Charlotte, WBTW Florence, and the CBS Television Pacific Network.

"Does he know what he's missing?"

Foreign TV Reviews

Conti ued from page 35

h. ger skein is Francis Durbridge, who's already established his repute at this sort of nerve-stretching tale. Idea is to wolve Tim Frazer in three sets of six episodes, so spring should be here before he's through. Judging by this launching segment, Durbridge is in for another resounding click. And some of the script credit rub-off on Clive Exton, whose brisk and unerring dialog gave the half-hour a solid base.

Story opened with Frazer going o a Cornish hotel for a rendezvous with his ex-partner in an engineering business, but the fellow hadn't turned up. Meanwhile, a Russian seam , victim of a typhoon, was dying pstairs, nowing the lingo. Frazer gleaned that he wanted to see a girl called Anya—but he died that night. In his room, there was a receipt for a car from a London garage.

Next move was for Frazer to be asked along to see an intelligence man in London. There he was asked to help them track down the missing partner, for reasons not disclosed. As the man had skipped off with a slice of Frazer's money, he fell in with the scheme. The car ticket, he was told, belonged to the partner. Frazer picked it up, found an address inside, went there, and the segment left him surveying a little girl he found at the house, called Anya.

So, as indicated, there was enough telling mystification to carry viewers forward. Jack Hedley, as Frazer, scored freely; the part was conceived without the usual tightlipped and heavy-slugging cliches, and enabled him to fill it with a likable charm. Other support was fine, with Donald Morley registering as a secret-service type masquerading as a salesman. Producer Alan Bromly ensured an immaculate show. *Otta.*

THE ANIMAL STORY
With Dr. Desmond Morris
Writer: Philip Oakes
Producer: Milton Shulman
30 Mins.; Mon., 10:30 p.m.
Granada TV, from Manchester

Swinging along at a brisk gait, this initial sortie into the animal kingdom promised well for the whole set of six. It roved around the world at the great apes, and after brief peeks at gorillas and orang-utans settled into a close examination of Congo the chimp. He proved a natural for the camera, like all his breed, and a lot of amusing observation of his mental processes who conveyed without effort.

For instance, Congo was show to have a shrewd aim at a cocoanut, to have the sense to heave himself on to a box to reach for an inaccessible hunch of grapes, and to be a sort of Picasso-of-the-apes, daubing away with paint and paper to some purpose. A neat and factual commentary, written by Philip Oakes, was nicely delivered by zoological expert, Desmond Morris, and patient, telling photography was the responsibility of Douglas Fisher.

The program stablished that apes are quite bright in the upper storey, and fortunately didn't make the dreadful mistake of treating them as odd sub-humans with pet names. Further segments will treat the hunting habits of animals, their disguises, and their table manners. All in all, quite a novel and successful gambit, for animals don't often get an airing at adult viewing times. Which raises an odd point. Why slot it in when the kiddies should be snoring? *Otta.*

THE DICKIE HENDERSON SHOW
With Dickie Henderson, June Laverick, John Parsons, Lionel Murton, Alfred Marks, Lindsay Scott-Patton, Pat Coombs, Judy Cornwell
Writers: Jimmy Grafton, Jeremy Lloyd
Director: Bill Hitchcock
30 Mins., Mon., 8 p.m.
Associated-Rediffusion, from London

This domestic-comedy skein made a sparkling entry into the schedules with this initial segment, dubbed "The Psychiatrist." Each self-contained episode centers around a family threesome, with the addition of guest star. But the chief burden of yocks fell on Dickie Henderson, and he carried it with it with aplomb.

Situation of this one was that the wife (June Laverick) called in a crazy psychiatrist (Alfred Marks) to probe the mental disorders of her 10-year-old son. He was showing a destructive bent with the furniture, but father Dickie Henderson was kidded into believing the mind-doctor was a journalist come to interview him, for he was dead against all such quackery. This led to some sharp and inventive interludes, culminating in Henderson himself getting the treatment. Fast fun was had with hypnosis, and the whole thing had Dorothy gaiety that should ensure a steady welcome.

The only fault was a tendency on June Laverick's part to force the brightness, but this should be cured as she settles in. As the problem child, John Parsons was well-chosen for charm, and Lionel Murton proved a good butt as Henderson's buddy. Guest star Alfred Marks clicked strongly as the psychiatrist, and the scripting was taut throughout.

Production values were okay, and director Bill Hitchcock helped the fluency. Henderson's a gifted comedian who up to now hadn't found the right tv iche. This seemed to be it. *Otta.*

A TO ZOO
Producer: Derek Twist
25 Mins., Wed., 5 p.m.
Granada TV, from Manchester

Aired at the children's viewing hour of 5 p.m., this genial skein certainly combines instruction with its entertainment but isn't thereby to be castigated as juvenile. Expertly made, by the Granada TV unit stationed at the London Zoo, the edition surveyed—"E for Eagles and Enlistment"—brought excellent camerawork and slick editing into play to help provide a th roughly captivating program.

The section on eagles adduced some interesting facts about various of the species, while the "enlistment" part comically covered the grooming of a goat called Charlie for stardom as mascot of the Royal Welch Fusiliers. Harry Watt, wellknown as a director and cinema documentary pioneer, provided an informative commentary in easy, conversational style.

Erni.

Landis

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tatives of these agencies, members of Congress, lawyers who practice before them, iversity scholars who are exports in Government administration and other federal officials in fields related to the agencies, such as the Justice Dept.

The conference—or assembly, the word Prettyman seems to prefer—would make recommendations both to Congress and to the agencies themselves on how their job can be done better.

Although Landis had nothing to do with today's conference being scheduled (it was Judge Prettyman's project, which he sold to the White House), it apparently has his enthusiastic blessing.

Favors 'Judicial Concept'

In his August speech, Landis expressed these views:

—The agencies need to function in a more judicial concept.

"We have an assurance . . . with reference to judicial appointments (federal judges) . . . that they have been exposed to one discipline, that of the law . . . But with administrative appointments (to independent regulatory agencies), a single discipline is not required. But a discipline that has som relationship to the responsibilities to be assumed should be required . . . Insufficient study has heretofore characterized thi problem of administrative appointments . . .

"Many of them (commissioners of the agencies) come from professions and businesses unattuned to the idea of articulating conclusions. Some of the past colleagues (on regulatory agencies) . . . could not conceivably have set forth the ground for their conclusions and yet the soundness of these conclusions could not be questioned. Law, however, is not built this way. It is not a forest of isolated pillars but an edifice built stone by stone . . .

"This practice . . . has . . . resulted in the lack of devel t of adequate standards in various administrat fields. I refer, for example, to the lack of any true standards in the choice between competing applicants for a television or radio channel . . . These choices are made and have to be made but the bases upon which they rest are incapable of being accurately briefed."

Landis went on to deplore "opinion writing sections," such as FCC has. Commissioners decide how a case will go and direct others to compose the written opi

"The process of decision is not alwas capable of delegation . . . I know from judges for whom I have worked whom I have known and from my own experience that frequently an opinion in accord with a prior conclusion simply will not write," Landis declared.

—He pondered if top jobs in the regulatory agencies shouldn't be transformed into career posts, another hint that Landis may be sympathetic with the concept of making commissionerships into U.S. judges.

"The rapid turnover at the top levels of our administration agencies presents a serious problem. It means fundamentally that service in these posts is not regarded as a career but as a stepping stone to some other position in Government or industry . . . The devotion that arises out of the conception of a lifetime of concern is missing," Landis said. (Federal judges, for the most part, are appointed for life.)

—He considers the powerful influence Congress holds over the regulatory agencies to be an unhealthy situation.

"Agencies have to deal with their budgetary problems before House and Senate committees, and these problems are vital to the efficient exercise of their powers . . . (At such Congressional hearings) efforts have been made again and again through the withholding of funds to influence both the rule-making and the adjudicatory processes of the agency.

"Committees of Congress have on occasion directly intervened with the operation of the agencies. Only a short time ago, we saw the extraordinary spectacle of a committee of Congress seeking to tell FCC not to handle a proposed rule change pending before that Commission, which the Commission had already concluded was withi its jurisdiction to consider."

(His reference was to the Senate Commerce Committee's beefing about boosters earlier this year.)

—He wants something done to speed up handling of cases by the agencies to ease the financial burden on applicants, as well as th cost to the Government.

"Delays stem from several factors, some of which are curable. There is too casual an attitude toward the admission of evidence . . . Huge records are made which have little chance of personal examination by commissioners . . . This can be enhanced considerably by the not infrequent attitude of Government counsel not merely to prove his case but to insist upon proving it four times over. Other counsel, representing interests with large resources, can resort too easily to delaying tactics. The authority of the hearing examiner is often too meager to deal with situation such as these . . .

"I can recall an effort to bring about a rule change before FCC, substantially unsuccessful, on which some $200,000 was spent . . . These are proceedings that the average businessman or entrepreneur simply cannot afford."

—He also expressed an opinion which may well be the theme of his study of the regulatory agencies:

"Perhaps one of the largest worries over the work of our administrative agencies has been their lack of creative thinking."

CBS-TV Taps Raymond

Al Raymond has been named to the newly-created post of manager of labor relations in the live operations department of CBS-TV. He's been manager of studio operations in N.Y. for the past five years.

In the new spot, he reports to Hugh Graham, director of live operations for the web.

Dallas—Mike Shapiro has been named general manager of all broadcasting properties of the A. H. Belo Corp., parent organization of the Dallas Morning News. Manager of WFAA-TV since 1958, Shapiro w elevated to the top exectuive position held by the late Alex Keese. He will continue in his role as head of WFAA-TV.

Television Reviews

Conti ued from page 35

ogies apart, is the continued reliance on military audiences for the best un-canned laughter in the business. This time he made his stand at the Air Force Academy in Colorado Springs, and though many of his jokes were faulty, their "inside stuff" quality drew explosive reactions from the youthful fly boys. Some of the material supplied him, as usual, topical. The gags about th ultra-modern Academy buildings and about Air Force discipline were new and apparently pertinent to the scene, but they were also reminiscent of his commentary before the GI's of Alaska and Fort Ord and wherever else he's been in the last two decades to entertain the military.

Steve McQueen had no sooner finished as the star of CBS-TV's filmed "Wanted Dead r Alive" than he showed up as Hope's No. 1 guest on NBC-TV. McQueen, a good actor but not especially trained for the art of comedics, was nonetheless able to get considerable mileage out of the sure-fir lines supplied him in a series of paper-thi skits with Hope. All of them were built around the Academy. Kay Starr, who sings a corking brass style, also got involved in some of the skits. Throughout the skits, the audience broke up, and the neat shots of the boys in the pews and of the Academy itself gave the viewer a false sense of participation.

Neile Adams, McQueen's real-life wife, did the kind of tv filler that soldiers everywhere ought to eat up and, in this case, did. The cadets seemed jubilant over her brief appearance in a singing and wiggle dancing rendition of "My Heart Belongs to Daddy," kind of a natural anywhere but especially when there are GI's in the audience.

In short, the whooping pewsters may have exaggerated the uality of humor on this latest Hope romp, but everybody, including the people at home, didn't have a chance in the hands of the rapid-firing comedian for anything but fun. *Art.*

AMERICAN ACADEMY OF DRAMATICS ARTS SHOW
With Brendan Behan, Frances Fuller, others
Director: Ed Cooperstein
30 Mins., Sat., 11 a.m.
WNTA-TV, N. Y. (tape)

Brendan Behan, the unpredictable Irish playwright, seems to be on his best behavior an in his best spontaneous form before young audiences.

His U. S. tv preem last year on CBS-TV's "Small World" was a fiasco of mutterings and inscrutable balladeering that had moderator Ed Murrow cutting him out of the transcontinental conversation before the show was half over. Behan had most probably been aleing. He was unfunny with Jack Paar and over-clowning on "Open End."

But he reportedly a smash in a rambling lecture before an Ivy League girls college assemblage, and he had an easy charm and wit in a Q. and A. session with American Academy of Dramatic Arts students on the school's WNTA-TV Saturday (19) morning show.

With restrained good humor, Behan told the kids, among other things, that "We've got to have some kind of theatre or life doesn't go on. Theatre captures a bit of life, captures a bit of poetry. The rest of the world thinks we're necessary, obviously, for we're here. Good mornin'."

Comparing American and British theatre audiences, the author of the current Broadway hit, "The Hostage," said American theatregoers have a puritanical streak and are easily shocked—"America is peopled by country people . . . if they're from England, they're not from London; if they're from France, there not from Paris; if they're from Italy, they're not from Rome." But, he said, Americans are extremely generous and hospitable—"very honest country folk."

America, he said, has a lot of funny words and sayings, "like 'top o' the morning.' I never heard it in Ireland, but it's a good saying."

He told an Iowa femme student who said she wasn't sure what Behan wanted her to think after seeing "The Hostage" that the play was not meant to have any obscure symbolism—"I have a reputati for being witty because I say actly what I think. Do you dig?"

Behan at the pace set on this show was m h like, but a substantial improvement the stereotype of the Irishman. Frances Fuller, Academy prexy, moderated and seemed more patronizing toward the students than necessary, but that may have been because she knew them.

Show has been on the air for the last few weeks and, besides Behan, has featured Marc Connelly, Howard Lindsay, Worthington (Tony) Minor, Thelm Ritter, Walter Abel and Peter Glenville. *Bill.*

WONDERLAND ON ICE
With Efrem Zimbalist Jr., host; Dorothy Collins, special guest; Jinx Clark, Alfredo Mendoza, The Williams Family, Dorothy Goos, Paul Andre, Werner Muller, Renata Muller, Ray Balmer, Tommy Allen
Producer-Writer: Bill Nichols
Exec Producer: Jack Philbi
Director: Grey Lockwood
60 Mins., Thurs., 7:30 p.m.
TOP VALUE STAMPS, STOP & SHOP MARKETS
NBC-TV, from Ft. Wayne (tape)
(Campbell-Mithun Inc.

A large part of the appeal of the acle" aspect itself, an aspect sacrificed to a great degree when filtered through television's smaller-th life dimensions. gly, NBC failed to compensate for this los with a colorcast but, in the case of "Wonderland Ice," the nifty skaters and flashy routines

"Holiday on Ice of 1961" mpany were "spectacle" enough, without all the usual m production trimmings. These blades, left to th s, put on quite a show.

Unfortunately, writer-producer Bill Nichols and or exec producer Jack Philbin apparently felt th need for injecting na value into the proceedings. Several embarrassing exchanges between guest stars Efrem Zimbalist Jr. and Dorothy Collins were thoroughly damaging to the sh w style and pace. Zimbalist was forced to go through the "what does private-eye do on a musical show?" bit. The obvious answer: He makes kind of a nuisance of himself. Miss Collins was luckier. She got to sing a couple of song and rendered them in her infectiously hale-and-hearty style.

The skating was outstanding. Some of those who displayed their frosty gifts were Jinx Clark, Alfredo Mendoza, Dorothy Goos, Paul Andre, Werner and Renata Muller, Ray Balmer, Tommy Allen, Debbie and Bobby Williams. With several "Mother Goose" and "Clown" routine conspicuous, the program had strong kiddie appeal, and was slotted by NBC at an appropriately early hour. Show was directed by Grey Lockwood, bankrolled by Top Value Stamps with timely pre-Xmas pitch. *Tube*

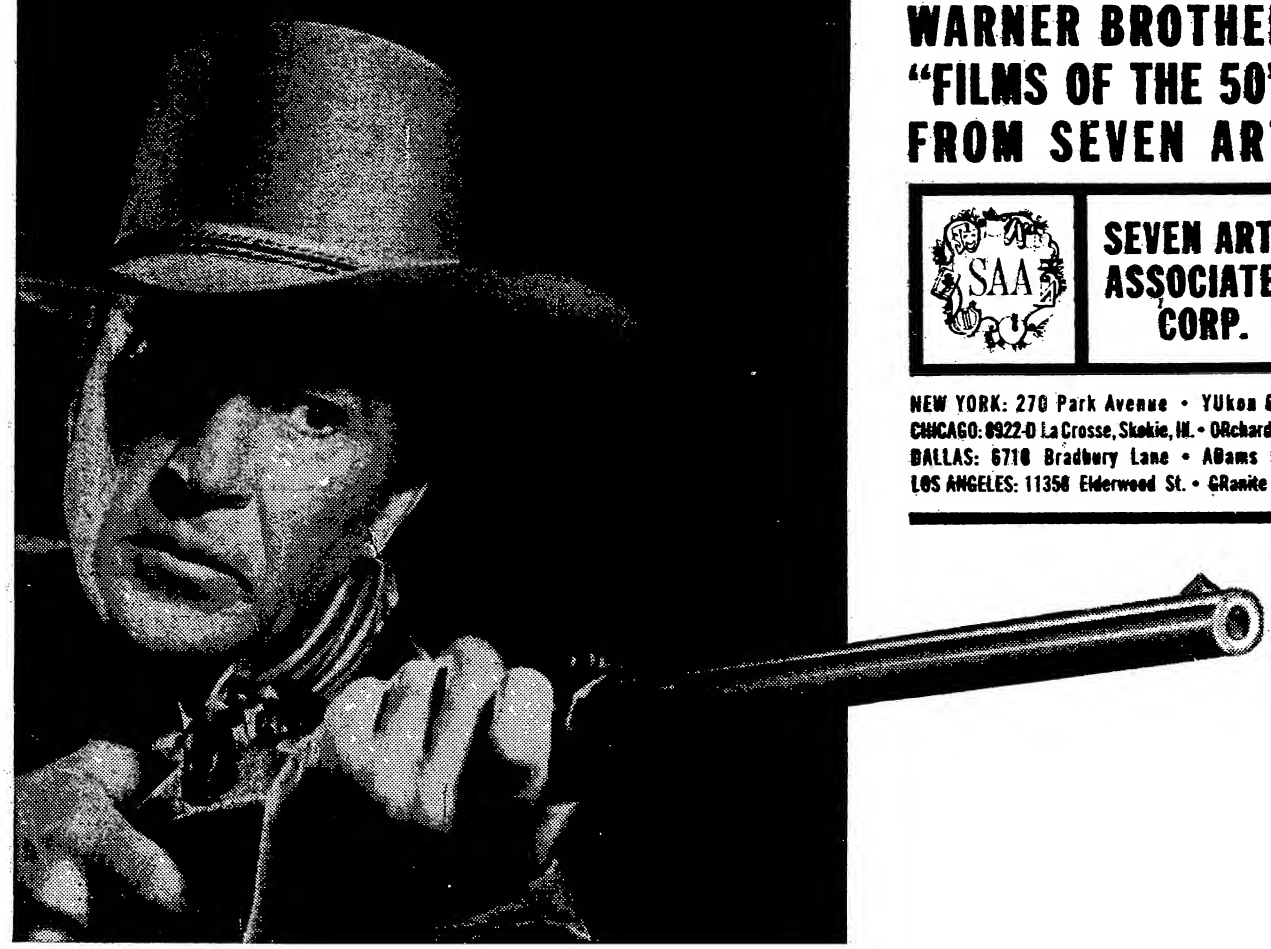
'Music for Winter Night' As 3-Wk. Churchill Sub

"Music for a Summer's Night" comes back for three weeks, beginning Sunday, Dec. 18, as "Music for a Winter's Night," and returning to ABC-TV for the three-week run will be producer Fred Heider. It'll go into the 10:30-11 p.m. period.

"Music," which will dwell holiday (Xmas and New Year's) themes, is served as the filler during the transition period for sponsors on ABC-TV's Churchill series. Bell & Howell is pulling out of the Churchill telefilm after sponsoring the first three stanzas. After the first of the year Mead Johnson, manufacturer of Metrecal, will assume weekly bankrolling responsibilities for Churchill. (There will be 23 Churchills left after B&H leaves, but it has not been confirmed yet whether Mead Johnson will buy all 23.)

ABC-TV had planned to go from Sunday's (27) starting date for Churchill and keep it going weekly, but B&H's changes brought about ABC-TV's decision for three-week suspension.

SPRINGFIELD RIFLE



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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 34)

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: SEPTEMBER 10-30, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	34	1.	San Francisco Beat (Sat. 9:30)	KMOX	CBS	23	40	Wrestling	KPLR	13
2.	What's My Line (Sun. 9:30-10:00)	KMOX	33	2.	Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	21	42	This Man Dawson	KSD	12
3.	Wagon Train (Wed. 6:30-7:30)	KSD	31	2.	Lock-Up (Wed. 9:30)	KSD	Ziv-UA	21	39	Circle Theatre	KMOX	24
4.	To Tell The Truth (Thurs. 9:30-10:00)	KMOX	30	3.	U.S. Marshal (Thurs. 9:30)	KTVI	NTA	15	27	To Tell The Truth	KMOX	30
5.	Loretta Young (Sun. 9:00-9:30)	KSD	28	3.	Vikings (Sun. 9:30)	KSD	Ziv-UA	15	25	What's My Line	KMOX	33
6.	77 Sunset Strip (Fri. 8:00-9:00)	KTVI	27	4.	Shotgun Slade (Sat. 10:00)	KSD	MCA	14	30	News; Weather	KMOX	25
7.	Perry Mason (Sat. 6:30-7:30)	KMOX	26							First Run Theatre	KMOX	18
8.	Have Gun, Will Travel (Sat. 8:30-9:30)	KMOX	25	4.	Rescue 8 (Thurs. 10:00)	KTVI	Screen Gems	13	28	News; Weather	KMOX	25
9.	Father Knows Best (Mon. 7:30-8:00)	KMOX	24							Interpol Calling	KSD	12
9.	Circle Theatre (Wed. 9:00-10:00)	KMOX	24	5.	This Man Dawson (Mon. & Fri. 10)	KSD	Ziv-UA	13	27	News; Weather	KMOX	25
9.	Black Saddle (Fri. 9:30-10:00)	KTVI	24							Eye On St. Louis	KMOX	17
9.	Detectives (Fri. 9:00-9:30)	KTVI	24							Sea Hunt	KTVI	21
9.	I've Got A Secret (Wed. 8:30-9:00)	KMOX	24	6.	Highway Patrol (Tues. & Sat. 9:30-10)	KTVI	Ziv-UA	12	24	News; Weather	KMOX	25
										Diagnosis Unknown	KMOX	23
										First Run Theatre	KMOX	22
				6.	Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	12	21	San Francisco Beat	KMOX	23

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	77 Sunset Strip (Fri. 9:00-10:00)	KGO	33	1.	Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	17	43	News; Sports	KPIX	8
										News-D. Edwards	KPIX	8
2.	Perry Mason (Sat. 7:30-8:30)	KPIX	31	1.	You Asked For It (Thurs. 7:00)	KTVU	Crosby-Brow	17	39	News; Sports	KPIX	9
										News-D. Edwards	KPIX	10
3.	Wagon Trai (Wed. 7:30-8:30)	KRON	27	2.	Border Patrol (Fri. 7:00)	KRON	CBS	15	35	News; Sports	KPIX	12
										News-D. Edwards	KPIX	13
4.	Have Gun, Will Travel (Sat. 9:30-10)	KPIX	25	2.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	15	43	Meet Your Giants	KRON	7
5.	Ed Sullivan (Sun. 8:00-9:00)	KPIX	24	3.	Manhunt (Tues. 6:30)	KRON	Screen Gems	14	44	Brave Stallion	KTVU	6
										Shell News	KGO	6
5.	Real McCoys (Thurs. 8:30-9:00)	KGO	24							News-J. Daly	KGO	6
6.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	23	3.	Science In Action (Mon. 7:00)	KRON	Coronet	14	32	Cannonball	KTVU	13
				3.	Tombstone Territory (Tues. 8:30)	KRON	Ziv-UA	14	26	Dobie Gillis	KPIX	17
6.	Laramie (Tues. 7:30-8:30)	KRON	23	4.	Cannonball (Mon. 7:00)	KTVU	ITC	13	30	Science In Action	KRON	14
				4.	Rescue 8 (Wed. 6:30)	KRON	Screen Gems	13	35	Huckleberry Hound	KTVU	11
6.	Peter Gunn (Mon. 9:00-9:30)	KRON	23	5.	Bold Journey (Thur. 7:30)	KPIX	Banner	12	27	State Trooper	KTVU	11
7.	G.E. Theatre (Sun. 9:00-9:30)	KPIX	22	5.	Divorce Court (Sat. 6:00)	KRON	Screen Gems	12	34	Champ Bowling	KTVU	10
7.	Price Is Right (Wed. 8:30-9:00)	KRON	22	5.	Quick Draw McGraw (Thurs. 6:30)	KTVU	KTTV Prog. Sales	12	41	Shell News	KGO	8
										News-J. Daly	KGO	9

SHREVEPORT

STATIONS: KTBS, KSLA. SURVEY DATES: AUGUST 4-10, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KSLA	37.3	1.	Mike Hammer (Sat. 9:30)	KSLA	MCA	36.0	79.5	Man From Interpol	KTBS	9.3
1.	Esther Williams (Mon. 9:00-10:00)	KTBS	37.3	2.	Not For Hire (Mon. 8:00)	KTBS	CNP	34.0	64.5	Celebrity Talent	KSLA	18.7
2.	Wagon Train (Wed. 6:30-7:30)	KTBS	35.3	2.	Rescue 8 (Tues. 8:00)	KSLA	Screen Gems	34.0	56.7	Richard Diamond	KTBS	26.0
3.	Millionaire (Wed. 8:00-8:30)	KSLA	34.4	3.	Tombstone Territory (Wed. 7:30)	KSLA	Ziv-UA	29.7	54.6	Price Is Right	KTBS	24.7
4.	Twilight Zone (Fri. 9:00-9:30)	KSLA	33.7	4.	Sea Hunt (Fri. 10:00)	KSLA	Ziv-UA	26.7	81.7	News; Weather	KTBS	9.3
										Sportsmans Corner	KTBS	2.7
5.	I've Got A Secret (Wed. 8:30-9:00)	KSLA	33.0	5.	This Man Dawson (Sun. 9:30)	KTBS	Ziv-UA	24.7	57.3	What's My Line	KSLA	18.4
5.	Have Gun, Will Travel (Sat. 8:30-9)	KSLA	33.0	6.	Four Just Men (Fri. 9:30)	KSLA	ITC	22.7	60.7	Project 20	KTBS	14.7
6.	Alcoa Theatre (Mon. 8:30-9:00)	KTBS	32.7	7.	Three Stooges (Mon.-Fri. 5:00)	KTBS	Screen Gems	22.1	66.0	Cinema XII	KSLA	11.4
7.	U.S. Steel Hour (Wed. [illegible]-10:00)	KSLA	32.3	8.	Huckleberry Hound (Tues. 5:30)	KSLA	Screen Gems	21.3	72.7	Rocky & Friends	KTBS	8.0
				9.	Highway Patrol (Thurs. 10:00)	KSLA	Ziv-UA	20.7	68.6	News; Weather	KTBS	12.0
										Pioneers	KTBS	7.3
8.	Johnny Ringo (Thurs. 7:30-8:00)	KSLA	31.3	9.	Quick Draw McGraw (Wed. 5:30)	KSLA	Screen Gems	20.7	65.3	My Friend Flicka	KTBS	11.0

PHOENIX

STATIONS: KTVK, KPHO, KOOL, KVAR. SURVEY DATES: AUGUST 15-SEPTEMBER 11, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1	What's My Line ([illegible] 8:30-9:[illegible])	KOOL	31.5	1.	Honeymooners (Sat. 8:30)	KOOL	CBS	22.6	40.0	Jubilee U.S.A.	KTVK	13.3
1.	Gunsmoke (Sat. [illegible])	KOOL	[illegible]	2.	Shotgun Slade (Sat. 9:00)	KOOL	MCA	21.2	35.[illegible]	Dick Clark	KTVK	16.1
	Real Mc[illegible] (Thurs. [illegible])	KTVK	30.4	3.	San Francisco Beat (Sun. [illegible])	KOOL	CBS	1[illegible]		Alaskans	KTVK	17.7
	77 S[illegible]	KTVK		4.	[illegible]oy Rogers (Mon. [illegible])	KPHO	R. R Prod	18.6		Weather; News	KVAR	4.5
										News-Huntley-Brinkley	KVAR	11.6
	Ha[illegible]			4.	Woody Woodpecker	KPHO	Kellogg	18.6		Weather; News	KVAR	5.4
	Untouchable[illegible]	KTVK								News-Huntley-B[illegible]	KVAR	9.3
	[illegible]				Huckleberry Hound (Wed. 6:30)	KPHO	[illegible] Gems		46.1	Price Is Right	KVAR	
					Death Valley Day (Tues. 9:30)	KTVK	U.S. Borax		34.7	Sea Hunt	KOOL	
			2[illegible]		Vikings (Wed. 8:00)	[illegible]	UA	17.0	32.0	Circle Theatre	KOOL	
					[illegible] Hunt (Tues. 9:30)	KOOL	Ziv-UA	15.6	31.8	Death Valley Days	KTVK	
					[illegible] (Wed. 5:00)	K[illegible]		[illegible]	5[illegible]	Weather; News	KVAR	6[illegible]
		K[illegible]			[illegible] 5:00	K[illegible]	H[illegible]	15.2		News-Huntley	KVAR	
		K[illegible]								[illegible]	KTVK	
										[illegible]	KVAR	
										[illegible]-Brinkley	KVAR	

ORLANDO—DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. SURVEY DATES: AUGUST 4-10, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
	[illegible]	W[illegible]	[illegible]	1.	Shotgun Slade (Sat. 10:30)	WDBO	MCA	25.3	7[illegible]	[illegible]	WLOF	5.7
	[illegible]	[illegible]	[illegible]	2.	Sea Hunt ([illegible] 9:00)	WDBO	Ziv-UA	2[illegible].7	2[illegible].1	[illegible] Father	WESH	2[illegible]
	[illegible]	[illegible]		3.	U.S. Marshal (Wed. 8:30)	WDBO	NTA	16.7	2[illegible].3	Price Is Right	WESH	2[illegible].0
	[illegible]	[illegible]		4.	[illegible] (Sat. 7:30)	WDBO	Ziv-UA	15.7	38.[illegible]	Coronado 9	WESH	14.0
	[illegible]	W[illegible]	37.[illegible]	5.	Pony Express (Sat. 7:00)	WESH	UPS	14.7	35.7	Florida Showcase	WDBO	18.4
	[illegible]	WDBO	37.3	6.	Coronado 9 (Thurs. 7:30)	WESH	MCA	[illegible]4.0	34.2	Lock-Up	WDBO	15.7
	[illegible]	WDBO	37.0	6.	Rescue 8 (Wed. 7:00)	WESH	Screen Gems	14.0	50.[illegible]	5 Owls	WDBO	
	[illegible]	WDBO	29.3	6.	Tombstone Territory	WESH	Ziv-UA	14.0	24.0	Spike Jones	WDBO	
	[illegible]	W[illegible]H	29.0	7.	Bugs Bunny ([illegible] 5:30)	WLOF	AA	13.7	45.2	Face The Nation	WDBO	
	[illegible]	W[illegible]OF	2[illegible].7	8.	Huckleberry Hound (Thurs. 5:30)	WDBO	Screen Gems	13.0	42.4	Five O Clock Movie	WESH	

PORTLAND—MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTW. SURVEY DATES: AUGUST 4-10, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
	[illegible]	WCSH	41.5	1.	San Francisco Beat (Fri. 9:00)	WCSH	CBS	21.3	41.5	All Star Rodeo	WGAN	18.0
	[illegible]	W[illegible]	4[illegible]	2.	U.S. Marshal (Sat. 10:30)	WGAN	NTA	19.3	64.3	Man From Interpol	WCSH	7.3
	[illegible]	W[illegible]	3[illegible]	3.	Brave Stallion (Wed. 7:00)	WCSH	ITC	18.7	46.4	Cannonball	WGAN	14.4
	[illegible]		35	4.	Huckleberry Hound (Fri. 6:00)	WCSH	Screen Gems	17.4	66.7	Early Show	WMTW	4.7
	[illegible]		[illegible]	5.	Highway Patrol (Tues. 8:30)	WCSH	CBS	17.3	36.8	Dobie Gillis	WGAN	22.4
	[illegible] A Se[illegible]	WGAN		6.	Mike Hammer (Thurs. 10:30)	WCSH	MCA	16.7	38.0	To Tell The Truth	WGAN	19.7
	Have Gun, W[illegible]	[illegible]		7.	Whirlybirds (Sun. 6:30)	WCSH	CBS	16.4	64.8	20th Century	WGAN	5.7
	Peter Gunn	WCSH		8.	Cannonball (Wed. 7:00)	WGAN	ITC	14.4	35.7	Brave Stallion	WCSH	18.7
	[illegible] Theatre	WCSH		9.	Four Just Men (Sun. 6:00)	WCSH	ITC	14.0	74.9	Bozo & Pals	WMTW	4.0
	Millionaire (Wed. [illegible])	WGAN		10.	Sea Hunt (Thurs. 7:00)	WGAN	Ziv-UA	13.7	47.6	This Man Dawson	WCSH	10.7

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VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, ., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are accurate as could be ascertained.

DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KFJZ. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN FEATURE FILMS	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "TWO GIRLS AND A SAILOR"— June Allyson, Van Johnson; MGM; 1944; MGM-TV	Gold Award Theatr Sun. June 5 4:00-6:00 p.m. KFJZ-TV	8.9	9.9	7.9	34.6	Championship Golf Matty Funday Funnies Lone Ranger	WBAP WFAA WFAA	6.6 9.9 11.9
2. "BRIGHT EYES"— Shirley Temple; 20th Century Fox; 1934; NTA	Million Dollar Movi Sat. June 4 1:00-3:00 p.m. KFJZ-TV	7.1	8.6	5.3	31.0	Major League Baseball Major League Baseball	KRLD WFAA	8.3 6.0
3. "SOMEWHERE I'LL FIND YOU"— Clark Gable, Lana Turner; MGM; 1942; MGM-TV	Clark Gable Theatr Tues. June 7 7:30-9:30 p.m. KFJZ-TV	6.0	6.6	5.3	19.8	Wyatt Earp The Rifleman Red Skelton Garry Moore	WFAA WFAA KRLD KRLD	17.2 22.9 32.6 28.5
3. "TREASURE ISLAND"— Wallace Beery, Jackie Cooper; MGM; 1934; MGM-TV	Million Dollar Movie Sun. June 5 1:00-3:00 p.m. KFJZ-TV	6.0	7.9	4.0	23.0	Major League Baseball Major Leagu Baseball	KRLD WBAP	12.4 7.9
4. "DEVIL GIRL FROM MARS"— Dermott Walsh, Hazel Court; United Artists; 1955; UAA	Champagne Theatre Fri. June 3 10:00-1:00 a.m. KFJZ-TV	5.6	6.6	2.0	36.2	Texas News; Weather Weather; News Sports—Sherman Jack Paar Show Channel 8 Theatre—"Gun Battle of Monterey" (1st Run)	WBAP WBAP WBAP WBAP WFAA	15.2 11.3 7.9 3.2 2.3
5. "NIGHT MONSTER"— Ralph Morgan; Columbia; 1942; Screen Gems	Mystery Matinee Sat. June 4 4:30-6:00 p.m. KFJZ-TV	5.5	6.9	4.6	37.7	Major League Baseball Wrestling	WFAA KRLD	4.0 4.3
6. "THE OKLAHOMA KID"— James Cagney, Humphrey Bogart; Warner Bros.; 1939; UAA	Champagne Theatre Thurs. June 2 10:00-1:00 a.m. KFJZ-TV	5.2	7.3	3.3	28.3	Texas News; Weather; News News; Sports Jack Paar Show Channel 8 Theatre—"Shock Out on 101" (1st Run)	WBAP WBAP WBAP WFAA	18.3 11.9 6.6 4.3
7. "VIRGINIA CITY"— Errol Flynn, Randolph Scott, Humphrey Bogart, Warner Bros.; 1940; UAA	Champagne Theatre Tues. June 7 10:00-1:00 a.m. KFJZ-TV	4.9	6.9	2.6	28.8	Texas News; Weather; Weather; News News; Sports Jack Paar Show Channel 8 Theatre—"Security Risk" (1st Run)	WBAP WBAP WBAP WFAA	20.5 15.2 7.1 0.7
8. "SHACK OUT ON 101"— Frank Lovejoy, Terry Moore; 1955; M&A Alexander	Channel 8 Theatre Thurs. June 2 11:00-12:30 a.m. WFAA-TV	4.2	4.6	4.0	29.6	Champagne Theatre—"Virginia City"	KFJZ	5.8
9. "ONCE UPON A HONEYMOON"— Cary Grant, Ginger Rogers; RKO; 1942; C&C Films	Saturday Showcase Sat. June 4 5:00-6:30 p.m. WBAP-TV	3.9	4.6	3.3	23.5	Mystery Theatre—"Night Monster" News: Poles report-Weather	KFJZ KRLD	6.0 6.7

Sarnoff Blasts ABC at Affil Meet

Continued from page 25

pre-dark rating picture to the merest fraction behind leader CBS.

Bullish Daytime Sponsor Lineup

As for the money part of the story, the affils were informed that (even before Colgate) the web had just achieved the highest level of sponsored daytime hours in tis history—21 hours and 30 minutes.

And still talking money — only this time from the affils side of the matter—the radio stations on the NBC hookup acknowledged the recent receipt of several millions of dollars in compensation by "approving" the continuation of regular comp in the face of "financial rearrangements" by other webs. There is no estimate available of how the NBC Radio affils received the news from Sarnoff that he was contemplating making his studio web an "around-the-clock operation." Network, now feeding news, etc., for 18 hours a day, would like to appeal to "night workers and early risers." These folk are indie radio's traditional baliwick, and many network stations operate as much as indies as network affils.

But, for sheer drama, it was Sarnoff's Thursday luncheon speech, before the combined radio and tv affils who a day earlier had a first-hand chance to evaluate during a panel discourse some of NBC's top newsmen. With the increased importance of NBC News as background, Sarnoff belted ABC by name as the network "that sets its sights on the short range and the narrow service," as a network with "meager scattering of programs in the whole field of news and public affairs" and the company which, in this case by implication, that tended "to weaken the whole broadcasting economy and the maintenance of quality programming."

The riot act began in the morning, when prexy Kintner dropped a remark (ABC had just hired Time Inc. as an outside producer on the pubaffairs stanza, "Close-Up") that it's "impossible (for a network) to take outside producers. The network has to be on the basic research the basic planning. Otherwise, it's impractical ."

Less than two hours later, Sarnoff began: ABC "claims not only equality, but indeed superiority. This claim is advanced with all the din and devices of self-promotion — including frequency and repetition. It is worth analyzing, and it can be analyzed most validly not by considering it on its own narrow terms, with principal reliance on numbers, but by weighing the broader questions of what should be expected of a network worthy of the name."

"Two of the networks pursue these objectives," he said, "and this philosophy of maximum service to the total audience. The third network has a different philosophy and a different set of objectives and has been successful (only) within its own terms . . . True responsibility of a network is not met by concentrating on a few popular categories of programming to attract the largest audience per program. Nor is it fulfilled by spotty efforts at an occasional documentary or news special."

This tirade by NBC against its rival may, when added to bullish daytime, and bullish ("best in eight years") radio, may have taken the eyes of NBC affils off a problem still confronting NBC-TV —what to do about filling prime night time after Jan. 1 with biz. Network is presently several yards shy of SRO in that area, and, naturally, this negatively affects tv station compensati

Some affils sought from NBC's Sarnoff and Kintner and senior affil advisor Harry Bannister more time for local commercial cut-ins, it was reported. This request, a normal one at most any affil convention, is under web consider - tion.

One sour note: Bob Hope, skedded to emcee the closing night festivities, had to beg off when a close friend passed on. Victor Borge, in 11th hour substitution, garnered lots of yoks.

WNAC to ABC

Continued from page 23

WBZ-TV, the NBC affiliate station.

The background for this, of course, is NBC's still-hanging-fire succession of moves whereby the network would swap its Philly station for O'Neil's Boston station, with O'Neil also buying NBC's Washington o & o, and NBC in turn acquiring a San Francisco station. It may take a long time in coming, however, with court fights and other relatiatory moves already initiated in the attempt to forestall the switches.

O'Connor's Soundoff on Medium

Continued from page 25

ad trade, he accused them of "actually invoking a censorship of dollars against the most worthwhile productions on tv."

Advertising agencies turn their backs on vital shows like "Face the Nation" and "Meet the Press," which have been created by television people, he said. "You look at the beloved ratings and you sell us down the river for another saccharine cowboy. It's undoubtedly true that the cowboy gets a bigger audience, but is it necessarily a better audience?" O'Connor suggests that the smaller audience of thinking people might be more receptive to a commercial than "the vast audience that has given its rapt attention to the dream-boat cowboy and his horse."

He lay the blame for the humiliation that has lately been brought on the television squarely upon the advertising industry. "It is true," he said, "that we accepted some of the money, but those phony quiz shows and the payola scandal, the lurid chunks of video violence, the big-bosom technique—these are trouble - making insidious things and they have been manufactured by bright young men in the advertising agencies."

O'Connor upbraided Madison Ave for its chicken-heartedness. "The advertising business peddles the gospel: see and compare, examine the rival products. You hire a guy to talk to people and he decides to talk to Khrushchev, to see and compare, and what do you do? You pick up your animated commercials and you run out into the night, waving the American flag." The newscaster insisted that, in controversial shows, there need be no more association between program and sponsor than there is between a gruesome news story on the front page of a newspaper and an ad on page three.

For a payoff, he urged the ad trade to realize that the great new devices are a boon to mankind and not a trap. He reminded them that the air they use belongs to the citizen. "Give him an honest deal," he said, "give him things to think about."

O'Connor's address—"for his right to say it"—had the blessings of his stations, WNBQ and WMAQ. He was introduced to the Broadcast Ad Club by one of his bosses, Bob Lemon, manager of WNBQ.

NBC Shuffle

Continued from page 23

of their activities. It is believed that the modus operandi will remain essentially the same under the new general manager.

Officially, however, the heads of sales and programming report directly to Walter Scott, executive vicepresident in charge of NBC-TV. Stone's new boss is Scott.

Stone has a long history of close affiliation with prexy Kintner. When Kintner was at ABC-TV, Stone held many and varied jobs, last of which was to head the key N.Y. owned & operated station WABC-TV.

WBZ-TV BOSTON (NBC AFFILIATE)	WJZ-TV BALTIMORE (ABC AFFILIATE)	KDKA-TV PITTSBURGH (CBS AFFILIATE)	KYW-TV CLEVELAND (NBC AFFILIATE)	KPIX SAN FRANCISCO (CBS AFFILIATE)

WHAT HAPPENED TO ALL 5 OF THESE STATIONS ON ELECTION NIGHT WAS NOT A

COINCIDENCE

Three different network affiliations...yet each of the WBC TV stations ran "ahead of its ticket" on election night. Each drew a greater share of audience than the average of other local stations on that network that evening.

This is not coincidence. No more than it can be called a coincidence that more local advertisers use WBC TV stations than any other TV stations in their markets.

Now, what about ratings? The WBC TV stations are leaders in their markets. All five are first or virtually tied for first place in share of audience. Again, despite the fact that one station is ABC, two are CBS, two NBC.*

What makes so many people tune to the five WBC TV stations? We believe the answer lies in the important identification that our stations have with community problems, and in their attempts to serve the community and the personal needs of viewers. For example, over 400 times in the last few years, WBC stations have editorialized on local issues, alerting their audiences to the need for action and infusing them with the desire to find solutions. Even more significant, these editorials have run in time periods when there are peak viewing audiences.

Also, recognizing the obvious need and desire for information, WBC stations have programmed special national and international news coverage of world happenings, supplementing the services received from the networks. The intention: to give WBC audiences a locally-oriented point of view, and as complete news coverage as possible.

These facts have earned for the WBC stations the top awards for significant and outstanding programming in the public service.

So it isn't COINCIDENCE. Audiences, advertisers, ratings, community services, awards. These are the stimuli that prompt viewers and advertisers to turn to the WBC television stations.

Westinghouse Broadcasting Company, Inc.

WBZ-TV, Boston, WJZ-TV, Baltimore, KDKA-TV, Pittsburgh, KYW-TV, Cleveland, KPIX, San Francisco. Represented by Television Advertising Representatives, Inc.

Current ARB Reports. And if you're wondering about the stations that are "virtually tied," one is 1/10 of 1% below its competitor, while the other is 9/10 of 1%. You might call this difference an area of statistical tolerance.

TV-Radio Production Centres

Continued from page 30

Tribune station, directing the pilot for "Bridge with the Masters" at Niles . . . **Fahey Flynn** will narrate WBBM-TV's medical documentary next Monday (28), "The Four Seasons" . . . **Jerry Levin's** pubaffairs opus at WBBM-TV, "Rebuttal," entering a new cycle of debates, this time with local high school students. **John Coughlin** will moderate . . . WBBM, WDZ (Decatur), and WLBK (DeKalb) were the only three Illinois stations to win National Farm Safety Award . . . **Dick Jones** again in charge of WGN's annual series, "Opera Guild Auditions of the Air."

IN LONDON

Anglia TV's program controller **Stephen McCormack** and program director **Peter Yolland** sky to Berlin Dec. 1 to supervise a West German Television Network's filming of stuff for "Hello Angli," 60-minuter skedded for local airing Christmas Day . . . Associated-Rediffusion gives director Mark Lawton three months' leave of absence to do plays on German tv . . . BBC-TV gives repeat showings of the "The Third Man" vidpix skein starting Saturday (26) . . . Associated TeleVision skeds "The Tommy Steele Show" for Christmas Day peaktime airing . . . **Jeannie Carson** guest-stars in BBC-TV's "Showtime" Sunday (27) . . . Granada TV doubles the length of its "It's Wizard" science programs for children, making each 22 minutes . . . Anglia TV play to get network exposure Dec. 13 will be "The Happy Man" by **Hugh** and **Margaret Williams** . . . American soprano **Elaine Malbin** skedded in to sing Nedda in "I Pagliacci" on BBC-TV Dec. 1, opera being the first tv production in Britain by **Wladek Sheybal**, actor and producer of the Polish National Theatre, Warsaw.

IN BOSTON . . .

Robert B. "Bob" Cheyne, WHDH-TV sales promosh director; **Jack Williams**, WBZ promosh; and **Don Winter**, WBZ-TV sales promosh, back from Broadcast Promotion Assn. (BPA) convention in New Orleans . . . WBZ cracked a whopping first with a salute to Clark Gable Thursday (17) with beep phone tape interviews and comments from show biz luminaries including **Abel Green**, editor of VARIETY from New York; **Myrna Loy**, in Boston; **Tallulah Bankhead** and **Earl Wilson**, in New York; **Louella Parsons**, from Hollywood; with all the phone statements done in the afternoon and the tape on the air that night . . . **Horace McMahon** and **Keefe Brasselle** flying in for the 75th annual ball of Boston Police Relief Assn. at Boston Garden Wed. (30), through WNAC-TV, where both are on, McMahon in "Naked City," and Brasselle, host of "Be Our Guest" . . . **Jim Backus** and **Nita Talbot** of "Jim Backus Show" in for p. a.'s at press party Tuesday (22) at Hotel Kenmore with **Joe Ryan**, WBZ-TV press chief, hosting press and advertisers . . . Nine top ranking officials of Indonesia visited WBZ-TV studios last week.

IN WASHINGTON . . .

Robert M. Booth Jr. has been named prexy of Federal Communications Bar Assn. Other officers for 1961 include first v.p. **Harold E. Mott**, second v.p. **Donald C. Beelar**, secretary **James E. Greeley**, assistant secretary **Warren E. Baker** and treasurer **Frederick W. Walton Jr.** . . . **Albert L. Harmon** promoted to technical operations supervisor of WTTG-TV . . . **Richard L. Eury** named promotion and publicity coordinator at WMAL-TV . . . WTOP-TV launches a new pubaffairs series next week dubbed "Portfolio," dealing with cultural activities here. Producer is **Lawrence Beckerman**, Public Affairs Director.

IN SAN FRANCISCO . . .

Examiner's **Dick Nolan** reports **Sherwood Gordon's** KQBY accepted $12,000 from KABL in settlement of its $1,300,000 "IQ" promotion suit. KQBY claimed it originated idea of calling itself "IQ" station and that KABL copied . . . KABL finally came to settlement with AFTRA after some rough negotiating sessions—the AFTRA pact apparently being the reason for **Gordon McLendon** dropping the idea of automating the indie outlet . . . **Del Gore**, KGO-TV salesman, named general sales manager of ABC's o-and-o KGO-AM . . . **Stoddard P. Johnston** has been elected assistant secretary of San Francisco-Oakland Television, Inc., and **Frank G. King** has been elected vice-president—the company is the formal handle for KTVU, indie tv outlet . . . KCBS signed **Donald H. Webster** as editorial writer and producer . . . KRON-TV celebrated its 11th anni on the air last week with an on-the-air part via its afternoon kid shows . . . Suspected arsonist was caught by polic after flames burned through a fence at the rear of KPIX . . . KCBS signed **Scott Beach** to write and produce its new "At Your Service," with **Jim Wahl**. Beach, ex-WCCO, Minneapolis, will also write and produce **Dave McElhatton's** "Viewpoint."

IN PITTSBURGH

Harry and **Carole Kodinsky**, who produce most of the country's telethons, have separated and will be divorced. He will maintain his business in Pittsburgh where he also has a thriving advertising agency and also in New York. Carole, who has no plans, will go to New York where she will make her residence . . . WTAE has made another big talent grab from KDKA-TV in acquiring **Carl Ide** who has been its 7 p.m. newsman for many years. Other names acquired by the newest Pitt station from Channel 2 are **Ray Scott**, the city's top sportscaster; **Hank Stohl** who has both a morning and kiddie show and news director **George Thomas. Dave Murray** also started in Pittsburgh with Channel 2 when it was WDTV but he came back to town via Columbus and now shares news duties with Scott at 11, Scott will be on with Ide at 7 . . . **Patti Gresso** is the new head of Romper Room at WJAC-TV, Johnstown . . . **John Murphy**, formerly of WQED, has opened a motion picture production company in Augusta, Ga. . . . **Mark Flanagan**, formerly with WEEP here, has signed on with WERC, Erie.

IN DETROIT .

Two major promotions by WXYZ prexy **John Pival: Richard Femmel**, former news director, now is director of community affairs, and **Ralph Dawson**, former national sales manager, now is manager of the newly formed WXYZ-TV tape commercial department . . . **Marshall Wells**, WJR farm editor, presented Michigan Farm Bureau's distinguished service award for his 20 years of broadcast service to agriculture . . . **Dick Osgood** will host WXYZ-TV's annual civic tree lighting ceremony with Mayor Louis C. Miriani and Darita Denton, this year's Snow Queen, as guests . . . New WXYZ-TV entry is "The Three Stooges with Johnny Ginger" in the 5 p.m. across-the-board slot.

IN PHILADELPHIA

WCAU-TV Farm Director **Bill Bennett's** show is the winner of the National Safety Council's Public Interest Award for exceptional service to farm safety as a result of features on his session . . . **Eddie Hodges**, now here in "Critic's Choice," starred in "Wonderful World of Little Juli" first of the "Shulton Holiday Playhouse" series on WFIL-TV (22) . . . Twenty-three high schools now have their own tailored jingle, exclusively on WIP . . . Spots aired during teenage listening time incorporate school colors, team names and station's call letters . . . WRCV-TV has contracted to continue "Play of the Week," Sunday high rating feature, for another 26 weeks after current run ends Dec. 16 . . . WIP has enlisted the cooperation of the Bowling Proprietors Assn. of Philly, South Jersey and Reading to conduct the largest tournament ever held in area in terms of number of entrants—around 100,000. Playoff dates and results to be aired by **Jim Leaming** on his "Sports Capsules" . . . Due to unprecented response to the award-winning "Miracle of Marcelino"—largest in recent years—WRCV-TV axed its usual policy of six month's hiatus before repeating a feature pic . . . **Johnny Mahan** former WPEN staffer, started (21) at WIBG as production manager.

IN MINNEAPOLIS . .

Bob DeHaven, top personality at WCCO, observed 30th anniversary in radio, including 17 years at WCCO, last month . . . WLOL highlighted its 20th anniversary with week-long program schedule concentrating on news and songs of 1940. Promotion was well ballyhooed via newspapers, advertising on buses and distribution of 40,000 handbills . . . WCCO ace newscaster **Cedric Adams** in hospital for checkup . . . WTCN news writer **Art Michelson** back at work after recovering from surgery . . . **Sev Widman**, KEVE sales manager, won seat on New Brighton council in four-way race. Community is a suburb of Minneapolis . . . WTCN is following its summer series of beach party broadcasts with series of ice skating parties from Minneapolis Ice Center and St. Paul Auditorium . . . Minnesota Attorney-General **Walter F. Mondale** to discuss Kenny Institute investigation which his department conducted on ABC-TV's "Close Up" Friday (25) . . . Minneapolitan **John Blanchard**, catcher with New York Yankees, has joined WCCO-TV sports staff . . . NBC correspondent **Ray Scherer** here to confer with officials of General Mills, sponsor of his national tv newscast.

25 Years Ago This Week

(From VARIETY Nov. 20, 1935)

Radio guest fees were reaching astronomical heights, resulting from a bidding battle between Lord & Thomas and J. Walter Thompson. L&T, on behalf of RCA, paid Walter Huston $3,500 for a Sunday afternoon NBC reading from "Othello," three times what Lux had paid him just a few months earlier for a role on "Lux Radio Theatre.

Bernard Prockter replaced William F. Fagan as manager of sales service at CBS. Fagan moved back into network sales; Prockter's post of supervisor of CBS o&o's was left open.

NBC veepee Edgar Kobak warned sponsors that politics and advertising don't mix, an admonition to keep their pet political theories and likes-or-dislikes out of radio commercials and programs.

Radio stations started going publicly-owned, with E. F. Hutton & Co. leading the way via a public sale of 20% of the stock of WJR, Detroit, and 45% of the stock of WCAO, Baltimore.

Assn. of National Advertisers and the American Assn. of Ad Agencies put increasing pressure on NBC and CBS to eliminate local announcements during network breaks, claiming the local blurbs constituted chiseling on the network advertisers who were paying the program freight.

Dr. Frank Stanton, new at the CBS research dept., released findings of a project he started at Ohi State, indicating a 69% discrepancy between automatic devices used in gathering rating information and the recall-type of "what did you listen to last night?" rating survey.

Freeman Keyes elected prexy of Palmer Advertising, Chicago, following the sudden death of Philip O. Palmer.

WBT, Charlotte, dropped its last laxative advertising accounts, Crazy Water Crystals and Carter's Little Liver Pills, in line with a CBS edict banning such announcements.

MCA purchased rights to all time on the new Mutual web between 10:30 and 11:30 p.m., Chicago time. Idea was to set up band remotes, with MCA using its own bands and paying for line charges except where the remote was near a Mutual station.

Radio execs were disturbed by a trend of the medium's toward stripping itself of glamor and illusion. Cited was an Atwater Kent program in which he explained (and illustrated) how various sound effects are created.

Tennessee B'casters Elect

Memphis, Nov. 22.

Arthur Smith Jr., owner and operator of WMTS, Murfreesboro, was elected prexy of the Tennessee Assn. of Broadcasters in the annual shindig held at the Peabody. He succeeded Charles Brakefield, commercial skipper of WREC and WREC-TV, Memphis.

Other officers elected by the TAB were William Potts, g.m. WDKN, Dickson, veepee; Carter Parham, and general manager of WDEF and WDE-TV, Chattanooga, secretary-treasurer. Board members named were Franklin "Chick" Brown, McMinnville, F. C. Sowell, Nashville and Brakefield.

MARKET AFTER MARKET . . . BIGGEST SHARES OF AUDIENCE!

"MANHUNT"

3 Station ATLANTA 62% 5 Station SEATTLE 35% 4 Station SAN FRANCISCO 47%

Source: ARB, SEPT. 1960

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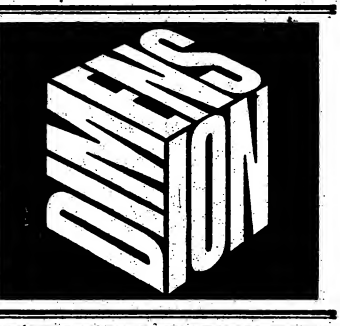
DIMENSION? People (the world's most interesting)...in vignettes (brief, entertaining and informative)...that add new listener interest to the strongest local programs in all radio. That's why your selling message is heard—and really heard—over these key radio stations across America: KCBS, San Francisco; KNX, Los Angeles; WCAU, Philadelphia; KMOX, St. Louis; WEEI, Boston; WCBS, New York; WBBM, Chicago. A PROGRAM SERVICE OF THE CBS OWNED RADIO STATIONS REPRESENTED BY CBS SPOT SALES



AL HIRT HE'S THE KING!

"Big Al put a big dent in the Vegas entertainment scene that will never be forgotten."

FORREST DUKE, Las Vegas Review Journal

Les Atlass Died at 65

Continued from page 24

Smith, Frank Folknor and Wendell Campbell. The pattern of their apprenticeships were nearly always the same. Atlass would baptize them in sales, move them up eventually as his assistants, and then farm them out to either the Minneapolis or St. Louis stations as general managers. New York grabbed them from there.

As for himself, he was content to remain in Chicago, where he was an untouchable so far as the network was concerned. He maintained a yacht, the largest in the Chi complex, at company expense; and he ruled his shop as a king. In 1956, he purchased and refurbished the Chicago Arena for the local CBS plant at a total cost of more than $7,000,000. Tradesters, to this day, refer to the edifice as "Atlass' monument to himself."

He shrank from publicity and, when he vacated CBS last year, destroyed all picture and biographies of himself. It's true that few loved him in the trade, and he never tried to correct his spotty reputation, but he was universally admired as a businessman and broadcaster.

A Feudin' Man

Atlass had numerous feuds and rivalries—one of them with the late Chicago Tribune publisher, Col. Robert R. McCormick—but it was his friendships that were significant. One, of course, was with CBS board chairman William S. Paley, who remained devoted to Atlass up to his death, remembering how WBBM virtually sustained the network in the shaky days of the Thirties. Another was with James C. Petrillo, former czar of the American Federation of Musicians, a friendship which made Atlass always a key figure in all network negotiations with the ion. A third was with chewing gum magnate Philip K. Wrigley, who did all his network business exclusively with CBS for over 30 years, out of a friendship and business association with Atlass that dates back to their youth. (Significantly, Wrigley pulled out of CBS for the first time this year.)

Wrigley and the Atlass brothers, Les and Ralph, were partnered in the acquisition of WIND in 1931, with all of them benefitting hugely when Westinghouse bought the station a few years ago (Les Atlass had by then assigned his stock to his children, H. Leslie Jr., Harriet and Frank). The Wrigley relationship had helped pull CBS out of many a squeeze, and reciprocally Atlass billeted his stations in the Wrigley Bldg. until the purchase of the Arena.

Atlass was an autocrat who refused to fit into the contemporary organization scheme, and he alienated many a CBS topper thereby. His defiance of New York headquarters began at least as early as 1946, when the web ordered him not to air a controversial show, "Prime for Perjudice." Atlass liked the script and put it on the air anyway.

A former employee describes him as "a man who walked the store." He was always the first to arrive in the morning to carry out the ritual of placing a fresh flower in the bud vases on the desks of every receptionist and secretary. When he instrumented the purchase of WBKB from Balaban & Katz in 1953 (and subsequently changed the call letter to WBBM-TV), he reportedly issued only one order to his staff: "Spend all you have to, but make it number one in the market." They did, soon afterwards.

The Atlass brother started broadcasting as early as 1911, when they built the original transmitter for an amateur spark station in Lincoln, Ill. Nine years later they bought a 200-watt transmitter and in 1923 were licensed to operate professionally as WBBM. The Atlass brothers eventually went separate ways, with Ralph taking over WIND and WJJD (he's still general manager of the former) and Les affiliating his station with CBS in 1928. In 1933, when he sold the station to the network, he became v.p. and general manager of the now defunct central division.

He is credited with introducing remote broadcasts from churches on Sunday mornings and dance band programs direct from the ballrooms in the evenings. Among the performers he helped to develop were Gene Autry, Pat Buttram, the Andrews Sisters, Patti Page, Ben Bernie, Pat Flanagan, Fran Allison, Dale Evans and John Harrington.

In addition to his three children and brother, he is survived by his wife.

A BORN PUBLICITY MAN

Young idea-man, live-wire, likes to travel, to publicize nationally known food product. Write for interview, enclose resume, personnel Department, Rogers, 12th Street, Philadelphia 7.

Loans on JEWELRY & FURS
SILVERWARE • STAMPS • CAMERAS, Etc.
Immediate Cash! No Red Tape!
Cold Storage on Premises — All Articles Insured
KASKEL'S Est. 1883
New York's Leading Pawnbroker
41 W. 57th St. (Private Ent. thru Bldg.)

GIRL OF MANY HATS
(TALENTS)
Smith graduate with 14 years' solid exec-ass't exp as inter-dept. coordinator in New York advertising . . . offers un'que self-startsmanship, sense-of-humor, poise, taste, tact, awareness of mgmt's problems, ability to stimulate creativity in others and follow-through, yet not above "dropping mop to pick up 'phone" when necessary . . . seeks new challenge.
Box V-2013, VARIETY,
154 W. 46th St., New York 36.

Hagerty

Continued from page 24

covered the presence of Time as a producer, it his own words, the "last straw."

"Nobody in (my) department knew anything about Mr. Drew or anything. I repeat nobody," he said the day he quit. "I take you back to the 'Race for Space,' Shulton's show. The networks wouldn't schedule that and I don't see how they make any distinction for Time Incorporated." (Daly was referring here to rejection by each of the tele networks of an independently mode pubaffairs stanza that Shulton wanted to sponsor on any one of the networks. It finally ended up shown on a spot basis throughout the country.

Timing seemed to have a great deal to do with Daly's resignation. Had it not been for what happened during the ABC Election night coverage, some observers feel he might not have been quite as troubled as he was about the surprise (to him) inroads of Time Inc.

He opposed showing "Bugs Bunny" and "Rifleman" between 7:30 and 8:30 p.m. on Election night, when both CBS and NBC had already started their regular coverage of the Kennedy-Nixon sweepstakes. And he might not have been especially happy when it turned out ABC ran a secure third in the ratings for the coverage of the three tv networks.

Daly joined ABC in 1949 and became a vice president in 1953. It was often said that he prized his vicepresidency more than he did his reputation as an airwise personality.

When he resigned, he asked to be released from all remaining on-the-air obligations, which include his role as host of "Close-Up" and his nightly job as ABC newscaster.

The negotiations that went on between Goldenson and Hagerty did not affect Daly's decision to quit, it has been said.

Tom Velotta, who was in charge of news and public affairs prior to Daly, has been given temporary control in the wake of Daly's departure until Hagerty's arrival.

Keesely Sets Sights On Gorme-Lawrence

Nick Keesely, Lennen & Newell's tv boss, has his eye on the husband-wife team of Eydie Gorme and Steve Lawrence for a tv show, once he figures out a format for the brace of singers.

Keesely has been up several times to the N.Y. Copa nitery, where the former vocalists for Steve Allen are appearing, in a desire to assess where and how they'd best fit into a video format for one of L&N's several clients. Keesely believes it'll take another few weeks before anything comes of this early-stage o.o.'ing.

Lewiston, Me.—Walter Dickson of WABI in Bangor has been elected president of the Maine Broadcasters' Assn. Other officers named at the organization's annual meeting here included Paul Huber of WRKD, Rockland, v.p., and Norman Gallant of WFAU, Augusta, secretary-treasurer.

Treyz & Moore: 'Contiguous Duo'

Continued from page 24

troduced" to ABC brass by representatives of the sponsor. (In the last few weeks there were reports that Bell & Howell was not entirely satisfied with the work of Daly's pubaffairs crew in preparing "Close-Up.")

A spokesman for Bell & Howell in Chicago said last week that the sponsor so liked Drew's first effort, "Yanki," that they asked ABC to take the other three shows from the Time man.

Daly quit (see separate story) when he learned finally that Drew had been hired and that, already one of his own "Close-Up" productions ("Red & Black," on African Communism) had been delayed to make room for "Yanki." Messrs. Moore and Treyz and, reportedly, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, the ABC parent company, discussed the topic of Cuba with Drew before he went ahead and shot his film footage.

After the date was picked for the scheduling of "Yanki," Dick Krolick, a public relations man contracted to Time Inc. at the moment, sent a detailed report on Drew's stanza, already in rough cut, to ABC. This is apparently in keeping with the network's statement that it will retain "creatives and editorial control of production of (Close-Up') including every element in every show."

As for sports, ABC-TV programming brought in Ed Sherick some months ago to produce such stanzas for the network. Moore seems to be in constant touch with the Sherick operation. In contrast to this pattern, NBC-TV, for instance, has a fulltime sports staff under Tom Gallery, who bypasses NBC programming and reports directly to bossman Kintner.

While NBC and CBS have resisted the incursions of outside pubaffairs producers like Drew and have, by and large, kept sports and pubaffairs distinct and separate from regular entertainment shows, it has been observed in the past week (since l'affaire Daly) that perhaps ABC has a grasp on the mode for the future: Tight control, by a central source, for everything that is aired on network time.

James Hagerty, the Eisenhower press secretary, confirmed last week that he would join ABC as vicepresident in charge of news and public affairs, replacing Daly. Now it's entirely possible that the Moore-Treyz system of direct control could be dissipated when he arrives, but there is also this alternative: Having wet his feet in pubaffairs, Treyz, who after all has the final authority on what is and what isn't public affairs, can still put shows like Churchill into the commercial program department's jurisdiction—naturally, with an "assist" from Hagerty, since that would be both politick and probably useful.

If it happens that Moore should retain control of some public affairs programs, there is reason to expect he may do the job well. As many have observed, most everybody "wondered what he knows about programming?" the day he shifted to the program department from ABC-TV sales. Yet two years later, ABC-TV, by all accounts, has made extensive programmatic advances.

Quality runs in the family... Don't be Vague... ask for Haig & Haig
BLENDED SCOTS WHISKY, 86.8 PROOF, RENFIELD IMPORTERS, LTD., N. Y.

AL HIRT HE'S THE KING!
"... a Rolypoly clown who blows the greatest trumpet in the history of man." RALPH PEARL, Las Vegas Sun

TV's Headlines & Headaches

Continued from page 1

the open. Nor did Sarnoff talk around his subject; it was a blunt, direct attack designed to spell out, call letters and all, alleged misdemeanors in serving the public.

Whatever the misgivings or apprehensions of some of the NBC affiliates as to NBC's own status in the realm of entertainment programming—and misgivings there are—Sarnoff scored a decisive hit. The station man today likes to be told, in the words of Sarnoff, that he's "trading the medium up" and "enlarging his scope and stature."

Aubrey's Takeover at CBS

Meanwhile the smart money, around 485 Madison Ave. headquarters of CBS is betting on some drastic changes in the offing. Not the least of these, goes one report, is the possibility of a corporate about-face in turning CBS News over to the television network under the Jim Aubrey helmship. CBS News, out of which flows not only news but all public affairs-informational shows, now operates as a separate and distinct entity under the presidency of Sig Mickelson.

One thing seems for sure, though it's hardly a startling revelation—the onward & upward ascent of tv network prexy Aubrey into kingpin status. He went into the new season a big hero, selling out the network. With Aubrey it's money and the direct approach that counts. And it's no secret where he stands with the top command.

On the other hand Mickelson's news division has fallen from its lofty prestige perch. More and more sponsors are embracing NBC news, with its winning Huntley-Brinkley team. And for all the sporadic sales in the pubaffairs area, it's a mighty costly undertaking. Further, CBS, after a consistent winning streak of spiraled earnings over the years, is $2,000,000 under last year's net for the first nine months of '60. That's not the Paley way.

In the eventuality of CBS News being delivered to Aubrey it would invite the immediate speculation of a deemphasis on news and the tough policies that were set up in the wake of last year's quiz scandals. Aubrey has frequently been represented as championing programming that brings maximum returns, both money and audience-wise.

Meanwhile ABC was having its own troubles, with the resignation of John Daly as the administrative v.p. of news and public affairs, purportedly over policy differences (see separate story). To most, however, this was not too surprising. Daly's days at the network were considered numbered by virtue of a standstill status in "image" building, regardless of whether he or management was at fault.

More to the point, everybody's waiting to see what correctional moves Leonard H. Goldenson intends to make, now that Jim Hagerty has been given the job.

No Strike Yet

Continued from page 23

strategy would probably wait on further conferences, if not with management, at least between SAG and AFTRA. And it might be another day or two before the SAG toppers get east.

SAG Poised

Hollywood, Nov. 22.

Screen Actors Guild, barring new last-minute vidblurb offers from management, will go on strike—possibly over the weekend or early next week—against television networks, ad agencies and producers of filmed and taped tv blurbs.

SAG's membership voted a strike authorization by an 89% majority, and the guild's national board yesterday (Mon.) rejected management's last counteroffer made a week ago and simultaneously called a strike. SAG measure brought the guild quickly into line with AFTRA's national board, which by Friday, after all regions had met, rejected the management offers and also decided to strike.

SAG balloting showed 4,369 actors voted to strike, 549 voted against. SAG's rank-and-file receives an estimated $14,000,000 annually in earnings from tv commercials. Major issue in the current negotiations by AFTRA and SAG center on filmed and taped wild spots. The unions seek both increased rates and a method of calculating use payments on a scale involving the number of viewers for any given commercial.

For the first time since the commercial talks got underway in earnest on Nov. 9, specific details were revealed. John Dales, SAG exec director, explained negotiators have two primary aims: (1) to achieve some degree of parity between rates for program commercials and rates for wild spots; (2) To achieve some degree of parity between filmed commercials and taped commercials. Existing structure finds program commercials bringing significantly higher salaries than wild spots; and taped blurbs returning significantly higher rates than filmed commercials.

SAG negotiator declared that co-negotiator AFTRA is willing to take cuts in some rates to effect the parity between film and tapes. According to Dales, nine out of ten dollars spent in commercials is spent on filmed blurbs, only one out of every ten dollars on taped.

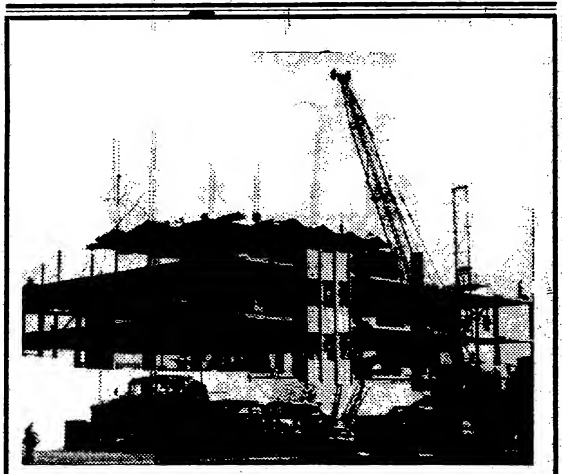
"We are within $2 of management's latest offer in program commercials," Dales said. "In return for this point, we want a substantial re-evaluation of services in wild spots." In this wild spot negotiation, SAG and AFTRA seek a formula akin to television's rate-card system whereby rates go up in relations to the size of market. "We realize if this formula is carried to its extreme that it would lead to out-of-balance demands," Dales explained, "and in our first meeting we informed management that we understood this defect and were prepared to work out a cut-off point or a descending curve once a fair sum of money was earned."

SAG exec declared that this formula, worked out in contract talks, was negotiable, but that at 3:15 a.m. last Wednesday—when last session broke up—management declared the offer was non-negotiable and was acceptable only with certain conditions.

They gave us 14 other non-negotiable points," Dales said, explaining that one of them sought the right to buy wild spots in six-week cycles (instead of the minimum 13-week cycles) at 50% of the cost. "And they would do that and pay less than they have to pay under the old contract," he added. Conditions, Dales said, "shocked us as negotiators."

Allaying various rumors, Dales noted that AFTRA is also dissatisfied with latest offers from employers. He said all negotiations are being held on equal levels by SAG and AFTRA. "We are prepared to continue to negotiate with management if there is any room for negotiating," he said.

Washington—Pansy E. Wilshire, Chief of Employment and Replacement Branch of Federal Communications Commission's Division, will retire at the end of November after 36 years



RAPID PROGRESS IN HARTFORD

Broadcast House, new home for WTIC TV-AM-FM, is rebuilding rapidly in Hartford's Constitution Plaza, one of the most exciting urban redevelopments in the nation. The technique of lift slab construction, employed in erecting the new studios for southern New England's mainstay radio and television station, accounts for vast savings in building time.

Inside Stuff—Radio-TV

WABC-TV, N. Y. flag for ABC-TV, has set up an education service department to increase rapport with the N. Y. high schools and colleges. It'll fall under the aegis of the station's press boss Les Dinoff, who has already started feeding study guides, lesson plans and other printed matter about WABC-TV's educational stanzas to 1,100 high school principals.

Station, which had its first High School Press Council in October, is having another one in December, with highschool editors being brought into the West 67th Street readquarters of the station to o.o. the studio setup and the production of stanzas like "Expedition, New York," "Astronomy for You" and "High School Sports."

"Education Tailor Made," the second "Expedition" stanza produced by WABC-TV's pubaffairs boys, in which Sam Levenson was host, has been scheduled for a repeat on Saturday, Dec. 6 at 6 p.m. Meantime, "Expedition" has decided to do a close-up on the United Nations, with Myrna Loy as hostess.

Joyce C. Hall, the president of Hallmark Cards and the prime mover of the "cultural" NBC-TV "Hallmark Hall of Fame," has extended his kick to the printed word. Not only did he write the forward to "Poetry for Pleasure," a 526-poem anthology that hit the stalls last Friday (18), but he had his illustrators work on the book's graphics and he got his Hallmark dealers across the country to submit their "favorite poems," from which publisher Doubleday picked the ones to be published.

Another Hallmark man, editor Webster Schott, wr the preface. Poems range "from Plato to Pasternak."

Federal Communications Commission has extended from Nov. 28 to Dec. 30 the deadline for filing reply comments in the VHF drop-i rulemaking proceeding. The action was requested by Assn. of Maximum Service Telecasters, among others.

Ben Duffy, vice-chairman of the board and executive committee of BBDO, received the first annual CARTA Award Sunday (20), at the Catholic Apostolate Radio-Television-Advertising communion breakfast at the Waldorf-Astoria. Award, to become an annual event, hailed the onetime BBDO prexy as "the person, who because of his personal integrity and convictions has been responsible for significant achievements having a beneficial effect in elevating the standards of good taste, moral values and ethical practices of his industry and thereby permitting the industry to contribute even more fully to the public and common good."

NBC's third annual promotion managers' wards competition for affiliated stations has drawn slightly over 100 entries—highest number yet. Station promo men have submitted their special exploitation entries in four categories—press, advertising, promotion and showi ship.

The five winners, to be picked by NBC exploitation in conjunction with ad agency execs, get all-expense junkets to Hollywood, spending money and a color tv set.

Freddie Fields

Continued from page 25

panding tv's horizons, taking it out of its present straightjacket, and warding off pay-tv.

Fields believes the changeover wouldn't work on anything but an all-network basis, and the public would have to be given some six months or so to get used to the pattern. But the three-network unanimity is a must, and if the plan served no other purpose, it would get the three network toppers together—"tv is the only major industry where the major company heads never talk to each other to see what direction their business is taking and to plan ahead."

TV also is one of the few industries that has failed to keep abreast of the times and its own potential. "When the jet age came along, the airports built bigger runways; when the railroads expanded, they build bigger platforms and bigger tracks. But television has clung to the old radi concept of weekly programming, and for no logical reason. Who says it has to be programmed on a seven-day basis?"

Fields has been noodling with the plan for some time and feels it's virtually foolproof. He's anticipated several objections, for example, the question of viewing habit on a per-show or per-week basis, and he points out that research indicates that even the most avid fan of a weekly show watches only 2.5 times a month; no hardship there. On the matter of the shortage of creative talent, he feels with the pressure of weekly shows off, a far greater number of writers, directors, etc., can achieve quality work. Ditto for the plaint that it's tough enough to program seven days, 30 would be next to impossible. Not with the talent that's not currently being used, says Fields. What about the show that's proved to be a dog — how does the sponsor get off the hook? Well, at least he's stuck with the dog once every four weeks, not every week, and he'd have cancellation privileges after 12 shows or sooner.

It's a daring plan, but Fields believes it's worth some serious thought. His basic viewpoint is "why not" and who made it a law that the weekly program should dominate tv?

HOWARD E. STARK

Brokers and Financial Consultants

Television Stations
Radio Stations

50 East 58th Street
New York 22, N. Y.

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Tempted to try Spot TV for your product...but not sure? T-S-T (Television Spot Test) is the low-coin way for qualified advertisers to test this great medium without going national. Before and after surveys show how your product goes; how your copy line works. Another unique service of...

TELEVISION ADVERTISING REPRESENTATIVES, INC.

TvAR

AL HIRT HE'S THE KING!

Generates a sound that for excitement and ingenuity touches a new standard. VARIETY

KHJ's 300G UA Post-'50s Buy

Hollywood, Nov. 22.

A block of 40 theatrical pix, 26 of them post-1950 features from United Artists, has been purchased by KHJ-TV for a figure in excess of $300,000, according to Mal C. Klein, veepee-g.m. of the indie station. Acquisition marks fifth such major purchase by KHJ since entering into its two-first-run-features-back-to-back-daily programming concept, total expenditure for which is now approaching the $2,000,000 mark.

Of the 26 UA post-'50 pictures, were produced in color. Station plans to telecast them that way. Channel 9 toppers claim they now have enough first-run film to continue current programming policy for three more years. Additional 14 features the newly-acquired package are 1948 Warner Br attractions.

The 26 UA pictures include "Baby Face Nelson" ('57), Mickey Rooney; "Bandido" ('56), Robert Mitchum; "Barefoot Contessa" ('54), Ava Gardner, Humphrey Bogart; "Big Boodle" ('57), Errol Flynn; "Crime of Passion" ('57), Barbara Stanwyck, Sterling Hayden, Raymond Burr; "Dance with Me Henry" ('56), Abbott & Costello; "King and Four Queens" ('56), Clark Gable; "Monkey on My Back" ('57), Cameron Mitchell; "Monte Carlo Story" ('57), Marlene Dietrich; "Saint Joan" ('57), Jean Seberg, Richard Widmark.

Barren Syndies

Continued from page 27

half-hour syndie field in the main still is a soft market. For example, CNP feels there are a number of big regionals around looking for a first-runner, but its production schedule just won't allow it to com up with a series for the winter-spring period. One of the major regionals out looking, incidentally, is Fallstaff Brewing, which for years has been riding MCA TV entries. Fallstaff wants a series for a fall start.

Some syndicators, burned with losses of previous seasons, blame the scarcity on stations. Prices, they say, have been driven down to such an extent that they're reluctant to take a chance today. That hold-back attitude is freely acknowledged, even though its admitted that the FCC ruling, no matter what the ultimate consequences, strengthens the possibility of opening time periods.

Other reasons range from a recessive situation in certain market areas to the lack of sufficient regionals for a winter-spring start.

EMMETT KELLY

Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

Mgt. William Morris Agency

Fineshriber

Continued from page 27

ipating "any new problems" for its members in Europe, the market is growing so fast that the problems are inevitable, and some of the old problems, like the British quota, are of course annoying to the MPEA members.

"The commercial television authority 14% quota on foreign products is of course something that we don't like," Fineshriber said. He pointed out that actually while the 14% states "foreign" products, it is aimed mostly at the American suppliers, who now take about 99% of that limited quota.

"We are planning a strong campaign to increase this quota," Fineshriber said. He had meetings with executives and with "other forces like the British film producers who would like to cut down on our time, and some of the BBC officials who would prefer to keep British television strictly British."

British unions also oppose the American products because they feel that an American film replaces their opportunity for work in the medium, and hence favor the strict quota, he said.

In Italy and France Fineshriber found "no specific immediate problems. With France planning its second television network, he met with some of the officials who will be back of the new enterprise and found no specific limitations planned for the number—or age—of American films that would be offered.

In Germany, Fineshriber met with the officials of the Deutschland Fernsehen, the government-operated second channel which has met with much opposition but which may be in operation some time next year, and with executives of Freies Fernsehen, the private enterprise which is now getting ready to offer commercial television, via the second network, in January, 1961.

Sir Robert Fraser

Continued from page 26

ended March 31, '60, records that the total number of homes able to view commercial programs grew by 2,000,000 to 9,750,000, that just under 70% of viewers' looking-in time was spent eyeing commercial programs, and that in the last month of the year surveyed the average size of the evening audience was 12,500,000 compared with 10,000,000 in March, 1959.

There's considerable reference to advertising, not least to its growth. "Month by month from October, 1959, to March, 1960, there was never less than 10% and sometimes as much as 30% more advertising a month than during the same months in 1958-59," says ITA, which then focuses on the resultant decision (announced in May) that the amount of spot advertising in the clock hour should not exceed seven and a half minutes from September, '60, and seven minutes from December.

On violence, the report declares that the Authority is satisfied that its existing system of supervision works well and implicity upholds the viewpoint that violence on the screen is okay if the moral context is good.

Imported films occupied 12.15% of total transmission time over the whole network, compared with 12.3% in the previous year, while "the overwhelming majority of live plays produced were written by British writers, as were the scripts of all light entertainment programs."

'Open End' Coin

Leonard Davis Associates, group insurance specialists, has signed for sponsorship of a half-hour segment of David Susskind's "Open End" over WNTA-TV, Newark-N. Y. indie.

Deal runs for 13 weeks, starting Sunday (27).

Syndication Review

IT'S LIGHT TIME
With Jim Stewart, Kenny Bowers, Bud Stewart, others
Producer: Betty Barth
Director: Tom Rook
Distributor: National Lutheran Council
Filming: Fred Niles Studios
15 Mins., Sun., 9 a.m.
WBKB, Chicago (film)

National Lutheran Council is making a truly fine contribution to children's television with "It's Light Time," a 39-installment public service series which it is distributing on an exclusive market basis. Pitched on higher intellectual ground than most comercial kidshows, it's no less entertaining than the best of them and, with proper slotting, should enlist a following from the 8-12 year old group at which it's aimed. Offered free to stations, it's one of the biggest bargains in television, particularly since the NLC has thoughtfully tailored the segments to 13 and a half minutes, enabling stations to use the left over time commercially.

Considering what the Lutheran Council obviously has to purvey, the shows are remarkably restrained on the religious level, being neither evangelical nor sectarian. The sell is so soft it barely exists. Of the three outings caught for review, the series appears to have no heavier motive than to convey a sense of God, to promote Christian ethics and somewhat to encourage church-going, whatever the denomination—all this in an entertainment context, which is a neat trick.

What is especially commendable about the series is that it addresses the youngsters as morally impressionable, intelligent creatures with curious minds and distinct problems. One episode considered the problem of gift-giving, another took up the child's responsibility in the home, and the third concerned itself with daydreaming. Each was illustrated in a miniature drama, with the religious angle falling out in overtones. In all of them, the things implicitly valued were cultural, intellectual and wholesomely athletic.

The production is excellent in all respects, from the Walt Disney-ish animation in the opening billboard, with Sid Siegel's original music, to Tom Rook's light-handed direction. But the show succeeds chiefly in its star, Jim Stewart, who is an exceptional performer, handsome, avoncular, talented at the keyboard, and genuinely warm. He's abetted in most outings by comic Kenny Bowers, who serves as a foil, and in all of them by a cast of hand puppets manipulated by his wife, Bud Stewart. *Les.*

Port Lavaca, Tex. — Federal Communications Commission Examiner T. H. Donahue has recommended a grant to Lewis O. Seibert for a daytime radio station to be operated here on 1560 kilocycles with a power of 500 watts.

Aussie, New Zealand Blanket Buy As Brit. ATV Spreads Global Wing

London, Nov. 22.

Practically every one of the tv series handled by Incorporated Television Co. has been bought by Australia and New Zealand. Claim is made by Val Parnell, managing director of ITC's parent company Associated TeleVision Ltd., in a roundup of overseas sales activities which records that the latest Australian buys take in the live ATV originations "Deadline Midnight," "Probation Officer" and "Emergency-Ward 10."

According to Parnell, 30 countries have taken filmed skeins, with Finland grabbing 14 including "Danger Man," "Interpol Calling" and "The Four Just Men," Poland taking "The Four Just Men" and "Sir Lancelot" and Yugoslavia screening "Lassie," "The Invisible Man," "Interpol Calling" and "Cannonball." Thailand is another country mentioned, with 12 shows sold. "Other countries, and the number of our series they are showing," says the ATVemdee," include Austria (4), Belgium (4), Cyprus (15), Denmark (11), Egypt (12), France (4), Germany (7), Iran (2), Italy (4), Norway (9), Portugal (15), Spain (10), Sweden (10), Switzerland (7), Bermuda (12), Southern Rhodesia (14), Holland (2), Hong Kong (15), Nigeria (15), Luxembourg (4) and Monaco (4)."

The breakdown doesn't include North and South America, Canada or Japan since ITC has its own offices in N.Y. and Toronto handling sales there.

WPIX

Continued from page 27

to 7 p.m. period include "Bozo the Clown," "Three Stooges," "Popeye," "Quick Draw McGraw," "Huckleberry Hound," "Sky King," "Sergeant Preston," among others.

In the new programming area, indie Daily News station has set a new "live" basketball series, to be sponsored by Technical Tape Corp. Series, to start Dec. 16, and slotted 8:30 to 10 p.m., will feature top industrial teams in the National Industrial Basketball Assn. Sponsor has a team playing in the league. Series will run for 11 weeks, with station's sports director Jack Murphy controlling the camera shots.

In another development, Shulton has gone for "double exposure" on the station of its holiday half-hour pilot series. Five half-hour specials kicked off yesterday (21) with the Eddie Hodges starrer "The Wonderful World of Little Julius."

General Toy

Continued from page 27

his board of directors because of the mixup and he feels WABC-TV should answer to the Federal Communications Commission for what he feels to be bad business practices.

Another version of events was obtained from Jim Szabo, sales manager of WABC-TV. He said it was on the strength of an understanding with General Toy, represented by Bernard Schiff of Webb Associates, that WABC-TV bought five pictures from National Telefilm Associates. After station locked in the pix, lo and behold General Toy liked the family classics of WCBS-TV better. WABC-TV then had the pix and no sponsor so it found Parker Bros. instead. Parker Bros., according to Szabo, really isn't competitive to General Toy. Parker specializes in kid games, says Szabo, and General Toy only has the Shmoe game.

There was a mix-up in an understanding of scheduling the two "Sawyers." Szabo said he meant one thing and Schiff understood him to say something else. WABC-TV, he added, was even willing to reschedule its "Sawyer" to accommodate Schiff, but couldn't pull "TV Guide" ads in time.

General Toy lawyers are looking into the matter. Tom Sawyer, when last seen, was escaping, floating down the Mississippi on his raft.

WOR-TV

Continued from page 27

"Saint Joan," "King and Four Queens" and "Attack" from UA; "Show of Shows," "Outward Bound," "The Crowd Roars" and "Svengali" from Warners; "The Far Horizons," "Jamaica Run," "Run for Cover" and "El Paso" from Paramount-Pine Thomas; "Bread, Love and Dreams," "Wide Blue Road," "Susan, Slept Here," "Unholy Wife" and "Abbott & Costello Meet Captain Kidd," from RKO.

From MGM, station bought a bundle of "classics," including "Strange Interlude," with Norma Shearer and Clark Gable; "Hallelujah," early sound feature with King Vidor directing an all-Negro cast; "Susan Lennox," with Greta Garbo and Gable; and the "White Sister" with Helen Hayes, Gable and Lewis Stone.

Package also includes some tele reruns and English pictures from United Artists.

Captures the
ADVENTURE EXCITEMENT ROMANCE
of America's fabulous playground!

"Miami Undercover"

Stories of the man hired to
"KEEP TROUBLE OUT OF MIAMI"

ACTION! DRAMA!

from Oceanfront to the Everglades!

Produced by
SCHENCK-KOCH
ENTERPRISES INC.

starring
LEE BOWMAN
as Jeff Thompson
with
ROCKY GRAZIANO
as "Rocky"

ZIV-UNITED ARTISTS INC. / 488 Madison Avenue, New York 22, N.Y.

AL HIRT HE'S THE KING!

"... his beautiful trumpet moves from dulcet tones to the heights of an erupting volcano."
IRV KUPCINET Chicago Sun-Times

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Avalon (Chancellor): "A PERFECT LOVE" (Debmar*), a lilting ballad, gets a pleasing vocal aimed at the tee gers. "THE PUPPET SONG" (ebmar*) is a cute novelty entry.

Four Lads (Kapp): "JUST YOUNG" (Peer†), a pretty ballad, gets a classy treatment from this slick ensemble who'll get wide spins with their first entry on the Kapp label. "GOODBYE MR. LOVE" (Dundee†) is an interesting ballad idea.

Jo nie Sommers (rner Bros.): "RUBY-DUBY-DU" (Robbins*). Tune from the "Key Witness pic, "MARY'S LITTLE LAMB" (Pamco) is a routine takeoff on the nursery rh.

The Paradons (Milestone): "PLEASE TELL ME" (Kamak†) is a rocking ballad delivered strong commercial style by this combo. "BELLS RING" (Lode-Mavarick-Lee-Jamak†), with four publishers and five writers, is a cliched ballad, but with teenage impact.

Trini Lopez (King): "THEN YOU KNOW YOU'VE BEEN IN LOVE" (Lois†), a good ballad in the contemporary idi m, delivered with a fine cal that'll

Best Bets

BRENDA LEE . . ROCKIN' AROUND THE CHRISTMAS TREE
(Decca) Papa Noel

Brenda ee's ocki Around The Christm Tree" icholas is a bright sonal entry due to continue this ongstress' hot pace. oel" (Champio other good oliday side due for

TERRY & THE MELLOS . . . . BELLS OF ST. MARY
(Amy) Love Express

T rry & The Mello's "Bells of Mary" (Chappell) gives th oldie the type of pre-slanted workover that'll bring it back bi "Love Express" Mia) is o'ay straight rocking entry.*

ANITA BRYANT WONDERLAND BY NIGHT
(Carlton) Pictures

Anita Bry t's "Wonderland by Night" (Roosevelt is a pretty ballad projected warmly by this songstress for solid "Pictures" Pl netary) is another ballad with chances.

*

GENE PITNEY . . . . LOVE MY LIFE AWAY
(Musicor) I Laughed So Hard I Cried

Gene Pitney's "Love Away" (Sea Lark) is a rocking ballad belte in al style by this newcomer. "I Laughed So Hard I Cried" nifty slow ballad.

*

SAM FLETCHER TALL HOPE
(RCA Victor) Far Away From Home

Sam Fletcher's "Tall Hope" (Morris) the "Wildcat" score, is a nifty rhythm tune skillfully belted. Away From Home" (Morris), from the same show is a fine ballad.

*

TONY BENNETT FOLLOW ME
(Columbia) . . . . Ramona

Tony Bennett's "Follow Me" (Chappell), from the "Camelot" score, is a superb ballad project to the hilt. Rates spins on ll levels. "Ramon " (Feist) gives this standard a good chance a comback.*

CLDYE McPHATTER . . . BEFORE I FALL IN LOVE AGAIN
(Mercury) One More Chance

Clyde McPhatter's "Before I Fall In Love Again" (Play) is a catchy rocking idea belted i this singer's usual high-pitched, rhythmic style. "One More Ch nce" (Brenda), no relation to th standard, is a good slow rocking ballad

*

ART MOONEY ORCH . . . . I AIN'T DOWN YET
(MGM) 'Til Tomorrow

Art Mooney's "I Ain't Down Yet" (Frank), from the "Unsinkable Molly Brown" score, is a lively orch nd choral en good chances to break through. "Til Tomorrow" (Sunbe from the "Fiorello" score, is another bright side.*

* *

NAT KING COLE . . . . IF I KNEW
(Capitol) The World In My Arms

Nat King Cole's "If I Knew" (Frank , from the "Molly Brown" score, is a lovely ballad in fine rendition. "The World In My Arms" (Sweco†) is nother classy side.*

gets a light, catchy slice that'll nab spins. "BOB WHITE" (Remick*) adds up to a neat slice of a fine number.

Pete Shrayder (Capitol): "TAKE ME BACK BABY" (B. F. Wood*), a solid rhythm ballad, is projected in nifty style by this singer. "WHERE'S THE GIRL FOR ME" (Darwood*) is a lilting number with good chances.

Oscar Brown Jr. (Columbia): "BUT I WAS COOL" (Kicks†) bows this talented performer-writer on a clever number in a hip special material groove. "DAT DERE" (Upam†) is a neat lyric workover of a modern jazz standard.

Andy Stewart (Top Rank): "A SCOTTISH SOLDIER" (Jaro†) is a charming Scottish folk number which could come out of left field because of this fine rendition. "THE MUCKIN' O GEORDIE BYRE" (Jaro†) is a bright novelty with a strong burr.

The Dreamers (APT): "I SING THIS SONG" (Figure†) is a swinging rocker with strong teenager appeal via this raucous workover. earn spi "DON'T TREAT ME THAT WAY" (Lois†) is a routi rhythm entry.

Charles K. L. Davis (Everest): "WHERE ON EARTH" (Paramount*) sends up the tenor's pipes with good balladeering impact. "ADVENTURES IN PARADISE" (Robbins*) serves as a neat showcasing for Davis' romantic vocal approach.

CHRISTMAS SONG

Brook Benton, on th Mercury label, delivers a classy seasonal ballad in "This Time of the Year" (Vanessa*) backed with "Merry Christmas, Happy New Year" (Play†) . . . On the same label, **Johnny Preston** turns up with a jumping tune, "I Want A New Baby For Christmas" (Starrite†), for the juve crowd. The novelty backing, "Rock 'n' Roll Guitar," is similarly slanted . . . **Jim Ameche** has an okay kidisk in his narration of the story of the "The First Christmas Tree" (Kartunes*) on the Del-Tone label.

*ASCAP. †BMI.

LAWRENCE WELK
His ewest Dot Album "LAST DAT (DLP-3350).
Headlining the "LAST " SCOTT at the no No. 16145.

Small Combo Review

PETE FOUNTAIN QUINTET
French Quarter Inn, New Orleans

Pete Fountain, New Orleans and Lawrence Welk alumnus, has opened his own bistro in the French Quarter and is providing a smooth and sophisticated type of jazz that differs markedly from the sound eminating from some of the other spots along the Bourbon-Basin Street circuit.

Backed by four firstrate sidemen (Stan Wrightsman, piano; Godfrey Hirsch, vibes; Paul Edwards, drums; and Lou Miller, bass), Fountai displays his wn special talents with the clarinet while giving each of the others ample solo opportunities with full credit. Although hampered by malfunctioning sound equipment, the group kept the opening night crowd on its toes with swift and sure changes of pace while never losing their professional aplomb in the handling of such numbers as "Poor Butterfly," "Dixie" and other dixie standards usually sociated with a driving beat and volume to match. In fact, Fountain's style is noticeable for its restraint and subdued, smooth delivery which makes for easy listening and toe-tapping without the necessity of ear plugs, which would be a welcome accessory at some of the other boites.

Fountain acts as emcee and does a good job of introducing the various numbers and medleys. Hi showmanship in the overall presentation is firstrate and while he lets the sidemen carry many solos there never any doubt about who is the main attraction. He handles his own musical chores with an easy display of virtuosity that is informal in appearance, but strictly professional in all respects. While his style may be subdued and smooth there is no doubt that he and his group are a topnotch attraction that can stay on for many nights to come. *Syd.*

Album Reviews

"The Unsinkable Molly Brown" (Capitol). Meredith Willson is a cleffer who has a simple way with a melodic line and a sincere way with a lyric angle. It's a combination that worked well for him in "The Music Man" and which he repeats serviceably for his latest legitimate effort. In this original cast album, he's got the zingy marches and the pleasant ballads working for him for okay results. "Chick-A-Pen" and "Dolce Far Niente" are ballad efforts that grow with plays and "I Ain't Down Yet" and "Belly Up To The Bar Boys" are brisk items that catch on right from the start. In the title role, Tammy Grimes offers an offbeat but persuasive vocal manner. She's solid on "I Ain't Down Yet" and "Belly Up To The Bar Boys," latter with a rousing male chorus, and in duet with Harve Presnell on "Chick-A-Pen." Presnell has a fine legit baritone quality and does extremely well on several of his solo stints. As with its "Tenderloi package of this season, Capitol has inserted a souvenir booklet, givi the set an added sales fillip.

Terry Snyder: "Mr. Percussion" (Ultra Audio). Terry Snyder, who was chiefly responsible for the current vogue of "sound" albums vi his percussion efforts on the Command label, n w is doing a bang-up job for United Artists new Ultra Audio line. In this set, Snyder heads a large orch in a solid program of oldies played for maximum stereo effect within swing i g format. It's striking all the way.

Benny Goodman Orch: "The Kingdom of Swing" (RCA Victor). This latest addition to the Benny Goodman story, culled from the Victor vaults from sessions cut in 1935, '36, and '39, doesn't add too much to what has already been heard fr m the early BG band. However, it does get a young Ella Fitzgerald on release on several songs and for the collector, that's enough of a reason to put the package on the market.

Lawrence Welk: "Last Dance" (Dot). This is another consistently listenable musical package delivered in the familiar weet and simple Lawrence Welk style. Orch and choral arrangements range over a flock of current, recent and past hits, including numbers like hi ow hit "Last Date," "The Green Leaves of Summer," "Chances Are," "Temptation," "My Heart Has A Mind of Its Own," "Misty" and "Melodie D'Amour," among others.

Joe Reichman Orch: "May I Have This Dance" (Decca). Deep in the heart of Texas at the Adolphus Hotel in Houston, Joe Reichman purveys a solid brand of society dance music which has been attractively packaged in this offering. The set spotlights Reichman's flowing piano style against straightforward dance arrangements played by a reeds-on-top orch. The music covers fox trots, waltzes and a couple of Latino rhythms for a well-rounded dansapation backgrounds.

Patachou: "Hit Songs From Hit Broadway Shows" (Audio Fidelity). This is an attractive songalog with a decided Gallic flavor. French chanteuse, backed by Joe Basile's orch, delivers a flock of tunes from the current musical, "Irma La Douce," using the original French lyrics for these and a couple of other French umbers. Her vocalizing in English is equally winning on such showtunes as "April In Paris," "I Could Write A Book," "Mack The Knife," "Just In Time," "I Could Have Danced All Night" and "Hello, Young Lovers."

Linus Pauling: "On Fallout and Nuclear Warfare" (Verve). This is a spoken word disk project with a deadly serious message about the effects on nuclear fallout on the human genetic structure. It's message to the world is clear: stop all atomic bomb testing. Widespread interest in this point of view may give this LP some commercial impact. But this set has no relationship to Verve's general run of and comedy monolog offerings.

Theodore Bikel: "Songs of Russia Old and New" (Elektra). Theodore Bikel has built up a strong rep as a multilingual folksinger and balladeer through disks and concert appearances. In this Russian excursion, he again shows his master of lingo and mood and develops an excitement that can grab even those who don't understand what's going on. Fred Hellerman arranged and conducted for Bikel.

Odetta: "Christmas Spirituals" (Vanguard). One of the brilliant new folksinging talents to turn up in recent years, Odetta turns her remarkably deep and sonant voice on a recital of fresh Christmas songs. Working to her wn guitar accompaniment plus a string bass, he projects powerfully on such numbers as "Virgin Mary Had One Son," "Ain't That A-Rocking," "Go Tell It On The Mountain" and "Rise Up Shepherd and Follow," mong others.

Willie Rodriguez & The International Stars: "A Bunch of Bongos" (Grand Award). The hand of Enoch Light is the dominant factor in this new package pegged for the audiophiles. Light has the current sound gimmickry down pat and he's engineered Willie Rodriguez's group through some exciting tempos in the Latino groove. The merengues, cha chas, mambos and sambas are audioed for top results. *Herm.*

Injunction Stands Vs. Local 802 Welfare Plan

Local 802, N.Y. unit of the American Federation of Musicians, lost another round in the U.S. Court of Appeals last week in its fight to launch its welfare plan for single engagement musicians. The appellate court upheld a decision by Federal Judge Edward J. Dimock that the welfare plan, which required the purchasers of music to pay extra coin to the welfare fund, was not a legal entity under the Federal labor laws.

Original suit to validate the welfare plan was brought by the Orchestra Leaders of N.Y., representing the top band contractors in the metropolitan area. The leaders contended that the union's plan to have Local 802 execs act as trustees of the fund was illegal.

Longplay Shorts

Eydie Gorme & Steve Lawrence cut a set in New York last week for United Artists' Ultra Audio label. **Tito Rodriguez** band also due to slice a package for the same label **Cisco Houston** rding a collection of **Woodie Guthrie** tunes for Vanguard Records **Sam (Lightning) Hopkins** cutting an album for Cadence's new Candid jazz series after appearing on the **Robert Herridge** "CBS Workshop show last Sunday (20) . British songstress-actress **Muriel Angelus** signed by Strand Records for an album tribute to the late Oscar Hammerstein 2d.

Cast of ABC radio's "Breakfast Club" has waxed an album of the show's fave hymns which RCA Victor plans for holiday release. Besides emcee **Don McNeill**, program personalities featured include vocalists **Eileen Parker** and **Dick Noel**, backed by **Eddie Ballantine's** orch.

Kapp Records has appointed **Emanuel Vardi** conductor of the newly-formed Kapp Symphoniette to record for label's classical department and for the Kapp Medallion label. He already has six sessions in the MGM is launching a gold foil packaging technique on its new **Joni James'** album, "One Hundred V . . . One Hundred Strings" . . . Candid Records, Cadence's new jazz line, is releasing its first four albums this week. Artists on the sets are **Charlie Mingus, Max Roach, Otis Spann** and **Richard Williams** A seven volume collection of southern folk music will be released by Atlantic this week. Called "The Southern Folk Heritage Series," the LPs were recorded by **Alan Lomax**

Leopold Stokowski offers his "Lifetime Music Plan" consisting of 50 classical LPs which he feels are required listening in the Nov. 27 issue of This Week mag . . . Argo Records is releasing six LPs this month, two of which will be in a new series aimed at the pop market. The popsters are **Etta James** and **Osborne Smith** . . . "Sometime-Anytime," the third in a series of children's records will be released by **Bob Bialek's** Washington label this month. It was written by **Evelyn D. Lohoefer.**

Lara Disbands Orch In Mex Union Hassle

Mexico City, Nov. 22.

Agustin Lara has disbanded hi orchestra as a result of the long-standing union feud between the Venue Rey and Tirso Rivera factions in the Mexican Musicians Union. The composer-singer said his orch had elements from both camps. Last week there had been a "difference of opinion" when each faction attempted to expel the other from the band.

While Lara was featured as "director" of the orch, on hinterland tours and in recordings, musicians were led by Jesus Ferrer. The latter is attempting to reorganize the band and launch it under another name.

SEE SINGLE-SPEED ERA AHEAD

MGM Buys Out Verve Records for Over $2,500,000; Maxin Heads Pic Co.'s Label

Metro-Goldwyn-Mayer has purchased Verv Records from its wner Norman Granz. It's understood that the price for the label will not be less than $2,500,000 or more than $3,000,000. Figure based on a percentage of the amount Verve took in and expended in the last two-year period.

Arnold Maxin, who has been in charge of the MGM Recording Division for the past three years, will head the joint operation. Granz will be in charge of European activities of the merged enterprise and will continue recording activities with the present Verve artist roster.

In the buyup, Joseph R. Vogel, Metro prez, indicated that the Verve identity will be retained as to label, appearance, art direction and price structure. All of Verve's east coast pressings will now be made in MGM's own record manufacturing plant in Bloomfield, N.J. The present distribution relationships of both MGM and Verve will be continued.

Verve has been exceptionally hot the past several years with comedy albums by Shelley Berman, Mort Sahl and Jonathan Winters as well as releases by Ella Fitzgerald. Also in the catalog are LPs by "Jazz At The Philharmonic," which had been a Granz concert attraction for many years.

Other artists on the Verve roster ar Red Allen, Ray Brown, Dorothy Dandridge, Blossom Dearie, Roy Eldridge, Herb Ellis, Four Holidays, Stan Getz, Terry Gibbs, Dizzy Gillespie, Jimmy Giuffre, Johnny Hodges, Earl Humphreys, Gene Krupa, Elsa Lanchester, George Lew , Lewis Sisters, Fran Morocco, Edward (Kid) Ory, Oscar Peterson, Paul Smith, Randy Sparks, Sonny Stitt, Anita O'Day, Mel-Tones, Mel Torme, Margaret Whiting, Mary Kaye Trio, Menasha Skulnik and Gerry Mulligan.

The Verve buy is part of Metro's diversification program recently projected by Vogel.

Sagle Exits Epic

Chuck Sagle has exited his post as pop artists & repertoire chief for Epic Records. Sagle had been at the pop helm at Epic for a little over a year.

Al Shulman, who manages the Epic label, has not yet set a successor for Sagle.

Local 802 Faces Election Battle Via New Ticket

Local 802, New York wing of the American Federation of Musicians, is facing its first serious election battle in the last eight years with the entry into the field of a full-scale opposition, tagged the Members-Business Ticket. Latter slate is headed by Al Nano, candidate for the presidency; with Samuel Magazine running for viceprexy and Ellsworth Benson running for secretary. Elections will take place early in December.

The opposition is mounting its campaign against Al Manuti, Local 802 prexy for the past eight years who is running for his fifth term. Manuti came into office on an anti-incumbent wave and has since faced only token opposition from against him.

Manuti welcomed the opposition ticket to use the union's demo- isolated individuals running cratic procedures, but said he was confident of being reelected. He pointed out that contracts in all areas of the business now have been ratified by the working musicians and that indicated that the men were satisfied with his negotiating ability. He stated that Nano and supporters had no real issues

(Continued on page 52)

VICTOR MOVE BUILDS UP 33

RCA Victor's move into 33 rpm single production (see adjoining story) is seen as the major force towards adoption by the disk industry of a single-speed standard. As in the conversion from the old-time 78 rpm disks to the current double 45 and 33 rpm standard, there are expected to be considerable resistance at the outset to any changeover, but the final emergence of the 33 as the single industry speed regarded as a virtual economic inevitability.

With single sales way off in recent months, the intro of the 33 rpm single could be turned into a giant promotional hypo for the whole industry. It's known that Victor execs have long wanted a new phonograph, aimed at the teenage market, to be put on the market. The intro of the 33 single now makes it likely that new low-priced phonos, with a single-speed turntable, will now be coming out in volume soon.

The likelihood of the singles market existing on a double 45 and 33 rpm basis for very long is small. Retailers, who have enough headaches in stocking up monaural

(Continued on page 54)

STEVE SHOLES JOINS RCA 25-YEAR CLUB

Steve Sholes, RCA Victor's pop artists & repretoire topper, joined the RCA 25-year club last week along with three Victor execs at pressing plants. Sholes was feted at a St. Moritz party Thursday (17) together with A. L. McClay, general plant manager; Ernest P. Ruggieri, manager of the Rockaway, N.J. plant; and F. G. Sybbs, factory engineering manager at the Rockaway plant.

George Marek, Victor disk v.p. and general manager, presented engraved gold watches and scrolls to the four execs. Howard Letts, RCA v.p. and controller, was guest speaker at the dinner which was toastmastered by John Hendrickson, N.Y. area personnel manager.

Victor to Enter 33 rpm Single Market With Massive Campaign Early in 1961

Harem's Hot 40

Frankfurt, Nov. 15.

A 72-year-old oil millionaire from Arabia, the Emir of Gatar, who apparently has everything else, has just added the final touch to his harems—he's sent a diplomat to Germany to buy him some jukeboxes.

His diplomat explained that the Emir was using the automatic music boxes to entertain the ladies—they were bored with everything else.

N.Y. One-Stop Hit by $50,000 Forgery Suit

Bernard Lowe Enterprises, owners of the Cameo label, filed suit in N.Y. Supreme Court last week against Samuel Kleenholtz individually and Raymar Sales, a N.Y. one-stop and dealer, for allegedly selling forged Bobby Rydell's "Ding-a-Ling" hit. Suit, first to be made against a dealer, is an outgrowth of the seizure of counterfeit Cameo disks in New Jersey recently and the subsequent indicaments of several persons and firms by the Bergen County grand jury.

Lowe's complaint seeks a total judgment of $50,000, including actual losses by sale of the alleged forged disks and damage to the registered Cameo trademark. Plaintiff also requested an injunction to block Raymar from making future sales or purchases on the alleged spurious Cameo disks.

Suit against Keenholtz, Raymar's topper, was prepared by the Philadelphia firm of Blanc, Steinberg, Balder & Steinbrook, attorneys for the American Record Manufac-

(Continued on page 52)

The big push for the 33 rpm single will finally get underway early in 1961 with the entry of RCA Victor into this market. While other major companies, such as Columbia and Capitol, were first with 33 rpm singles, Victor is kicking off its single 33's with a massive campaign, in a tieup with the Dr. West toothbrush company, that'll probably cost around $750,000.

Borrowing a page from the auto industry, Victor is calling its 33 rpm seven-incher the Compact 33. It'll be released in two forms: as a two-sided single and as four-sided package, similar in concept to the 45 rpm EP. George R. Marek, Victor disk v.p. and general manager, indicated that at least 25 Compact 33s will be included in the initial release early in January.

The tieup with the Dr. West company, which will be bigger in scope than Victor's successful promotion with Remington Rand, will permit heavy saturation advertising in all media. Focus of the campaign will be a Compact 33 highlighter with a toothbrush attached and containing four complete selections from new LPs by Sam Cooke, The Browns, Neil Sedaka and Rod Lauren. Titled "Tunes For Teens," the sampler will have the four tunes in monaural on one side and in stereo on the other.

The toothbrush company, which will be selling the sampler with the brush for 88c, has already

(Continued on page 54)

Morris Pushes Advance 'Wildcat' Plugs; 'Camelot' Waits on Special Material

The tunes from the "Wildcat" score are open to everybody with no restrictions on performance dates or holdbacks of special material numbers. According to Sidney Kornheiser, general manager of E. H. Morris Music which is publishing the Cy Coleman-Carolyn Leigh score for the incoming Lucille Ball starrer, the days of keeping tunes from musical shows under wraps are over and the publisher should try to get as many disking and performances of the tunes that he can.

Kornheiser believes that restricting performance of showtunes until after the Broadway opening, as Frank Music did with Meredith Willson's "Unsinkable Molly Brown," is detrimental to the show and there's also no need anymore to restrict plays on the special material songs since each is an entity in itself and could take off with a proper outside rendition. One of the material songs sung by Lucille Ball in "Wildcat," "What Takes My Fancy," has already been out into the groove by Rosemary Clooney on RCA Victor.

Norman Rosemont, general manager for Alan Jay Lerner and Frederick Loewe who have the in-

(Continued on page 54)

Sid Ascher Named Strand Pub-Ad Manager

Sid Ascher has been set as public relations director and advertising manager for Strand Records. Ascher's appointment rounds out the key personnel staff under general manager Sidney Pastner who took over the label several weeks ago. Jack Angel is diskery's national sales and promotion chief.

At one time Ascher handled public relations and advertising for the London label.

Mathis 12G, Newark

Johnny Mathis' concert package hit a $12,000 gross for one performance at the Mosque Theatre, Newark, last Wednesday (16). House was scaled at a $3.95 top.

The Mosque date was promoted by Felix Gerstman.

Stereo Phono Sales Rise To 2,100,000 in Jan.-Sept. As Monaural Sets Drop

Washington, Nov. 22.

Retail sales of stereophonic phonographs, which have been rising spectacularly since last May, hit a snag in September, according to Electronic Industries Assn.

EIA reported that retail sales totalled 264,636 during September, only 7,055 more than in August. Factory sales, however, continued to soar with 384,289 sold in September, a healthy 76,772 jump over August.

The 1960 total through September for retail stereo sales remained well ahead of the 1959 pace. From January through September, 2,128,047 stereo sets were sold compared with 1,339,472 for the same 1959 period.

Monaural retail sales bucked the recent trend toward stereo and continued to rise. During September, 115,863 monaural sets were sold, 36,499 more than August. The cumulative total for the first nine months, however, was substantially below last

Fabian & Troupe Pulled 491G in 36-City Tour

Hollywood, Nov. 22.

Fabian ran up a terrific $491,250 gross on his 36-city tour through the midwest, south and east which ended Nov. 6 in Richmond, Va., according to final tabulation. Singer headed his own troupe which launched tour Oct. 2 in Milwaukee. GAC set bookings, which played to 201,500 customers.

Juve gets his initiation in the borscht circuit, opening Thanksgiving week at the Pines Hotel in the Catskills.

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VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	4	6	LAST DATE Floyd Cramer	Victor
2	2	7	POETRY IN MOTION Johnny Tillotson	Cadence
3	8	6	NEW ORLEANS U. S. Bonds	Lagrand
4	67	2	ARE YOU LONESOME TONIGHT Elvis Presley	Victor
5	1	10	I WANT TO BE WANTED Brenda Lee	Decca
6	6	12	YOU TALK TOO MUCH Joe Jones	Roulette
7	3	11	SAVE THE LAST DANCE FOR ME Drifters	Atlantic
8	5	9	NORTH TO ALASKA Johnny Horton	Columbia
9	20	5	HUCKLEBUCK Chubby Checker	Parkway
10	11	5	A THOUSAND STARS Kathy Young	Indigo
11	13	5	ALONE AT LAST Jackie Wilson	Brunswick
12	26	4	YOU'RE SIXTEEN Johnny Burnette	Liberty
13	7	9	SUMMER'S GONE Paul Anka	ABC Par
14	19	7	TO EACH HIS OWN Platters	Mercury
15	10	7	GEORGIA ON MY MIND Ray Charles	ABC Par
16	12	7	LET'S GO, LET'S GO, LET'S GO Hank Ballard	King
17	14	7	STAY Maurice Williams	Herald
18	27	4	I'LL SAVE LAST DANCE FOR YOU Damita Jo	Mercury
19	41	2	PERFIDIA Ventures	Dolton
20	—	1	MANY TEARS AGO Connie Francis	MGM
21	28	4	MY GIRL JOSEPHINE Fats Domino	Imperial
22	31	7	SAILOR Lolita	Kapp
23	43	3	LIKE STRANGERS Everly Bros.	Cadence
24	38	4	HE WILL BREAK YOUR HEART Jerry Butler	Vee Jay
25	15	10	BLUE ANGEL Roy Orbison	Monument
26	9	9	TOGETHERNESS Frankie Avalon	Chancellor
27	44	3	WONDERLAND BY NIGHT Bert Kaemfort	Decca
28	25	7	SLEEP Little Willie John	King
29	18	6	PETER GUNN Duane Eddy	Jamie
30	83	2	SWAY Bobby Rydell	Cameo
31	61	3	LONELY TEENAGER Dion	Laurie
32	34	8	LOVE WALKED IN Dinah Washington	Mercury
33	21	15	DEVIL OR ANGEL Bobby Vee	Liberty
34	16	9	TONIGHT'S THE NIGHT Shirelles	Sceptor
35	22	13	A MILLION TO ONE Jimmy Charles	Promo
36	37	5	BALLAD OF THE ALAMO Marty Robbins	Columbi
37	33	4	WAIT FOR ME Playmates	Roulette
38	39	10	MY DEAREST DARLING Etta James	Argo
39	40	4	RUBY DUBY DU Tobin Mathews	Chief
40	17	10	DON'T BE CRUEL Bill Black	Hi
41	35	6	HUMDINGER Freddy Cannon	Swan
42	23	11	LET'S THINK ABOUT LIVING Bob Luman	WB
43	95	3	AM I LOSING YOU Jim Reeves	Victor
44	45	3	ONE OF THE LUCKY ONES Anita Bryant	Carlton
45	30	8	ARTIFICIAL FLOWERS Bobby Dari	Atco
46	89	2	DEAR JOHN Pat Boone	Dot
47	32	5	NIGHT THEME Mark II	Wye
48	24	15	MY HEART HAS MIND OF ITS OWN Connie Francis	MGM
49	—	1	EXODUS Ferrante & Teicher	UA
50	60	3	RUBY DUBY DU Charles Wolcott	MGM
51	51	18	THEME FROM THE APARTMENT Ferrante/Teicher	UA
52	55	6	BLUE VELVET Statues	Indigo
53	78	3	ALABAM Pat Boone	Dot
54	53	5	GREEN LEAVES OF SUMMER Brothers Four	Columbia
55	29	14	CHAIN GANG Sam Cooke	Victor
56	82	3	I MISSED ME Jim Reeves	Victor
57	42	7	I WISH I'D NEVER BEEN BORN Patti Page	Mercury
58	52	13	DIAMONDS & PEARLS Paradons	Milestone
59	77	2	GEE WHIZ Innocents	Indigo
60	48	5	PATSY Jack Scott	Top Rank
61	75	8	THEME FROM RAT RACE Richard Maltby	Roulette
62	63	3	ISN'T IT AMAZING Crests	Coed
63	46	3	NATURAL BORN LOVER Fats Domino	Imperial
64	50	10	A FOOL IN LOVE Ike & Tina Turner	Sue
65	91	15	ANY MORE Teresa Brewer	Coral
66	72	7	HAVE MERCY, BABY Bobbettes	Triple X
67	—	3	WHOLE LOTTA SHAKING Conway Twitty	MGM
68	36	18	THE TWIST Chubby Checker	Parkway
69	—	2	EXCUSE ME Nick Noble	Coral
70	58	4	DON'T GO TO STRANGERS Etta James	Prestige
71	—	1	FOOLS RUSH IN Brook Benton	Mercury
72	—	1	SEND ME PILLOW YOU DREAM ON Browns	Victor
73	68	8	YOU TALK TOO MUCH Frankie Ford	Imperial
74	—	3	SERENATA Sarah Vaughan	Roulette
75	54	3	CHARMING BILLY Johnny Preston	Mercury
76	—	1	MAGNIFICENT SEVEN Al Caiola	UA
77	98	2	GONZO James Booker	Peacock
78	—	3	DARK AT TOP OF STAIRS Percy Faith	Columbi
79	49	7	EVERGLADES Kingston Tri	Capitol
80	—	1	DOLL HOUSE Donnie Brooks	Era
81	—	1	YOU DON'T WANT MY LOVE Roger Miller	Victor
82	—	1	OLD MAC DONALD Frank Sinatra	Capitol
83	—	1	AM I THE MAN Jackie Wilson	Brunswick
84	85	2	PSYCHO Bobby Hendricks	Sue
85	—	1	COLD COLD HEART Bobby Stewart	Argo
86	—	1	ZING WENT STRINGS OF HEART Kalin Twins	Decca
87	—	2	PILTDOWN RIDES AGAIN Piltdown Men	Capitol
88	90	3	SALVATION ROCK Marv Meredith	Strand
89	70	3	MIDNIGHT LACE David Carroll	Mercury
90	90	3	BALLAD OF THE ALAMO Bud & Travis	Liberty
91	94	3	LITTLE MISS BLUE Di	Lauri
92	81	2	ON MY KNEES Charlie Rich	Roulette
93	65	2	CHILLS & FEVER Ronnie Love	Dot
94	56	16	KIDDIO Brook Benton	Mercury
95	47	12	SO SAD Everly Bros.	WB
96	—	1	TALK TO ME BABY Annette	Vista
97	62	5	DARK AT TOP OF STAIRS Ernie Freeman	Imperial
98	—	1	I GOTTA KNOW Elvis Presley	Victor
99	64	8	SUNDOWNERS THEME Billy Vaughn	Dot
100	59	3	WHOLE LOTTA SHAKING Chubby Checker	Parkway

Inside Stuff—Music

Robert J. Burton, Broadcast Music Inc. viceprexy in charge of operations, came into the national news spotlight last week in his capacity of acting city judge in New Rochelle. Sitting in the case of eight Negro parents who were fighting to transfer their children to another school, Burton acquitted them of the disorderly conduct charges while rejecting the charge that New Rochelle schools were guilty of racial discrimination. Burton's decision was in the form of a 50-page decision, unusually long for an inferior court and also unusually outspoken in its defense of the defendants' right to protest. "At the present time," Burton said, "living in large urban communities, with a huge volume of daily news coming from all over the world and inundating newspapers, radio and television, it is frequently necessary for citizens to resort deliberately to the dramatic, the offbeat, and even occasionally to the poor-taste device in order to gain a measure of attention."

MGM Records is launching a special promotion campaign for Connie Francis' date at N. Y.'s Copacabana beginning Dec. 1. For the Copa tables, diskery is readying five-inch cutouts of the singer as souvenirs for the nitery customers. For dealer windows and store interiors, diskery with the cooperation of its N. Y. distrib, Ideal Record Products, is supplying full-length, life-size cutouts of Miss Francis. Circulars and direct mail pieces will be sent to the Copa [illegible]iling list, dealers, chain stores and department stores. Highlight of her appearance will be an on-location recording date for an LP to be called "Connie Francis At The Copa."

Capitol Records is blanketing the nation's deejays with the 1960 Christmas Seal song, "Mistletoe and Holly" with Frank Sinatra. About 3,000 jocks will receive the special promotion record to kick off the current drive of the National Tuberculosis Assn. Included in the promotional disk is a 15-second spoken intro in which Sinatra asks listeners to buy Christmas Seals. "Mistletoe and Holly" was originally recorded in 1958 for a Sinatra album called "A Jolly Christmas From Frank Sinatra."

"Rudolph The Red-Nosed Reindeer," Johnny Marks' Christmas classic, is going into its 12th season with 20 new diskings. This brings "Rudolph's" wax total up to 200 recordings for a sale close to 30,000,000 copies, including Gene Autry's 5,000,000 seller for Columbia. It's also sold 3,000,000 sheet copies.

Among this year's diskers of "Rudolph" are Paul Anka, Ella Fitzgerald, the Chipmunks, the Lennon Sister, Lester Lanin, Crazy Otto, and second versions by Sammy Kaye and Guy Lombardo.

Some of composer-performer Leo Edwards' oldies was spotlighted on "The American Musical Theatre" stanza on WCBS-TV last Saturday afternoon (19). Edwards, brother of the late vaude impresario-composer Gus Edwards, sang one of his earliest tunes, "That's What The Rose Said To Me" and "We Take Our Hats Off To You, Mr. Wilson," which he wrote for Nora Bayes more than 40 years ago. Songstress Adele Jivie and dancer Harlaud Dixon also performed on the show.

In a tiein with Metro's first anni celebration of the "Ben-Hur" pic, MGM Records has culled a single from the soundtrack set to be sent to 4,000 disk jockeys. The single, which will also be used as part of the label's Christmas sales drive, couples Miklos Roza's "Christ Thei[illegible]" with the "Love Theme" used in the film. Diskery will place special emphasis on new outlets such as stores that sell religious articles as well as place ads in religious papers.

"Stardust," one of the alltime most-recorded tunes with the estimated number of platter versions topping the 450 mark, now turned up 14 different versions on the RCA Victor LP titled "The Stardust Road." Package spans Wayne King orch's 1932 slice to a special vocal made by the tune's composer, Hoagy Carmichael, who, incidentally, marks his 61st birthday next week (22). Mills Music, which publishes the Carmichael-Mitchell-Parish copyright, has issued over 50 individual arrangements of "Stardust."

EMI Gross Sales Climb To $192,500,000; Profit Up 9% to $14,975,000

London, Nov. 22.

Electric & Musical Industries gross in the year ended June 30, according to chairman Sir Joseph Lockwood, increased by 2% to $192,500,000 over the year before and profits before tax were up 9% to $14,975,000. Platter sales showed a rise on the previous year.

Sir Joseph reckons that lowprice longplay disks do not represent a large portion of EMI sales, with normal-price albums still chalking up about 97% of total turnover in disks. The EMI topper feels that some low prices set by some newcomers may "in the short run" unsettle the market.

Record sales represent a major longterm problem for the group, according to Sir Joseph. About the future, the EMI chief is cautiously hopeful, though progress will inevitably slow down because the indications are that the economic climate will be more unsettled.

Group is declaring a 17½% dividend on capital stock, compared with th previous equivalent of 13½%.

Kaufman-Anthony Ink Morris Cleffing Pact

Paul Kaufman and Michael Anthony, writers of the current pop click, "Poetry In Motion," have been signed to exclusive cleffing deal by Meridian Music. The firm is E. H. Morris' BMI subsid.

The writers, both in their early 20s, also double as indie disk producers. Sidney Kornheiser, Morris' general manager, hasn't yet determined whether the firm will activate a record label for their platter productions or peddle the masters to other labels. Their "Poetry In Motion" click was recorded by Johnny Tillotson for Cadence.

Monte Kay Transporting Jazz Festivals to Japan

U.S. jazz festivals will be transported to Japan. Monte Kay, jazz manager-promoter, is planning a four-city fete early next year.

This initial festival, part of a series of four which Kay will present in Japan during 1961, will premiere at Sanakei Hall, Tokyo, Jan. 2 and continue through Jan. 15 with performances in Osaka, Kobe and Nagoya. In the concert unit will be Art Blakey & His Jazz Messengers and jazz singer Bill Henderson.

Subsequent festivals of the '61 are planned for March, May and September. Artists for the forthcoming events will be lined up later.

Music Advisory Panel Assists USIA Overseas

Washington, Nov. 22.

A Music Advisory Panel has been named to aid U. S. Information Agency in its efforts to acquaint people abroad with American music and composers.

The panel will be headed by Dr. William Schuman, President of the Juilliard School of Music in New York. Other members: Dr. Harold Spivacke, head of the Music Division of the Library of Congress, David Ritchie Robertson, director of th Oberlin (O.) Conservatory of Music, and John S. Wilson, jazz critic for the N. Y. Times.

Jazz Tribute to Buckley

Lord Buckley, the jazz comedian whose death Nov. 12 kicked off the current investigation of police handling of cabaret license cards in N. Y., will be given a tribute at the Jazz Gallery Dec. Buckley had been working at the Gallery when his card was lifted.

Among the performers set to perform at the memorial bash are Thelonious Monk and Dizzy Gillespie.

PACT GRECO, MONTOYA FOR ISRAELI CONCERTS

Israel promises to be an important outlet for concert bookings next season. Two promoters, representing the firm BROA Productions, are presently in New York lining up talent for tours in that country. Thus far they have inked Jose Greco for two weeks starting next Sept. 20 for weeks and Sept. 20 for two weeks and flamenco guitarist Carlo Montoya.

Details of the tours have not yet been worked out with the William Morris Agency which arranged the deals. However, it's known that there will be several variations of the orthodox type of jaunt including Friday instead of Saturday matinees due to the Sabbath observances on Saturdays.

ABC-Par Gets 4 Aces; Buddy Bregman To Fox; Kapp Gets Vi-Dels; Other Deals

The Four Aces are now recording under the ABC-Paramount banner. Group has been on the Decca label for many years. First platter for the Aces is a coupling of "Dolce Far Niente," for the legituner "The Unsinkable Molly Brown," and "Searching." Group is now on a one-nighter tour and night club tour through the country and will also hit Mexico and Canada.

20th-Fox: Buddy Bregman

Bandleader-arranger Buddy Bregman inked a longterm contract with 20th Fox Records, subsid of film company, first assignment calling for six albums.

Initial LP etching will be a double faced package comprised of Broadway showtunes and arranged with instrumental stress on percussions. Also on tap is a "Road Show" series to be drawn from Broadway show music like "Girl Crazy," "Babes in Arms," "Anything Goes" and "Gentlemen Prefer Blondes."

Kapp: Vi-Dels, others

The Vi-Dels, singing group from Rhode Island, have been added to Kapp Records. Also joining the label last week were Danny Jordan, Kris Jensen and Johnny Duncan.

Columbia: Maysa Matarazzo

Brazilian singer Maysa Matarazzo has signed with Columbia Records. She's currently appearing at the Blue Angel, N. Y. nitery.

MGM: Armando

The mono-tagged Armando has joined the MGM roster. His first sides for the label are "Transistor" and "Wonderful Time of the Year." The 19-year-old singer wrote the latter tune.

Trey: Sanford Clark

Sanford Clark, who clicked with "Dream Girl" on the Dot label, has switched to Trey Records. Trey toppers Lester Sill and Lee Hazlewood signed Clark to a fiveyear pact. He'll start recording his first single shortly and plans are under way to bring out an album by the first of the year.

CASALS IN ACAPULCO

Cellist to Conduct His Own New Oratorio at Mexican Resort

Cellist Pablo Casals, still an exile from Franco Spain, will lead a festival of music Dec. 10-22 at Acapulco, Mexico. This is supplemental to the Puerto Rican festivals appearances he's been making for several years.

Introduced will be Casals' own new oratorio, "The Manger," with orchestras and six soloists. The composer will conduct.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	17	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
2	3	15	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
3	6	4	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
4	10	6	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
5	1	32	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
6	4	32	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
7	9	19	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
8	5	14	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
9	14	14	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
10	11	6	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
11	17	15	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
12	12	15	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
13	13	23	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
14	7	7	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
15	8	32	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
16	18	6	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol II** (LM 6088)
17	16	27	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
18	34	7	**BILL BLACK COMBO** (Hi) **Solid & Raunchy** (HL 12003)
19	20	32	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
20	28	17	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I** (LM 6074)
21	25	6	**SONG WITHOUT END** (Colpix) **Soundtrack** (CP 506)
22	19	6	**RAY CHARLES** (ABC-PAR) **Genius Hits the Road** (335)
23	28	15	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
24	36	3	**BRENDA LEE** (Decca) **This Is Brenda** (DL 4082)
25	35	30	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
26	22	6	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)
27	23	15	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
28	—	26	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
29	31	32	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
30	24	32	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
31	32	3	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
32	—	1	**MANTOVANI** (London) **Operetta Memories**
33	—	2	**CHUBBY CHECKER** (Parkway) **The Twist**
34	—	21	**MANTOVANI** (London) **Songs to Remember** (LL 3149)
35	—	1	**PETE FOUNTAIN** (Coral) **Mr. New Orleans Jazz** (CRL 757334)
36	15	3	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
37	27	32	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
38	—	1	**THE ALAMO** (UA) **Soundtrack**
39	26	10	**CONNIE FRANCIS** (MGM) **Sings Spanish & Latin Favorites** (E 3853)
40	33	4	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)

WTRY, Troy, Jumps Gun On Christmas Tunes to Test Pre-Thanksgiving Reaction

Christmas spins got off to an early start when WTRY, Troy (N.Y.) station started airing Yule platters last Monday (14). According to program manager George LeZotte, he wanted to test whether there would be any listener objection for beginning the Christmas season so early and to help the new disks which now need a longer airing time to break through.

Although the majority of stations around the country wait until after Thanksgiving to start spinning Xmas records, LeZotte felt that this was a self-imposed restriction that wasn't necessary. The station, which is aired in the Troy, Albany and Schenectady area, received only one phone call and one card objecting to the Christmas programming. LeZotte pointed out that the retailers in the area are already showing holiday window displays and that radio stations are already airing Christmas buying spots so that it was foolish to hold to the disk restriction.

Station started its first week of Christmas spins playing one every four hours. LeZotte indicated that they'll come on with more frequency this week. Among the early Yule tunes programmed were Bobby Darin's "Christmas and Auld Lang Syne," Ray Conniff's "Christmas Bells," Peter King's "Little Shepherd Boy," Ella Fitzgerald's "Jingle Bells" and Santo & Johnny's "Twisting Bells."

Mex Orch to Tour U.S.

Mexico City, Nov. 22.

Carlos Campos and his 15-man orch has been signed to a contract for a U. S. tour. Playdates will include Los Angeles, Las Vegas and other western American cities.

According to Campos, tour will bring in $20,000 with schedule including three days at the Palladium in Los Angeles.

On The Upbeat

New York

Members of the **Modern Jazz Quartet** have made a joint investment in the Hunter Ski Bowl in the Catskills—Drummer **Roy Haynes** has his trio at the Prelude for the next three weeks **Danny Shapiro** will write new recording act for **Larry (Mr. Custer) Verne** **Jimmy Palmer** orch is set for New Year's Eve at Roseland Dance City **Quincy Jones** orch to record a series of radio spots for the Crosse & Blackwell food line **Cannonball Adderley** plays the inaugural concert for the Jazz Arts Society at Hunter College Dec. 4 **Mal Braveman** now publicizing **Adam Wade** and **Diahann Carroll** **Sol Yaged** begins a series of jazz concerts in theatres at the Mermaid Ave. Theatre, Brooklyn, today (Wed.). **Gene Krupa's Trio** opens at Freddie's, Minneapolis, Dec. 5 for one. **Kai Winding** lined up for an eight-day stand at the Starlight Club, Charlotte, N. C., starting Friday (25).

Joy Lane, Philtone Records artist, will appear at Chan's, Winnipeg, from Nov. 28 to Dec. 11 **Peter Palmer** currently at the Queen Elizabeth, Montreal .. **Helene De Lys,** former MGM and Jubilee disker, held over at Bricktops in Rome for an indefinite stay **Yugene Smith** Trio now sharing the podium at the Embers with the **Jonah Jones Quartet** **Donald Graham** set as Warner Bros. Records' western promotion manager. **Jules Rifkind,** MGM Records national radio contact representative, married **Eleanor Levin** last Wednesday (16).. **Ivan Mogull** has acquired the Italian song by Renato Rascel, "Welcome to Roma Mia," for the U. S. **Al Stillman** has written the English lyrics and has titled it "I'll Be Your Lover." **Vic Damone** has the first recording of the tune on the Columbia label.

London

Decca topper **E. R. Lewis'** current world tour is skedded to last two m nths . . **Morrie Paramor** orch will again accompany **Judy Garland** when she plays the Free Trade Hall Manchester Dec. 4—date originally set for Nov. 7, but she went down with food poisoning . . . Pye diskery makes a Christmas release of a soundtrack longplay from the Columbia pic, "The Three Worlds of Gulliver" . BBC has put three Decca disks carrying anti-British songs popular with the Irish Republican Army on its "restricted" list . . . American conductor **Lorin Maazel** here for three concerts with the BBC Symphony Orchestra . **Flamingo** Club starts a "jazz nursery" policy this week to give up-and-co: combos a break.

Chicago

Mose Allison, Columbia disker, current at Chi's Archway supper-club . . . **Ramsey Lewis** down for the Cloister here March 20 for two . . . **Buddy Pello Trio** into the Netherlands - Hilton, Cincinnati, Dec. 5 . . . **Playmakers** are at Mr. Gee's Club, Chicago Heights . . **Dukes of Dixieland** signed for the Shamrock-Hilton, Houston, April 27 for two stanzas . . . **Carmen McRae** set for the Huddle Embers, Indianapolis, Dec. 12 . . **Lisa Carroll** to the Embers, Evansville, Dec. 26 . . . **Jackie Burns** plays the Market Square Lounge, Lafayette, Ind., Jan. 16, and the Lafayette House, Indianapolis, Feb. 13.

San Francisco

Mills Bros. open Thursday (24) at the Fairmont, following six-week **Ella Fitzgerald** stand . saxophonist **Dav van Kriedt** has bought a club in Vallejo, Cal., called The Wildest **Kid Ory** closing his On the Levee for a vacation . . Six Frisco clubs combining to toss a benefit for Pacifica Foundation's KPFA-FM, listener-sponsored Berkeley station : **Ben Webster** and **Jimmy Witherspoon** opened at the Jazz Cellar.

Philadelphia

Gloria Lynne, wh broke in as an unknown at Pep' Musical Bar, returns this week for sixth visit to spot . . Future bookings at jazz showcase include, **M.J.T. plus Three,** Dec. 5-10, **Slide Hampton** Band Dec. 12-17; **Etta Jones,** Dec. 19-24; **Big Maybelle,** Dec. 26-31 . **Johnny Austin,** local bandsman current at Wagner's Ballroom, set for two weeks stand at New York's Roseland, in the spring **Ralph Flanagan** orch play one-night stand at Sunnybrook Ballroom, Potts- Pa., Nov. 26.

The HIT! OF THE WEEK
RONNIE SAVOY
Sings
AND THE HEAVENS CRIED
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M-G-M Records

New Outfit to Promote Cafe, Concert Folksingers

Folkso impresario Charles Rothschild and the team of Kelsey Marechal and Marty Lorin, proprietors of One Sheridan Square in N. Y.'s Greenwich Village, have formed a new corporation, Romalo Productions, to promote folksingers in programs at the Village spot and els wher around the country.

The new production mpany plans sporadic concerts at N. Y.'s Town Hall and Carnegie Hall in addition to the nitery presentations.

Mills Inks Carlos Chavez To 10-Year Writing Pact

Carl Chavez, top Mexican longhair composer, has been inked to a 10-year pact by Mills Music. Chavez was guest conductor with the New York Philharmonic this past week and led the Symphony Orchestra of Mexico for 22 years.

Mills Music already has published numerous works by Chavez and is preparing to release oth rs shortly. Chavez is currently on a commission to write a symphony for the N.Y. Philharmonic and a ch mber work for the Second Inter-American Festival of Musi to be held in Washington, D.C., next April.

Local 802

Continued from page 49

with which to attack the admin tration.

Meantime, Hy Jaffe, Local 802 secretary and a supporter of Manuti, repudiated the support given him by the opposition ticket. Jaffe indicated that h would run on the Manuti slate.

Underlying and permanent source of discontent in the ranks of Local 802 is the high proportion of unemployment among the local's 33,000 members. This has been a chronic condition since the advent of talking pictures and the decline of the use of musicians in theatres. A large roporti n of Local 802 members are, actuality, only parttime musicians, generally working at other jobs to earn living but occasionally filling weekend engagement as sidemen at weddings, confirm etc.

The Members-Business ticket is using the unemployment figures as their central propaganda theme. It is pledgi g a more efficie t, business-like administration and more flexible policy in negotiating with present and potential users of live music.

Nano has a longtime musician and contractor in Broadway legit theatres. Magazine, onetime bandleader, has been working for various business publications in recent years while maintaining his interest in Local 802 affairs.

One-Stop

Continued from page 49

turers & Distribu Ass'n. Walter Hofer h been retained as the New York City counsel for Low

Art Talmadg , ARMADA prexy, stated that the plaintiff's action was part of ARMADA's program "to stamp out counterfeiting on all levels. This suit will serve notice on all one-stop and other record dealers that if they deal in counterfeit records the, will be held fully responsible for the[ir] [illegible]."

Other actions are now pending in Bergen County, Philadelphia, and Los Angeles agai st alleged disk counterfeit operations.

New Cap Phono Exec

Oris Beutler has been appointed national field sales manager Capitol's phonograph div Beutler succee Bert Tegger, wh resigned.

Beutler joined Capitol July th s year, an has bee rep at ts Los Angeles branch.

FORD COIN FINANCES NEW YANKEE OPERA

Carlisle Floyd, who composed "Susanah" and "Wuthering Heights," both of which gave a jog to "American opera," gets one of two commissions being handed along (the money came from the Ford Foundation) by Julius Rudel of New York City Opera. As usual, the actual cash consideration is kept secret.

A second handout goes to Robert Ward who will fit music to Arthur Miller's dr ma of Salem witchcraft, "The Crucible," rendered into a libretto by Bernard Stambler. Floyd's libretto will be his own, dealing with the reconstruction period in the South. Not known whether this will bring up the Ku Klux Klan again.

NOTICE TO THE TRADE

Florynce R. Kennedy, Esq., 8 East 48th Street, New York 17, N.Y., represents DORIS PARKER, Administratrix and LEON PARKER, legal son and heir to the Estate of the late CHARLIE "YARDBIRD" PARKER.

This is to inform all concerned: PUBLISHERS AND RECORD COMPANIES that all moneys due CHARLIE PARKER in the form of artist or/and writer royalties is hereby demanded and payable immediately. Failure to pay royalties due will result in an immediate audit of company books and legal action. Make all checks payable to the ESTATE OF CHARLES PARKER in care of the above mentioned attorney.

Make all Inquiries to Aubrey Mayhew, Music Advisor and Consultant to the Estate, 8 East 48th St., N.Y. 17, N.Y., Plaza 9-3224 or to Miss Kennedy.

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CORA'S MELODY FROM "THE DARK AT THE TOP OF THE STAIRS"
BOB THOMPSON . . RCA-VICTOR
THEME FROM "THE SUNDOWNERS"
ROBERT HOLLIDAY EVEREST
MANTOVANI . . . LONDON
JACK PLEIS DECCA
FELIX SLATKIN . . . LIBERTY
BOB THOMPSON . . VICTOR
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"He can climb from the carressing tones of a poignant ballad to the screaming and flaming trumpet solos that break like an atomic bomb."
HERB LYON, Chicago Daily Tribune

MY SINCERE THANKS TO EVERYBODY WHO RECORDED "SOMEBODY"

by Jack Brooks and Harry Warren

from

CINDERFELLA

my new motion picture production

for Paramount release Jerry Lewis

TONY BENNETT

recorded "Somebody" 4-41860 for Columbia Records

JANE MORGAN

recorded "Somebody" K-358X for Kapp Records

JOHNNY NASH

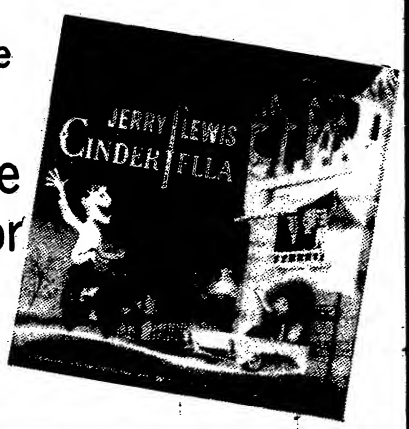
recorded "Somebody" 45-10160 for ABC-Paramount

JOE WILLIAMS

recorded "Somebody" R-4306 for Roulette

and incidentally, the entire sound track is recorded for

DOT



Pathe-Marconi's Cross Studies U.S. Disk Marketing to Boost French Sales

In an attempt to clarify the marketing procedures in France, G. E. Cross, prexy of Pathe-Marconi, has come to the U.S. to study American disk merchandising techniques.

The disk biz in France is now about the $30,000,000 annual mark, Cross says while only one-tenth of the country's 45,000,000 population lives in Paris, 40% of the buying market is centered in that city. Cross says that, for the most part, the record customer outside of Paris doesn't know where to go, what to buy or how to buy. "It's a confused issue," he admits, "and the fact that there are too many labels which put too much on the market doesn't help the situation." There are now about 150 manufacturers in France.

For this reason, says Cross, Pathe-Marconi has started the first record club in France. It's an attempt to reach consumers who are not near retail outlets as well as a move to support the French disk dealer as well as augment his take. In the regular manufacturer-dealer relationship (there are no distributor operations in France), the dealer gets a 27.6£ discount. On the club operation, if a dealer introduces a member to the club, he gets 13% of what that member buys.

Pathe-Marconi represents Capitol and MGM as well as a flock of indie U.S. labels. Cross expects that RCA, which is handled by Decca, and Columbia, represented by Philips, may soon enter the club operation in France. In France, now, Pathe-Marconi has about 40% of the market, Philips 33% and Barclay and Decca sharing about 20%.

One of the big problems facing Cross, and one he hopes to find an answer to during his U.S. visit, is how to stimulate single sales in France. He says that singles present an economic and social problem. The teenager in France, he points out, does not have the same liberty as his American counterpart. The teenager stays home, and the adult buys the records. The disk market in France is primarily an extended play disk market. The 45 rpm EP gives the consumer four-to-six tunes for a price ranging between $1 and $1.50, while the singles sell for between 60c to a $1. The 10-inch LP offers 12 songs for $3.98 and the 12-inch LP has 16 songs for $4.98.

The future of stereo in France is still quite doubtful, says Cross. The disk manufacturers started making stereo records, but the phonograph player manufacturers, after somewhat of a start, have now virtually halted production on new stereo machines. "A wider interest in stereo m come," he says, "when more material is especially written for stereo."

After 5-Year Layoff, Marks Levine Is 'First' Concert Biz Consultant

Marks Levine, a founder and longtime head of National Concert & Artists Corp., after the five-year loaf dictated by his doctors and the terms under which he sold National to the former Metropolitan Opera basso, Luben Vichey, has become partially active in the area of concert management, though only as an elder statesman.

He may be the first and only "consultant" the concert area, though consultancies are common today in television, advertising and pictures. He is currently handling Thomas Scherman's Little Orchestra Society, the Herbert Barrett Concert Office, Entertainment Enterprises of St. Louis and the National Assn. of Concert Managers, which has some 95 members.

Levine was trained as a civil engineer. After graduation from Cooper Union, N. Y., he worked in the coal mines of Uniontown, Pa. —a roundabout route to longhair music. His entry to concert economics came via the fluke of having a violin virtuoso for an elder brother and accompanying him on a tour to Australia.

That led to a connection with the old Daniel Mayer impresari office in Manhattan, later to the NBC Artists Bureau, before NCAC was established as a separate entity at the "suggestion" of the Federal Communications Commission.

Victor 33

Continued from page 49

scored 1,000,000 copies of the disk and they will be sold through the thousands of dealers handling Dr. West's products.

Marek said that Victor is producing the 33 single "in an effort to broaden the singles market." He noted that the present four-speed instruments "offer a potential for playing 33 singles which did not exist years ago. The introduction of the Compact 33 enables RCA Victor to offer recorded music to the public in whatever form it prefers."

Marek pointed out that the new single "is also expected to attract the interest of the adult market," which has been using the 33 rpm speed for albums. Marek said that "a market can be created for those who like pop music but do not wish or cannot afford a whole LP." The Victor topper believes that there is a market for serious music on the Compact 33, such as the "Blue Danube" waltz of the Chopin "Polonaise." "Certainly, in the old days, we used to do a thriving business on such short works. With the increased interest in all classical music, the time may have come to try to revive this market."

Marek accented that Victor will "continue to merchandise and promote actively the 45 rpm singles." This market, he noted, "is a vast group and will remain one of the mainstays of the industry.

Marek urged that the name "Compact," be adopted by the entire industry as the best way to describe the new product to the public. Victor's suggested list price for the Compact 33 single will be 98c, the same as the 45 rpm single, while the Compact 33 double will go for $1.49. After the start of the new year, all Victor single releases will be issued simultaneously in 33 and 45 rpm form.

Single Speed

Continued from page 49

and stereo LPs, will be faced with additional inventory problems with the intro of the 33 rpm singles. There's question but that the stores will be happier with speed industry.

Probably the biggest block to the 33 m singles will come from the radio stations. However, just as the radio outlets were finally weaned away from the old 78s, they will swing over to the 33 rpm singles. The conversion will even be faster in this case since the 33 rpm speed is now universally used for the programming of LPs. It's understood that Victor is now conducting a study of radio station needs in light of the new 33 rpm single.

The move of the indie companies into 33 single production will depend purely on the market reaction. While the majors have the resources to make the pioneering moves, the indies will watch the sales figures and will get into the 33 single picture as soon as sales warrant.

'Wildcat'

Continued from page 49

coming "Camelot," differs with Kornheiser on the special material problem. There are several songs from "Camelot" being held back, but Rosemont says they'll have no meaning to anyone until the show hits Broadway and they're recorded in the original cast album.

Kornheiser, however, feels that the young diskers today care little about the song's origin and less about the composer. If they can see the value of the song itself, they'll record it.

Kornheiser is also after live play on the "Wildcat" tunes wherever he can get it. On this level, he's sending around copies of the complete score to every orch, big or little, playing in and around N.Y.

Meantime, the Frank Music restriction on performance of the songs from Meredith Willson's "The Unsinkable Molly Brown," was broken Sunday night (20) with a key plug on Dinah Shore's NBC-TV show. The Frank firm, which is publishing the score with Willson's Rinanier Music had blocked performance until Monday (21).

Miss Shore jumped the gun by close to three hours by doing a version of "I Ain't Down Yet." Incidentally, her Capitol single release of the song was released to deejays for plays beginning Monday. A Frank Music spokesman says the firm is "investigating" the release break but it's understood that Miss Shore received clearance to do the song.

An earlier release break was reported to have occurred in Philadelphia last Tuesday (15) when an indie station programmed the Four Aces ABC-Paramount disking of "Dolce Far Niente." Frank staffers took some steps to prohibit further play but no action against the station is indicated.

Meantime, with the restriction date lifted this week, the Frank Music staffers hit the deejay circuit with 17 singles and an original cast album out of the Capitol factory.

FED EXCISE TAX SHOW SLIGHT DISK BIZ DROP

Washington, Nov. 22.

Slight downbeat in the record industry is reflected by a drop in revenues from the federal manufacturers' excise on disks. Internal Revenue Service reported a yield of $4,480,000 for the three months ending Sept. 30 of this year—a decrease of $42,000 from the sam 1959 period.

The take from the tax on musical instruments also were behind last year's pace.

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RCA VICTOR

Talent Shortage Hits Provinces, Top Acts Have B.O. Pull But Won't Travel

Chicago, Nov. 22.

Talent shortage—quantitative in this context—reportedly is an increasing headache for nightclubs. Potent acts in too many cases, it's charged, are passing up saloons in favor of sticking close to home (N.Y. or the Coast) via clubdates and teleguestsing.

Till recently the anxiety was thought unique to the urban large-seaters, accentuated now and then by a policy overhaul or outright foldo, per the Chi Chez Paree demise for lack of elite names. But now the problem is becoming general in the provinces, as well.

Situation, as it disturbs many a class spot around the country, is reflected in the growing number of bookings turned down or cancelled by talent. And among other things, it's making life plenty hectic and aggravating at the agencies.

Coin Not an Issue

Only seldom, apparently, is it an issue of coin, according to the percenters. Most of the bonifaces are quite willing to go for the tall dough, but attractions are still reluctant. A variety of reasons are conjectured—point of no return viz. the income tax structure, for one. For another, some of the names, it's contended, just don't want to "lower themselves" playing hicksville.

Thus, frustration on the booking front has become a sharpened concern of late for major spots in such towns as Milwaukee, Minneapolis and Indianapolis.

Some embittered operators, assailing standoffish talent as selfish and shortsighted, would like to switch to cheaper formats but fear their patronage has too much marquee orientation. Other managements slap television and the industrial and concert circuits for allegedly having spoiled attractions, even lesser names, to the point where bistros are viewed as last-resort employment.

Meanwhile, there's the resultant cycle of spiraling show biz economics which looks to flatten some of the clubs and make for some drastic revamping at others.

MORT SAHL BOFFO AT BLINSTRUB'S IN BOSTON

Boston, Nov. 22.

Mort Sahl, who recently appeared in Boston on a concert one-nighter, has given Blinstrub's here one of its biggest weeks. Booked at comparatively the last minute, because of the fallout of Patti Page who was held over for an additional week at the Riviera, Las Vegas, timing was such that Sahl came in for the Harvard homecoming week, and during the Harvard-Yale game.

Result was a vast converging of collegiate crowds during the week. It was the first time that Sahl played a commercial room in the area. Operator Stanley Blinstrub is negotiating for another engagement for Sahl, for the current season. It's unusual for this spot to play the same headliner twice within the same year.

Seattle Saloons Pan Biz From Gold Rush Decor

Seattle, Nov. 22.

An epidemic of offbeat spots using jazz combos, Gay Nineties ideas and backwoods decor have sprung up in the Yesler Way and near skid-row section of the city, gravitating from Pioneer Square. Banjo bands predominate. Some of the spots have elaborate bars, used in saloons of the Gold Rush Days, for atmospheric impact.

Taverns boast such alluring names as "Jazz at Jack's" and "Blue Banjo." Latter is billed as the west's "most authentic 1890 eating spot right in the heart of old Seattle." Bavarian refreshments are featured. There's no cover charge and $1 brings the beer or wine. "The Bowery" is another spot which has come up with live bands and dancing.

Classier cocktail lounges are also using live entertainment. Gene Austin just wound up a month at the "Top of the Town" while Joe Venuti clicked in a five-week stand at Rossilini's 410. In other locations, there's a trend toward community sings.

Belafonte SRO, Toronto

Toronto, Nov. 22.

Harry Belafonte's two-weeker at the O'Keefe auditorium here has been sold out. It's expected to hit about the maximum $102,000 for the first week with a $6 top.

Belafonte's show opened Monday (21) and will run to Dec. 3.

$72,500 In Detroit

Detroit, Nov. 22.

Harry Belafonte's show scored a capacity $72,500 in six performances at the Riviera Theatre here. House seats 2,700.

Theatre was scaled to $5.50.

Cover Ban Lifts Mex Nitery Biz

Mexico City, Nov. 22.

The city administration edict which bans cover charges in local night clubs has, surprisingly enough, been a boon to club owners. These operators, who a few short weeks back were in anguish at loss of revenues, are now wreathed in prosperous smiles.

Talk of shutdowns, "discrimination" and losses has disappeared overnight as clientele has increased. Lack of a cover lures cash customers, even though they wind up spending much more than former minimums. But in some clubs, it is true, there have been insidious hikes for drinks and food, carefully spread so that boosts aren't glaringly apparent.

Instead of empty tables under the old minimum regime, smiling headwaiters tell queued up customers "sorry, no tables left." This is especially the case in spots offering international entertainment such as the Globos, which had planned to convert its site to a parking lot.

The Terraza Cassino, featuring Rolando La Serie and Lorenzo Lorry, is also doing boom business. And this is true of all spots down to those featuring but so-so national entertainers.

When the first shock of the no cover edict hit club owners, there

(Continued on page 58)

Ottawa's Chaudiere Club Inks 2 Outside Bookers To Pep Up Dwindling Biz

Ottawa, Nov. 22.

An effort to spark sagging business at the Chaudiere Club gets under way next Monday (28) when Harvey Glatt, Ottawa impresario and operator of The Treble Clef diskery, and Vivienne Stenson, Toronto impresario, takes over bookings.

Owner J. P. Maloney, who claims the show biz side of the Chaudiere is too much for his time, will continue to operate the bar and food side of the club. Deal will have Glatt and Miss Stenson handling acts and production on the gate receipts, Maloney running the rest on bar and banquet receipts.

The new booking duo told VARIETY they had no policy set yet but intend to give more attention to the production of the shows. Glatt, who has been bringing names for one-nighters in Ottawa for the past two years (Stanley Holloway, Josh White, Tom Lehrer, others), will handle the staging while Miss Stenson will be general manager.

They will cooperate on bookings and an attempt will be made to create an "atmosphere" attractive to customers. Since the Gatineau Club was destroyed by fire and the Fairmount Club lost its license during the past autumn, the Chaudiere is the only major nitery in the Ottawa area.

The Glatt-Stenson pact will run for at least a year and it is expected the Chaudiere will operate during the winter for the first time in its eight years' existence. Unless circumstances call for longer pactings, acts will continue to be booked for a week at a time.

SENNES NOT BOOKING RIVIERA IN LAS VEGAS

Las Vegas, Nov. 22.

Riviera execs are emphatic in declaring that Frank Sennes does not book the shows, pointing out that it is one of the chores of board chairman Elias Atol.

Sennes is entertainment director for Wilbur Clark's Desert Inn and the Stardust, group which was recently turned down in a bid to purchase 38% of the Riviera. There has been some talk that he may be the current Riviera show chief, even if in an anonymous capacity. Sammy Lewis recently resigned as Riviera show producer.

Paris Strip Impresario Bares Points Behind His Crazy Horse Saloon's Click

Paris, Nov. 22.

Alain Bernardin, whose striptease policy at his Crazy Horse Saloon parlayed the spot into a local and international tourist mecca, stresses that the technique and approach of his talent are not to be compared to the Yank mode of shedding. This, he adds, is usually quite vulgar and practiced by older women before all-male audiences.

Bernardin also gave nudity more aesthetic fillip in his new club, The Soho, which recently opened here. He adds that his clubs strip style usually attract as many women as men in the audiences. Most males, when queried, say their wives or femme companions insisted on seeing the show.

Primarily responsible for the success of his layout, Bernardin opines, is the overall atmosphere of sound production values and lighting plus specially selected young women who enact little strip rituals which manage to be erotic rather than out and out pornography. Webster defines the word erotic as pertaining to amat[illegible] desires. Pornography, of course, is a much baser term.

Started Decade Ago

Bernardin states he started the strip in his Crazy Horse Saloon 10 years ago by variations on the frou-frou types popular at the turn-of-the-century, that is girls taking a bath, th wedding night and others.

Then he slowly made them more sophisticated like the stripping, crying widow, poses done to blackouts, exotic aspects, a rope dance, etc., plus evocatively named peelers like Lily La Pudeur, Dodo De Hamburg, Lili Niagara, et al.

When this caught on Bernardi found his club shoehorned people in every night. But he kept up his incessant interviews and searches for the right girls as well as finding new strip skits.

He says that bodily perfection is not the top prerequisite for a good

(Continued on page 58)

Tax Cut Perks Niteries

Washington, Nov. 22.

Latest Internal Revenue figures reflect a sharp upsurge in nitery trade under the reduced cabaret tax bite. Take for the quarter ending Sept. 30 totaled $9,119,000 — only $2,658,000 below the same 1959 period when the tax was levied at double the present rate.

The cabaret tax was cut from 20% to 10% last May.

Cantors' Big Nite At Garden Dec. 5

The Jewish Ministers & Cantors Assn. of the U.S. and Canada celebrate 60 years in the vanguard of traditional liturgical music, with a gala concert at Madison Square Garden on Dec. 5. The American Jewish Literary Foundation, a non-profit organization, is the cosponsor of this concert.

Some 250 cantor clergy, serving congregations of the Orthodox, Conservative and Reformed tradition throughout the U.S., Canada and Mexico, will be on hand under the direction of choral director, Oscar Julius. Guest artists, include Cantor Bela Kerskovits, whose life story was given a "This Is Your Life" tv treatment several seasons ago; Cantor Michal Kusewitsky and his brother, Cantor David Kusewitzky.

Show biz names scheduled to appear at the concert include Ed Sullivan, Harry Hershfield, Joey Franklin as master of ceremonies, Joseph Szigetti and Shai K. Ophir, among others.

MILW. CAFE OP BANKRUPT

Milwaukee, Nov. 22.

Calvin A. Becker, former operator of the Club Aberdeen in nearby Greendale, filed a voluntary bankruptcy petition in Federal Court last week listing liabilities of $232,300 and assets of $2,059.

Some $3,312, according to the papers, are due in Federal, Wisconsin and Milwaukee taxes. Becker, who was president of the cocktail lounge, also listed liabilities of $111,134 as owed to secured creditors.

LOU WALTERS FACES ARREST ON N.Y. CLAIM

Lou Walters, producer at the Tropicana Las Vegas, faces arrest if he appears in New York on a charge of failing to pay $16,164 he owes the City of New York from operation of his defunct Cafe de Paris several years ago.

Walters, free $1,000 bond since February, was slated to appear in Magistrate's Court last week, but failed to show up. Magistrate Edward J. Chapman revoked the bail and issued a rant for his arrest.

Salvatore Alfano, Walters' attorney, said that his client was occupied in staging cafe shows i Las Vegas and Miami Beach (Deauville Hotel). He added that Walters had already spent more than $1,200 in fares to N.Y. in previous visits on the matter and couldn't afford further expenditures.

Philly Mummers' Parade Puts Tariff on Seats

Philadelphia, Nov. 22.

Out-of-towners visiting the Philadelphia New Year's Parade will be forced to pay a tariff for seats. It is the first time a charge has ever been made for the annual Mummers' parade, for which the city kicks in a healthy sum in prizes. The 2,500 reserved seats will be sold at $2 each. These will accommodate out-of-towners who keep writing for tickets, according to recreation commissioner Robert W. Crawford.

The bite will be put on the visitors only. Tickets for the regular unreserved seats around City Hall will be distributed free as in former years. If the plan proves successful this year, additional $2 bleacher seats will be added in future years.

Bines' Buffalo Berth

Dave Bines has been named producer at the Town Casino, Buffalo. His first show goes in Dec. 12.

Bines was at one time producer at the Palace Theatre, N.Y.

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New York

Pat Windsor has been signed for a week at the Persian Room of the Plaza Hotel, starti g De 7 before **Roberto Iglesias** and his dancers move in **Eartha Kitt** slated for the Caribe Hilton, Juan, Feb. 3 **Myron Cohen** inked for the Deauville, Miami Beach, Dec. 23, as well as the Flamingo, Las Vegas, next August . . **Paul Winchell** goes into Copa City, Miami Beach, Dec. 8 . . **Tony Mitchell** starts Tuesday (29) at the Golden Slipper, Glen Cove, L. I. . **Lloyd Kolmar** to double in the indorsements dept. at the William Morris Agency and tele guest shots . . **Dorothy Loudon** booked for the Beverly, Cincy, in January **Joni James** has re-pacted with General Artists Corp. . **Stan Loman**, emcee at the Elegante, Brooklyn, recovering following a session of surgery.

Chicago

Pat Harrington Jr. and **Peggy De Castro** open at the Trade Winds Dec. 14, with **Billy Eckstine** booked to start Dec. 28 . **Irwin Corey** starts a four-week Playboy club playback Dec. 6 **Josh White** reprises at the Gate of Horn Dec. 20 . . **Fabulous Millionaires** current at Riggers supperclub, Chi . . . **Jack Douglas** set for the Tidelands, Houston, Jan. 30 for two. **Jorie Remus** and warbler **John Gary** are ticketed for same spot starting Feb. 27.

Del Ray, magico, down for Ed-dys', Kansas City, Feb. 17 . . . Radisson Hotel Mpls., set **Carmel Quinn** for Feb. 16, and **Connie Towers** on April 27 . . **Jackie Kannon** goes into the Roostertail, Detroit, next Monday (28) . . . Racquet Club, Dayton, lined up **Gary Morton**, Dec. 26; **Frank D'Rone**, Jan. 12. **Julius LaRosa**, Feb. 9; nd **Phyllis Diller** for Feb. 23.

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Mex Cover Ban

Continued from

was strong talk of "collective" action against the administratio to obtain a repeal. Now all is quiet along the night club belt, except for steady tinkling of the cash registers.

Some clubs here in the past had "table rights" charges tagged the minimum consumption tariffs. These, they claimed, were needed to meet expenses of international acts. Yet, during his brief three-day visit to Mexico Paul Anka did a nightery appearance at the Patio, for an undisclosed sum. And the Cuban "Tropicana" musical show has opened at the Senorial.

Club managements refuse to talk about bringing in top foreign talent at the moment. The lush Christmas season is coming up, when night clubbers go on the town no matter what entertainment is offered. But after the New Year, managers of poshiest spots intend to work out some means of luring boxoffice names to their clubs.

Paris Strip

Continued from page 56

undraper. A pretty face is of more consequence, for, paradoxically enough, to him the physiognomy is eve more mportant th the chassis in spite of th mphasis of the affair.

Hands Important, Too

Hands are the next important thing and he feels that the most beautiful girl in the world would botch a peel with ugly hands. Certain bodily imperfections can be fixed up by savvy lighting. At his new boite, The Soho, he has sought to bring a more arty flair to nudity by starting with nudes and bathing them with lighting.

Bernardin, in spite of his many imitators, feels that his original boite still draws people because he pays the girls well, has them exclusively and pays attention to the fine points of production. Strip is part of most of the boites here, but the Crazy Horse still gets the biggest play.

Bernardin says he has Yank offers for the name or a packaged made up here and he has not he feels th abroad peel

Friars' Four-Letters For Joey Bishop; Brushoff And Squelch at Peak

The Friars threw another those four-letter lunches honoring Joey Bishop this tim , and after all th arthy "humor" had been used and reused Jack Benny topped them with an esoteric sy ny Then he topped himself with ference to George Jessel who makes 12 trips to Israel a year because he's got a broad in Haifa." And on top of that the g. of h. topped Benny et not overlooking the gatling-gun type of barbs and humor by toastmaster Jack E. Leonard, with one-sentence brushoffs to all the dais speakers.

It was a good luncheon, as those funfests go, although there have been better. Despite the shafts some expressions of genuine affection for Bishop crept thr ugh.

The nifties were topical, running the gamut from Sinatra (Bishop has been in his "Summit" act at The Sands) to the current fingerprinti probe of the New York niteries. Incidentally, Sands' bossman Jack Entratter came the shindig.

Corbett Monica and Rocky Marciano, the undefeated and self-retired champ, made cracks about the "Eyetralians" and Leonard conceded Garibaldi, Dean Martin, Sinatra and the "the others are great but I'd like to see one of those guys split the ed Sea."

Leon rd brushed off the large agency contingent as "slavetraders"; introduced Harry Hershfield as "the former referee of the Lincoln-Douglas debate—and Jack Benny gave them the pencil."

Newcomer comedians, like Monica and Jackie Wakefield, caused ishop to crack, "I told you audition the dais" and punched up the heckling with, "I'm tired of own affair being a flop. Phil oster observed: "I think I'm glad to be here." Red Buttons was topical with his new African assignment; ditto Al Kelly with ut Joey Adams it's like tacle," said Ben y

Hershfield said, "I've been a Friar through four admire and refering to the boys' robust humor and his own septugenarian age Feel like a consultant." Johnny Cars opening politely as befits "a daytime emcee who goes into the homes" but soon changed pi in keepi g with the tempo, addi that " easy being a minor comedi He likened Bish leadpan p rsonality to ar tipped waiter" and Ed Sullivan to back wall handbal. Leo Con- ... Als ... Har ... d

CHANTEUSE'S NITERY BOW

Pers ... chanteuse Yvette ... per-formed in nitei ... the first time when she appeared at the Hanabasha for four nights before beginning her five weeks of recitals.

Assisted by her pianist-husband, Marc Herrand, and a rhythm section, Miss Giraud now has a dozen Japanese songs in her repertoire.

Marsh & Adams' Pact

Chicago, Nov. 22.

Comedy team of Lou Marsh & Tony dams inked a three-year pact with the Trade Winds on strength of recent fortnight there.

Pair has been booked for LaRue's, Indianapolis, over the New Year period, and into Eddys' Restaurant, Kansas City, starting March 3.

Nat'l Hotel Expo Gourmand's Joy

Recordwise, the National Hotel Exposition which ended a four-day run at the N.Y. Coliseum Thursday (17), had no peers in its 45-year history. There were 57,000 registrations and 850 exhibitors. Another record was chalked up in that there were more gratis comestibles than were available in probably any other kind of show around.

If were so inclined, and many were, several complete meals could be had by traversing the four floors of the exhibition hall. One could start with juices and even partake of cocktails before-hand, then run thr ugh to som hefty desserts.

The huge number of exhibitors were more than anxious for the boniface industry to taste their wares. Equipment manufacturers were also eager to sh w how excellent foods could be when turned out on their product.

It was a gourmand's holiday nd for free as well. However, if ne missed the wine with the meal, the major dish could have been tidbits of London broil, or frankfurters or hamburgers. And there were snacks such as pizza, Coke nd Pepsi galore, plus coffee, cream and cakes. It wasn't strange that the refreshment stands didn't are too well during this display.

Outside the adventures in eating, the exhibit was distinguished by a display of the culinary arts in which chefs of all types vied for the most elegant ice sculptors, occasion cakes and able display. There were also a model hotel room and model dining setups, all of which were sufficient to give bonifaces new ideas in decoration and service. What's more, the latest in kitchen equipm nt as well as room furniture were shown.

This display was probably one of the best sinc the show moved to the Coliseum. Thomas C. Deve ot the Park Sheraton, was chairman of this year's committee and Paul Grossinger, of Grossinger's Hotel, Ferndale, N.Y., was veepee, with Vincent J. Coyle, the Essex House, treasurer. This year promotion w under Neal ... William ... Pierre ... arge of the Culinary Arts ... and Wallace W. Lee, Waldorf-Astoria, was head of ... president of the N ... Assn.

'LORD' BUCKLEY WAS ON AGVA'S 'UNFAIR LIST'

A performer who was on the "unfair" list of the American Guild of Variety Artists, according to its just-published house organ and who working in a spot which has no minimum basic agreement with that union, is the immediate cause of the row between the N.Y. Police Dept. and the recently formed Citizens' Emergency Committee. He 'Lord' (Richard) Buckley.

The current issue of AGVA News, on its front page, takes up the cudgels for Buckley, whose recent death, after his card was lifted by the N.Y. police while working at the Jazz Gallery, N.Y., sparked the Citizens' Committee probe. On page 3 of that issu the name "Buckley, Lord Richard" is on the union's unfair list. Agents are admonished not to book anyone that list, and acts are admonished on not to accept work from wh re listed as unfair.

Charlotte Cooking With New Night Spots

Charlotte, N.C., Nov.

Charlotte is getting some supper clubs.

The Pecan Grove, which has been operating in a building designed only as an eating place, i erecting a theatre restaurant to show off its live entertainment. The Starlite popped up in a remodeled building to give the city an impressive new night spot. The Lodge moved out of its small location to a more commodious place.

Some of the clubs may have hard sledding, but there increasing evidence Charlotteans want that ty entertainment. Last summer promoter T. D. Kemp had an ingenious idea. He had s me entertainers that were between jobs and would play the Grove for a reasonable fee. The resp se was such that the Ink Spots, Charlie Spivak, Dean Hudson, a Lester Lani combo, and Gene Austin and group came along.

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MAXINE MESINGER, Houston Press

Lotsa New Employment for Talent With Diversification: Herb Shriner

Offbeat channels of promotion devised by performers have done much to expand the horizons of show business according to Herb Shriner. A performer, especially one who has had exposure in several media, is eligible for the hypoed activity, but the problem remains of tailoring the newly discovered showcases to his own particular talents.

Shriner is now busy most of the year on such offbeat stints as a harmonica soloist and commentator with symphonies throughout the country. He has also served as a parade marshal, has opened stores and has hit the concert route with a company of his ow

Shriner feels that Americans, generally, are more than ready to go out and will do so for the right kind of attraction or one that is promoted correctly. He also feels that video is doing very little these days to keep viewers glued to the set. However, the fact that many towns are devoid of live entertainment media keeps many at tv or at an occasional picture.

Shriner's concerts, done with maestro Gustave Haenschen and folksinger George Alexander, have been consistently successful. Haenschen usually gets a crew from local symphony orchestras to back the concerts.

His Hoosier identification has served him well in promoting a homespun type of American humor. This identity has opened several avenues for him. One of the major items was his narration of a Colpix album concerning the Nautilus. Although not a big seller with the public, it served as an i - portant wedge for hi

Shriner pointed out that there were about 4,000 firms identified with construction of the atomic submarine. Each of these firms bought lotsa albums. But more importantly for him, it served to introduce him to executives of these companies many of whom later called upon his services in ne capacity or another.

Shriner feels that opening these avenue of new employment is more important than having your own video show. "After it goes off the air where are you?" But diversification of activity into areas of his own competence has given him a permanent lease on many avenues of work. He feels that many performers can ulate this activity.

There are some that have made a specialty of appearing on behalf of certain types of charities, other than telethons. Others are skilled at emceeing beauty pageants. Shriner prefers his own activities, which includes organization of harmonica clubs and is even toying with the formation of a harmonica symphony orchestra. He has made a deal with Hohner of Germany which makes Hoosier Boy Harmonicas for him.

Chi Exotics Urge AGVA End Cops' 'Harassment'

Chicago, Nov. 22.

Exotics working this territory are in a fresh stew over recent police "harassment" that has landed a number of them in court as "inmates of a disorderly house," the perennial rap. No convictions so far, as the judiciary tosses one case out after another.

But th strippers are incensed and demanding counteraction by the American Gulid of Variety Artists. First step likely will be to huddle with the mayor or an aide in an effort to learn whyfors of the alleged intimidation.

AGVA claims the cops have acted brazenly, invading dressing-rooms and even pinching several peelers sipping coffee in a restaurant across from one of the clubs raided.

Situation became so acute that the femmes (some 700 are working Chi area currently) staged a jam-packed rally last Wednesday (16) in a near-Loop hotel to protest and plan counterattack. Previous week, also, union's midwest executive board met to mull action, deciding initially on confrontation with the mayor.

Complaints by the garment-doffers stress that the cops have promiscuously pinched 'em, per the aforementioned coffee break roundup, and often have failed even to slap charges on many of the gals. That's harassment plain and simple, they claim.

Prominent surmise of motive is that the raiders are after payoffs. Many former such sources reportedly have been choked off since Coast criminologist O. W. Wilson assumed superintendency of the force less than a year ago in wake of the burglars-in-blue scandal that rocked the town.

Apparently, the bluecoats aren't finding the stripperies especially "cooperative," hence the tensified heat over alleged illegal doings.

Sammy Davis Grosses 22½G in Frisco Week

San Francisco, Nov. 22.

Sammy Davis Jr. opened at the Geary last Tuesday (15) night without incident, despite threats phoned to the theatre. Crank calls had threatened bomb and also Nazi-type picket line. Neither materialized and dozen plainclothes and uniformed cops around lobby wrote calls off as the work of harmless nuts.

Show grossed $22,500 in seven-performance week, with the 1,550-seat house scaled to $5.40-$5.95.

Calgary Exhibition Nets Record $331,918; Regina Exhib Racks Up $61,238

Calgary, Alta., Nov. 22.

The Calgary Exhibition and Stampede Ltd., showed a net surplus of $331,918 on the year's operations, as compared with $254,586 in 1959. General manager Maurice E. Hartnett termed it the best year in the organization's history.

Revenue for the six-day midsummer Stampede totalled $1,241,735, as against $1,199,493 last year. Gate and grandstand revenue hit a new high, totalling $590,313, up $42,000 over 1959, although the gate attendance was off because of a 25c boost in the admission price.

Midway, exhibits and concession revenue totalled $222,661, an increase of more than $7,500. Horse race revenue was up about the same amount, totalling $68,632 net. Betting topped last year, but expenses were higher.

Profit operation of the Stampede Corral, Big Four building, the Arena and the Agriculture building was $79,732, compared with $101,087 last year. Decline was due largely to a drop in profit on operation of the Stampeder hockey club.

Mervyn A. (Red) Dutton was re-elected president.

Indpls. Agency Opens Fla. Office, Eyes Coast Branch

Indianapolis, Nov. 22.

On a biz-building spree, Ross W. Christena percentery here recently opened Fort Lauderdale office headed by John Winn and hopes to staff a Coast office before the first of the year. Agency recently added Charles Worpell, formerly with MCA in Chi, to head up its cocktail division here.

Christena is dickering for the Ringling Bros. Barnum & Bailey circus to appear next May 28-29 in connection with the 500-mile auto-race festivities.

Barto, Marshall Fired by AGVA Exec Bd. for Advising Ex-Dissident

Dewey Barto, head of the outdoor department of the American Guild of Variety Artists, and Bob Marshall, an organizer for the union, were fired Monday afternoon (21) by the union's executive board for collaborating with opposition elements. The dismissals were the result of an affidavit by a former organizer, Joe Walt, who charged Barto and Marshall, having advised Walt to get in touch with the opposition.

The Walt affidavit was presented to the executive board meeting which was hearing charges brought by former president Penny Singleton about alleged election irregularities.

Miss Singleton, represented by attorney Henry M. Katz, requested a hearing by the union as a prerequisite to an audition of the charges by the Dept. of Labor under the Landrum-Griffin Act.

The hearing was stormy in sections especially when Katz demanded the answer to Miss Singleton's charges in writing as per Article 20 of the union's constitution. Katz also demanded that the executive board bar themselves from making an adjudication of the charges inasmuch as they would be in a position of passing judgment on themselves. Katz stated that to preceed under these conditions would be in violation of the AGVA constitution. The hearing broke up following the passage of motion to proceed despite Katz's charges.

Barto, a former national executive secretary of the union, has long been active in the union He was partially responsible in ousting former executive secretary Matt Shelvey following charges of corruption within AGVA, and was the first head of the outdoor division.

Miss Singleton, having filled the legal requirement of a hearing within the union, is now able to file with the Dept. of Labor.

Bachemin's Revue Gets Hotel, Nitery Dates

Dallas, Nov. 22.

Johnny Bachemin's "Point Blank" revue, featuring many of the young talent who appeared at the Century Room last summer, has been signed for the Monteleone Hotel in New Orleans and the Vapors in Hot Springs.

The show recently closed at the Plantation Club in Greensboro, N. C.

Row Over Police Payoffs May Kill N.Y. Work Permits

The current New York cabaret probe over the personnel licensing, which has projected names like Frank Sinatra, Sophie Tucker, Jules Podell, Ted Shapiro, Jack Silverman and Bea Kalmus as being among those who never got the necessary permits and/or had been working with lapsed permits, may achieve vicariously for the Gotham musicians and performers what they couldn't do for themselves. Or such is the hope.

Police Commissioner Stephen Kennedy persists that, because of the alleged shady backgrounds of some nitery operations, this is still the only way the New York authorities can keep tabs of personnel—from busboys to stars and possibly hidden owners, presumably of underworld character—in the niteries. Hence the fingerprinting and the $2 fee.

Fact that hotels are exempt and that bigtime stars playing legiti-

(Continued on page 62)

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P. W. S., Sunday Tribune

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R., Natal Daily News.

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SAM LESNER, *Chicago Daily News*

Waldorf-Astoria, N. Y.

Kim Sisters (3); Emil Coleman and Theo Fanidi orchs; $4 corer.

Min-Ja. 19; Ai-Ja. 20, and Sook-Ja. 21, are the Korean-born Kim Sisters who have made impact on U. S. tv, in Las Vegas and other niteries, and who, on their first mission to Manhattan, give evidence that these three kids have nothing but talent, versatility and beauty.

They sing, they swing, they dance, they jive and they're a three-gal A'M wrapped in 's purty a bundle of song-dance-musicianship as one would want to please the eye and ear. They're a solid cafe act, zinging and swinging from the gong, erring perhaps only on generosity of their undeniable talents.

Opening in native garb at thos kingsize Korean harps (a 12-stringed instrument called the ka-un-gum), they soon segu into a repertoire of standards which, with progression of repertoire, tips off that they got their schooling off the disks.

Result is that "Jambalaya," "Tennessee Waltz," "Chicago," "Shanty Town," "Danny Boy," "Every Street's a Boulevard," "Lazy River," "Sing Sing Sing," "Sincerely," the Jolson medley; an oldtime medley, "Y'All Come," "Charlie Brown," "Bill Bailey" and "Saints Come Marching In," is a surefire albeit somewhat yesteryear ASCAP-BMI hit parade.

Quite patently the kids learned their stuff, as happens to be case-history, off the jukeboxes in GI installations during the Korean unpleasantness — history has never quite given it full status as a full-fledged "war." Between the platters and off the Armed Forces Network programing they mastered tempo and style and learned lyrics of which they didn't know the meaning.

Having a Korean show biz family background, they started also to learn playing the instruments—guitar, saxes, traps, clarinet, banjo, trumpet, trombone, harps—and the end-result is a slick professional threesome.

They are shiny-eyed, bright-faced lookers who must learn (1) some newer ditties; (2), editing; (3) how to control their profuse perspiring. If the latter is physiologically uncontrollable, they should devise some business with a kingsize kerchief for judicious patting of the generous beads that are born of their energetic antics.

The Kims are an attractive blend of the Oriental with their "occent" on the Occidental in tempo and repertoire. They could perhaps hark back a little more to their native idiom if only for change of pace. It might be refreshing although the sum total of the Kim cuties is more than sufficient unto the entertainment purpose thereof.

A captious footnote, however, may apply to this particular booking. The Waldorf's Empire Room is of a calibre geared to certain personalities (Piaf, Chevalier, Belafonte) and the Kims, even if perhaps curbed in the generosity of their wares were they slotted into the Copa of the Latin Quarter, would appear to be better adapted to a straight nitery rather than a hotel room.

Per usual Emil Coleman backstops the gals expertly, and later gets 'em out on the dance floor, spelled by the Theo Fanidi ensemble. Maitre d' Louis Siccardi says biz has been holding up well; predecessor attraction Frankie Laine handled his b.o. end of it very creditably too. *Abel.*

Shoreham, D. C.

Washington, Nov. 17.

Marty Allen & Steve Rossi, Bob Cross Orch. (14); $2 cover.

Zany frolicking by Marty Allen & Steve Rossi has collected such enthusiastic acceptance from customers of the elegant Shoreham Hotel Blue Room in the past that boniface Allan Bralove skeds them once a year for a two-week stint, the longest time he gives any act.

They are back again with a lot of material they used last year, which is just as good as it ever was, plus some topical new lines on the election which has punch and wit. Bralove has shown reserve about signing comedians for his big room, particularly since he objects to offcolor gags. But Allen & Rossi are funny and clean.

The team is necessarily compared to Dean Martin & Jerry Lewis because similarity exists. Allen is a completely original clown, who can make his face and body provoke as much laughter as the spoken word. Rossi, the straight man, is tall, dark, handsome and Italian, with a fine singing voice. He also does imitations of Harry Belafonte, Tony Bennett, Tony Martin and others.

Basic construction of the act's format remains unchanged from last year, with new gags sprinkled in and a fresh choice of music. There is a fine pace with all the foolishness. The reception at th Blue Room was big.

Bob Cross' orchestra does a fine job at showtime and dancetime. *Carp.*

Riviera, Las Vegas

Las Vegas, Nov. 14.

Marlene Dietrich, Jay Lawrence, Don Chast in, Riviera Dancers (12), Jack Cathcart Orch (17); produced by Frank Sennes, $4 minimum.

Marlene Dietrich comes up with a carbon of an act she's done in Vegas before, but in this outing her rich, mystical charm is more evident, adding up to memorable impact. Her husky pipes, in their distinctively interesting way, breathe fascinating sounds into 13 songs, each of which got sincere applause from first-nighters.

She does a delightfully animated "Whoopee," a dramatic French "Marie," and a stirring "Lili Marlene," in addition to such Dietrich standards as "Boys In The Back-room," "Laziest Girl," "Johnny," and "I May Never Come Home."

Miss Dietrich gets top level assistance from the light man, and bows off in a brisk Sonia Shaw choreographed finale while doing some fancy footwork with 12 chorines. The Jack Cathcart orch (17) provides flawless backing. A full-length white mink supplements the glamorous Dietrich legend early in the turn.

Jay Lawrence, too long absent from the Strip, returns with some of the best standup comedy routines seen here in years. Lawrence, who says he just did a telethon for athlete's foot (". . . all the real good diseases were taken . . ."), is a handsome young man who gets booming yocks with his spoofing of tv commercials, boxing announcers, and celeb impreshes, along with a very funny assortment of situation stories.

Holdover production number features the singing of matinee-idol type Don Chastain; show, produced by Frank Sennes, is set for two weeks. *Duk*

Hotel Monteleone, N. O.

New Orleans, Nov. 15.

Nelson Eddy with Gale Sherwood (and Theodore Paxton), Nick Stuart Orch (7); $2.50 weeknight minimum; $4 Sats.

Marqueeing the names of Nelson Eddy and Gale Sherwood means big biz at Billy Monteleone's plush Swan Room. Eddy's format is unchanged in this playback, his third in the spot in as many years.

Eddy and partner, the well-proportioned Miss Sherwood, and Theodore Paxton, his longtime pianist-arranger-conductor, opened to a full and enthusiastic house and mid-week reservation desk was swamped.

Baritone, who seems timeless in plying his brand of romantic illusion, warbles all the tunes associated with his long career, including "Neath A Southern Moon," "Sweet Mystery Of Life," "Wunderbar," "Balalaika," "Falling In Love With Someone," "Rose Marie" and others — sometimes blending voices with his blond partner.

Eddy's pipes are as robust as ever, and after a few bars from each of the songs remembered in his films, the palm-pounding gathers strength. By show's end the romanticists are completely under his spell.

His satire and horseplay with Theodore Paxton prove an added treat via impreshes of such singers as Nat "King" Cole, Frankie Laine, Billy Eckstine and others miming Eddy's "Road To Mandalay."

Miss Sherwood comes on midway in show clad in a scant oriental costume that brings wolf calls and whistles from male contingent. She sings straight in a splendid voice that's tailored for musicomedy and light opera.

Crowded house, with many unescorted middleage and older femmes at ringside tables, begged for more. They came to hear Eddy sing the old melodies that he made famous and he didn't disappoint them. *Liuz.*

Pigalle, London

London, Nov. 15.

Jack Carter; The Barry Sisters (2); Tanya & Biagi; Pigalle Lorelies (10); Woolf Phillips and Tony Scott orchs. $6.75 minimum.

Al Burnett has a click talent lineup in his new Pigalle show and the ropes should be out for the four-weeks season. With Jack Carter providing the comedy and the Barry Sisters the vocals, it is a boff show from the start, and though somewhat overlong, adds up to the best type of cabaret entertainment. It is a twice nightly attraction, per the normal Pigalle policy.

Apart from a tv date which he played about a year or so ago, Carter was largely an unknown quantity to British audiences, but that is a state he'll be correcting in the next month with his fast and very funny routine. He is on stage for 40 minutes and in that time there is no letup in the pace, the gags, the humor—or the audience reaction.

He casts his net widely in his search for subject matter—and it all gets the same punchy, lively treatment. There is his interpretation of a UN debate, for instance, which he reduces to an uproarious cross talk between Khrushchev and a French delegate. Then he switches to television with pertinent and hilarious comments about a variety of programs, among them, of course, "This is Your Life." It is the same treatment, too, for the rock 'n' roll entertainers, the oldtime stars and their brand of showmanship and a host of other subjects.

The Barry Sisters are no newcomers to London, but once again impress strongly with their good looks, stunning appearance and fine sense of harmony. Their 33 minutes on opening night may have been a shade too long, but that is the only valid criticism that can be levelled against them.

Their numbers are carefully selected, and there is a sense of balance in the routine. Their opening interpretation of "Wild About Harry," sets the mood. Among their better entries are "Whose Sorry Now" (sung in Oriental folk style), "Dark Eyes" (introed as the number they sang the Ed Sullivan Show in Moscow last year), "Come Prima" and finally "Won't You Come Home Bill Bailey."

A comedy dance specialty by Tanya & Biagi is a mild and conventional opener to follow the resident dancing line of 10 girls who are on for one very brief appearance. As always, the entire presentation is handsomely showcased by the longtime resident Woolf Phillips orch which, with the Tony Scoot orch, shares the dais for the intervening dance sessions. *Myro.*

Trade Winds, Chi.

Chicago, Nov. 17.

Vic Damone, Allan Drake, Dick Stabile Orch (9), Joe Parnello Trio; $2.50 cover.

In his third stand here within six months, Vic Damone appears headed for another boxoffice romp as one of this spot's powerhouse attractions. And once the founders have been shoe-horned in, singer gives 'em a well-worth-the-effort show, wrapped some sock belting with crafty stagemanship.

Triumph that it is, there has to be credited again to cue savvy of Dick Stabile presiding precision-like over seven sidemen augmented by two houseband hands. The total is a choice complement in this intimate room, furnishing Damone the right instrumental dosage. Star himself, however, was almost sobotaged at show caught by some mike distorti

Be it evergreen, uptempo sh w tune or ballad, Damone is ever impressive as one of the smoothest technicians around, capable of pocketing, as he does here, audience affection with the ease of a baby-kissing politico. Yet, mindful of his stellar attributes, he sometimes loses the value of a tune—"September Song" for one, which he does with style but beside the point. It seems small, if any, concern out front, though.

Allan Drake is another in the category of jokesters without a concept, registering lukewarm with a diffusion of familiar one-liners. A fairly sympathetic quality is a saver of sorts abetting some tail-end characterization, and even helping for scattered yocks from the squares. Some fresher slants and gags are indicated.

Joe Parnello's threesome is well up to the show segments, and essays listenable entr' acte sets.

Pat Harrington Jr. and Peggy DeCastro open Dec. 14. *Pit.*

Camelot, N. Y.

Matt Dennis, Isobel Robbins, Derek Smith Trio; $5 minimum.

Although Matt Dennis doesn't bother to change his repertoire much from one date to another, he's still a refreshing entry on Gotham's nitery belt. In a 40-minute set he concentrates mainly on his own compositions and that of Rodgers & Hart and it adds up to pleasing musical nostalgia.

Dennis has a good voice for this kind of intime setup. He doesn't dazzle with any piping pyrotechnics but he wins 'em over with a straightforward vocal approach that's easy and rhythmic. For a break in the vocal pace, Dennis, who self-accomps on piano with a rhythm assist from a bass and drums, goes into flashy version of "Tea For Two," with a wild assortment of interpolated melodies. It's a lot of fun.

On the vocal end, Rodgers & Hart are represented by "Mountain Greenery," "Dancing On the Ceiling," "Little Girl Blue" and "Manhattan." R&H buffs can't quibble with that assortment. In the Dennis singing Dennis category, there are "Let's Get Away From It All," "We're Saving Our Pennies For Junior and Julie," "Everything Happens To Me," "Angel Eyes" and "Will You Still Be Mine" to bring back happy memories.

Midway in her 25 minute set, Isobel Robbins relates that on opening night (this show was caught on second night) the manager asked her why she doesn't sing some popular songs that people know. She doesn't have to. With a songbag of material from flop shows and special material writers, Miss Robbins is completely winning. She can let someone else sing "Over The Rainbow."

Miss Robbins has a warm ballad style but she doesn't let it go to her head. She approaches her work with an easygoing humor that's inserted in just the right places. It brightens the overall mood and keeps the aud smiling and listening.

In her variegated songbag are "The Ballad of th Sad Young Men," a melancholy piece out of the flop legituner, "The Nervous Set," but destined for big play in the intime nitery field; a lilting seasonal remembrance called "Summer Is," a bright "The Next Time You Fall In Love," a humorous ballad to a no-goodnik called "He's Got A Strange Fascination For Me," and a zesty "I Got A Lot of Livin' To Do," out of the current legituner "Bye Bye Birdie." Her garment center secretary's love lament serves as a fine laugh windup.

Miss Robbins is ably assisted by the Derek Smith Trio (piano, bass, drums). Group also opens the show with swinging renditions of "No Moon At All" and "Love For Sale." *Gros.*

Village Vanguard, N. Y.

Miles Davis Quintet, Bill Evans Trio; $4 minimum.

Vanguard's top name jazz policy continues with trumpeter Miles Davis. He's making his first U. S. stand after return from a continental tour that got a lot of criticism for his alleged more than cool projection and less than cool playing.

In this U.S. return opener, group is swinging fine, but Davis' individual approach to his audience could be improved. He blows his choruses and ensemb bits, then vanishes from the stand like an apparition.

No uestion, however, about Davis' jazz artistry. His work is sincere and skillful, and the backing glitters whether the others are making it alone or with their leader. Catalog includes standards like "All of Me," "Stardust" and a variety of jumpers, all in the fonky modern groove. "Walkin'," a virtual anthem with the fonkies, gets a warm, exciting upbeat treatment here.

Working with and without Davis are Wynton Kelly, piano; Jimmy Cobb, drums; Paul Chambers, bass; and Sonny Stitt, sax.

Alternating with Davis is brilliant jazz pianist Bill Evans, backed by Paul Montiun's drums and Scott La Faro's spastically exciting bass. *Bill.*

Desert Inn, Las Vegas

Las Vegas, Nov. 15.

McGuire Sisters, Jack Durant, Kane Sisters, Art Johnson, Marlyn Mason, Donn Arden Dancers (16), Carlton Hayes Orch (12); produced by Frank Sennes; choreography, Donn Arden; $4 minimum.

Chris, Phyllis, and Dotti McGuire have breezed back into the Painted Desert Room with a pleasant musical package which is a delight to eye and ear. The girls, especially the animated sparkplug of the trio, Phyllis, also have developed just the right comedy touch which blends ideally with their stylized harmonizing.

Well-paced act, written and staged by Murray Kane, clicks from fresh opener, "That's a Plenty," and glides through such numbers as "Danny Boy," "Daddy," and songs with which the McGuires are identified.

The Kane Sisters, trio of 12-year-old "shadows" of the headliners, score in both chirp and terp departments, showcasing charm and humility seldom seen among theatrical youngsters. The Kanes are a fine balance for the McGuires, and work smoothly with their "elders." Burt Farber at the 88 gives strong assistance, fronting the Carlton Hayes orch (12).

Jack Durant is on bill, reviving his familiar routine which always pulls hefty yocks. Comic, recently hospitalized with an eye ailment, no longer uses his frightening falls to the floor to supplement his dialog, but he still emerges as one of the best laugh-pullers ever to play this room.

Holdover Donn Arden production number is curtain-raiser for this show, set for four weeks. *Duk*

Ritz Carlton, Montreal

Montreal, Nov. 16.

Fernanda Montel, Johnny Gallant, Paul Notar Trio; $1.50-$2

Perhaps the most elegant of all performers who pay a regular visit to Jean Contant's handsome Ritz Cafe, Fernanda Montel maintains the same top sophistication both visually and vocally on her annual swing through this Gallic center.

Miss Montel clicks with her well-established faves and intros several new items which have more relaxing quality than on previous stanzas in this room. The rather haughty approach to the ringsiders, which might to a certain extent have been caused by nervousness, is gone and the blond thrush evidences the polish and timing expected of one who works the top intimeries.

Backed by the okay 88'ing of Johnny Gallant, who is responsible for many of Miss Montel's arrangements, and the Paul Notar combo, femme runs the language gambit to score heavily on a bilingual interp of Ellington's "Mood Indigo" and, of course, "My Man." A specialty, teamed with a fast version of "Running Wild," seemed somewhat out of place with such a performer but was well received.

Between shows, Gallant and Notar split music sessions for customer dancing. Miss Montel is i until Nov. 29. *Newt.*

Carnival, Phoenix

Phoenix, Nov. 17.

Stylers (3), Rhonda Lane, Wilma Westcot, Hal Sunday tri; $3 minimum.

This is the third time around for the Stylers at the Carnival and from the strong personal following resulting from the two previous dates Edie Biale can safely predict a prosperous three week run.

Harry Borros, frer Lou and Tony Columbo, three elegantly tailored young gents, have developed an exciting, riginal blend stamping them as comers showcasing a surprisingly mature approach to the art of warbling.

With Lou Columbo on guitar, the trio markets a flexible songalog highlighted by "Up A Lazy River," "Dream Lover," "Come Let's Get Together" and "Clementine," was solid at the opener.

Rhonda Lane, a svelte stemmed terper, gyrates her bountifully endowed chassis to earn potent palming from the ringside baldies. Femcee Wilma Westcot moves the bill along at a brisk pace and scores nicely with her light comedics. Hal Sundays trio supplies excellent backing. *O'Haf.*

Flamingo, Las Vegas

Las Vegas, Nov. 17.

Milton Berle, Betty George, Leonard Sues, Jack Parker, Flamingoettes (12), Nat Brandwynne Orch (12); presented by Morris Lansburgh; choreography, Barry Ashton; $4 minimum

Milton Berle has streamlined his act, bringing back only Betty George this trip. Trumpeter Leonard Sues has been added; he trades some comedy lines with Berle and does an outstanding job on instrumental solos, impreses of famed hornmen such as Henry Busse, Clyde McCoy and Louis Armstrong, and fronting the Nat Brandwynne orch (12).

Miss George, the curvy canary, looks better than ever, sings well, and as ever is the perfect target for Berle's lechery.

Berle ties the turn together from all sides, and keeps the pace zooming. He has many familiar gags, but adds a very funny opening parody, and bows off with a session of reminiscing about his career in show bi. ("I was in a musical show once that was so bad the audience came out whistling th intermission." "I did n act so bad that it it were around today I wouldn't steal it.")

Th casino bosses should be happy during Berle's visit, as he a good lure for gambler.

Curtain raiser is a pleasing Barry Ashton production featuring terper Jack Parker and the dozen lovely Flamingoettes. Show runs through Nov. 30. *Duke.*

Edgewater Beach, Chi.

Chicago, Nov. 14.

"An Evening With Richard Rodgers," Betty Benee, Larry Douglas & Felix Knight, Kenny Black Orch (5); $2 cover, $2.50 Fri.-Sat.

In a noteworthy booking switch, Polynesian Village of this fancy resort-style hospice has tabled the ethnic format, pro tem, for more traditional supperclub recipes, incepting with the "Evening with Richard Rodgers" layout.

It's the package's local preem, and while a happy occasion for its inspired showtunery and impressive vocalistics, it's notably flawed on other counts in this outing.

The unfulfilling Stanley Melba-staged affair seems shorn here of whatever production values it previously had, leaving Betty Benee, Larry Douglas and Felix Knight to their own, albeit considerable, devices. Even where some inspired lighting might have compensated some, there too the technical verdict is routi

But this aside, the songfest turns out a patchwork of Rodgers-& eeffery, lacking continuity and a chronological build to a grabber finale. Predictably, it's all capped by "Oklahoma!" an intrinsic audience rouser of course, but the impact could be more so by having it peak a steady upcurve on the graph. In short, the dramatic muscle—call it libretto—is missing her

Nor is the presentation helped any by Kenny Black's five-piece crew. They labor adroitly, but the sound, minus string augmentation, is just too skimpy to do the soloists and the songbook justice. May be a matter of budget, but if so a decision that was penny wise and pound foolish.

Show stays through Dec. 10. with w revue in on the 11th. *Pit.*

Living Room, N. Y.

Betty Reilly, Bob Vin nt, Bobby Cole Trio; $4.50 minimum.

Danny Siegel's Living Room is ne of the hot eastside spots that is being booked in a manner to bid for all classes of trade. It's a room of hipsters, oldsters and anyone. He's setting well-rounded bills that provide a something for everybody type of ehtertainment.

The new bill has Betty Reilly, Bob Vincent (New Acts) and the holdover Bobby Cole Trio. The latter is a smart outfit with Cole at the piano and song with drums and bass to help him along. Cole has an unusual musical viewpoint that seems to take the better elements of orthodoxy and provide hep twists. He is a modernist with a respect for tradition and an ear for the offbeat that puts him in favor with the patronage.

Miss Reilly is a repeater here. She is a skilled singer with a flair for hipness and humor. Miss Reilly used to be known as the Irish Senorita but no longer seems to need that appellation although she continues to strum a guitar and still calls upon a few of the enchilada specials.

However, there is a constant change in her act. This time, she's doing some impressions as well as a refurbished catalog that hits its mark strongly. *Jose.*

Tidelands, Houston

Houston, Nov. 14.

Somethin' Smith & the Redheads, Don Cannon Orch (6); no cover or

Somethin' Smith & the Redheads (Major Short and Bill Fontaine) play to excellent returns here, indicating that intimate house such as this is perfect background for their banjo-beat rhythm and pantomime comedy.

When they pound out such numbers as opening "Alabamy Bound," "Somebody Stole My Gal," "It's a Sin To Tell a Lie" and begoff "Bill Bailey," they rock the joint. When Smith essays bit of vocal comedy, h wever, the joint nearly rocks the

Plus factors are their recorded tune, "Ace in the Hole," done barbershop style, and pantomime of bus driver, a playboy getting progressively drunker, Leonard Bernstein and a pair of striptease-rs. On the other hand, "Casey Jones," ending in a parade in darkened room and with Smith wearing red tail light, seems to embarrass boy, and they appear happy when it's over.

The three men still have their trademark, red musical instruments, with Major Short very capable on bass, Smith good on banjo and guitar and Fontaine likewise on 88s, especially when numbers have a beat.

This also seems made for Don Cannon's boys, who are some of best jazz musicians around, and fit Smith's turn so well it could hardly be called backing. Smith & Redheads, joined for one night by John Gary, play for Thursday (17) birthday party it being second anniversary of club that already has developed flavor of its ow *Skip.*

Copacabana, N. Y.

(LOUNGE)

Kathy Keegan with Rudy Montey Trio, Glen Covington Duo; cover m.

The usual instructions for a lounge act are "Keep it loud, keep it fast and keep it coming." Working under these orders, 21-year old Kathy Keegan fits the bill.

With the Lounge show starting at 10 p.m. and running continuously to a near 3 a.m. closing, Miss Keegan has a tall order to fill. She's on 45 minutes and off 45 (Glen Covington takes over during her break) and she does about 10 numbers each set. That's a lot of singing.

However, Miss Keegan has the enthusiasm and the vitality to beat the rap. Sometimes the mike is off kilter, sometimes the Rudy Montey Trio seems to be challenging her to a decibel duel, but she manages to come across despite the obstacles.

In a Lounge setup, the big ones and the loud ones come through best. Th she's able to capture the late-hour tipplers with "Got The Whole World In His Hands," which had some of the crowd Friday ight (18) relinquishing their glasses and doing a clap-along, and such other rhythmic items as "Bill Bailey" and "S'Wonderful."

There's a ballad insertion every now and then, which comes off nicely, but it's her rhythm that lights up the lushes. Incidentally, she's set for a straight nitery booking with a date at the International couple of blocks west, when the Ritz Bros. go in March 8.

Glen Covington is a holdover, and he should be. Negro singer, now recording for Warwick, is a versatile vocalist who's got enough of a repertoire to keep his long set interesting. Ballads, pops and calypso fall easily into his vocal range and he makes 'em all bright and attractive. He self-accomps on piano with a bass assist. *Gros.*

TERPERS' ECUADOR DATE

Ottawa, Nov. 22.

Winnie Hoveler Dancers leave by air from Miami Nov. 28 for booking at the new Quito Hotel in Ecuador.

Delays in construction of the hotel postponed the booking since spring. terpers working Chaudiere Club in Ottawa and New Lotus in Washington meantime.

Beverly Hills, Cincy

Cincinnati, Nov. 18.

George Gobel, Dolores Perry, Moro-Landis Dancers (8) with Charlie Hines, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 nimum, $1-$1.50 cover.

Current two-weeker at this Kentucky plushery is George Gobel's first and his initial Greater Cincy exposure since his tv career. His previous date hereabouts was in 1947 at the old Lookout House. The funnyman's partner, for musical embellishment and femme charm over a delightful 60-minute route, is carrot-topped Dolores Perry, click soprano.

Headliner makes known at the outset that he strives for moderate hah hahs at even flow rather than occasional ribrockers. In boyish manner, his slow and easy telling of personal problems and experiences has listeners reliving them with Gobel.

No slouch as a singer, Gobel scores with a high ending of "Old Irish Mother of Mine," and soloing of "Soon I'll Wed My Love" while strumming a guitar. Miss Perry has the spotlight alone while selling "Granada" in Italian. "Over the Rainbow" and the "One Fine Day" aria. She joins Gobel i "You Are My Sunshine" for a smash finish and bowoff.

Proceedings open and close with "Fan Blues" and "Oriental" production numbers by the classy Moro-Landis line. Slick backing per usual by Gardner Benedict's combo. Jimmy Wilber Trio inspires intermission ankling. Larry Vincent sings at the lounge 88.

Roberta Sherwood returns Dec. 2. *Koll.*

Boulevard, Rego Park, L. I.

Damita Jo, George Kaye, Audrey Sisters (2); Johnny Morris & Chiquito Orchs; $5 minim m.

Arturo Cano & Abe Goldstein, although having converted nearly completely to the banquet trade, still seek personalities not only as an inducement to the partying public but to nab a larger segment of the transients.

On this outing the toppers are Damita Jo and George Kaye with the Audrey Sisters (New Acts) as a starter.

Damita Jo is enjoying a vogue at this point through her chirping on Mercury's "I'll Save the Last Dance for You" which serves as the focal point at her act here. She's a potent singer who moves nicely on the floor and makes a strong indent.

Long with the Red Caps Damita Jo is now a strong single turn who has also done well in the Vegas lounges. On this date at the Boulevard, she brings in her own rhythm section and trumpet to augment the Johnny Morris band. With this powerhouse and her own strong performing instincts, she's a tremendous hit here.

Kaye is a strong comedian with a clever assortment of lines. He can either go into character, with his high point being the daffy psychiatrist, or show an essentially good taste with his one-liners. Night caught was one of those sessions which some of the hep lines weren't as readily understood. However, once he went into his screwy medico, he wound up strongly.

Audrey Sisters are under New Acts. *Jose.*

Sahara, Las Vegas

(FOLLOWUP)

Las Vegas, Nov. 15.

Ray Bolger, in for a special two-week stint to replace Donald O'Connor who ankled early for a pre-dated overseas film commitment, has an act that is basically the same as that he had recently here at the Flamingo. However, the turn is socko stuff, and flawlessly fits the program that surrounded O'Connor. Bolger adds his famous "Sad Sack" routine to this outing, and reprises his applause-pulling impreses of other great dancers and types of dancers.

Gretchen Wyler understandably omits her "Amy" impresh of Bolger, which is, as always, his big bowoff number.

In addition to Miss Wyler, holdover acts are The Ashtons and Shirley, and a Moro-Landis production salute to George M. Cohan. Show, admirably backed by the Louis Basil orch (17), was produced by Stan Irwin, runs until the Nov. 29 Nelson Eddy opener. *Duke.*

New Acts

BOB VINCENT

Songs
15 Mins.
Living Room, N. Y.

Bob Vincent is a British import who sings well but is primarily interested in a new electrical device of his ow design which creates some unusual vocal effects on the flo Vincent's mike setup permits sound chamber effects that are highly unusual in a cafe. Perfection of this device may change the face of the cafe singing. It will be possible to achieve on a cafe floor the sound that made a hit record. At the same time, its implications are frightening.

Vincent's device wasn't working perfectly when caught at the Living Room and there is also the possibility that he doesn't yet fully comprehend the full effects of which his invention is capable. These matters tend to effect his own offering, which becomes secondary to the device. During the moments when he was on his own, he showed a smooth voice and a knowledgeable delivery. *Jose.*

STAN WORTH & HIS GROOP

Vocal, Instrumental
45 Mins.
Saddle & Sirloin, Tucson

Former King's IV member Stan Worth and his new Groop (as he chooses to bill it, show some indication the outfit may develop into one of the better acts. The young musician-singer gets his best mitting with his skillful instrumentals, namely "Hora Staccato" on valve and slide trombone and "Dark Eyes" on piano.

Although the act is billed as "Stan Worth & His Groop, the show is more Worth than "Groop." With the exception of some standards by an ample femme singer, Allie Flannery, the program is dominated by Worth, while the "groop" does little more than sideman chores.

Worth's obvious talents should be doled out more sparingly, since this early in his career he lacks the stature of a single act. There's nothing wrong with this "groop" a little comedy writing and a "gang's all here" attitude wouldn't cure. *Ale*

GARY MILLER

Songs
14 Mins.
Empire, Glasgow

Here's a typical English warbler in romantic mood, with an act attuned to intimate atmosphere of niteries and also for tv. Slanting is strong in favor of distaffer appreciation, too.

Blond, youngish and good-looking, Miller has an easy style, gives out pleasantly in romantic ballads, and wins strong audience reaction for his "Gigi." Act has no gimmicks via its simplicity.

Opens with "Face the Music and Dance," segues with "Somebody into "Gigi" and other romantic numbers. Dons a strawhat for a paunty "Pretty Baby," gathers in more heavy palming (despite smallness of house at show caught) for "Street Where You Live" and winds in similar romantic style with "Good-Night," Sweetheart."

With intimate lighting and cabaret atmosphere, singer would click even further in contrast to his nevertheless good reception in Thinks You're Wonderful," then coldness of a vast vaudery. Seems useful bet for restaurant and nitery trade, and is okay for most markets. *Gord.*

AUDREY SISTERS (2)

Songs, Dance
12 Mins.
Boulevard, Rego Park, L.I., N.Y.

Audrey Sisters, apparent newcomers, have what appears to be homegrown act, which seems to have worked out in getting them started. They are shapely and lively lookers, but their material is lacking.

They open in song, do some dancing, thence a bit of rustic comedy. Prime promising bit is in the field of tapstering. They have a good conception of a tapdance while seated in emulation of a typewriter. It's the one bit of their act that should be retained as they rewrite and reed their stuff. *Jose.*

JEAN SHANNON

Comedy, Songs, Dancing
30 Mins.
Frontier Room, Vancouver

Jean Shannon, formerly of Jean Shannon & Brooks Bros. (2), has come up with a top drawer single that should carry her further than when the looker was in the trio. She blossoms forth now with comedy, songs and terping for solid results. Her standup delivery style and material is fresh. Situation and oneliners get bellylaughs.

Blonde works hard and has good pipes. Enters spotlight from the audience with special opener and gets the customers off their mitts early. "Like A Mink" is best. "Roaring 20s" bit would be better if she did not take time to change costumes. Stint okay for any media. *Fere.*

THE AVONS

Song Harmony
10 Mins.
Empire, Glasgow

Already known via radio and waxings, this coming trio need some more pep to instill act with necessary appeal but are, as of now, an attractive threesome, and a worthwhile booking for vaude and tv.

Consisting of two distaffers, both lookers, and one male, threes e have youth on their side, and attend will to both garbing and lighting effects. A setting of disks as background to act is hackneyed and n.s.g.

Repertoire is varied, including the frisky tune "sitting in the Back Seat" and the ballad "Put Your Head On My Shoulder." Trio also score with "Four Little Heels," a number they've recorded. Wind with a lively version of "My Old Man's A Dustman."

Once sharpened, act has potential for most media. *Gord.*

VERONICA MARTELL

Juggling
8 Mins.
Empire, Glasgow

Petite and shapely juggler shows considerable skill in manipulation of balls, but a novelty twist is needed to act to lift it further from the routined pattern.

As is, she shows agility and sense of timing, and presents a well-balanced act, billed as "a juggling cocktail." From balls she switches nimbly to top-hats, tossing latter around with same aplomb.

Okay for general run of vauderies. *Gord.*

LA CHUNGA & CO. (9)

Dance
30 Mins.
Berlitz, Paris

La Chunga is a Spanish flamenco dancer with the ability to transfer the fire, earthiness and frenzy of this dance to house boards. Whether barefoot or shod, she displays a solid temperament and a flair for translating her inner flame to terp terms.

With flying hair, akimbo arms and supple control over her well constructed chassis, she is an infectious performer who gets solid mitts. She is helped by a group of dancers, including a girl of nine, who are as active and dynamic as she is.

A zingy guitarist and throaty singer fill out this adept group who would be a fine bet for U. S. boites, tv, or specialized concertizing. La Chunga, who appears to be still in her teens, did a one-shot appearance here with a new French pic, "Terrain Vague" (The Waste-Land), of Marcel Carne at the first-run Le Berlitz. *Mosk.*

CHRISTOPHER DOBSON & ALLAN SCOTT

Comedy
55 Mins.
Little Theatre, Ottawa

This English-born pair—Dobson a recent McGill U. grad, Scott graduating next year—have already had some pro experience and have a potentially good nightclub act. At least 20 minutes of the midnight show they did at Ottawa Little Theatre Saturday (12), to 125 invitees, is smooth and hilarious and could go in many intimeries. Some of the rest could be shaped up. Audience reaction was very strong. Performance was

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House Reviews

Apollo, N. Y.

Jackie Wilson, King Coleman, Charles Jackson, Dolores Coleman, Johnny & Joe, Etta James, Harvey Fuqua, The Spaniels (6), Reuben Phillips Orch, "Crime & Punishment" (AA).

The Apollo has quite a retinue of singers this bill. Many varieties of songs and styles are evident, but it's one of those situations in which it's difficult to tell the players without some additional form of identification.

An exception is Jackie Wilson, who is a fave at this house. Wilson is an energetic youngster with a flair before audiences. He is an intense chap, works hard, goes through a multitude of contortions, but the audience digs him and digs him hard. In the closing spot, he provides a rousing finish to this all-Negro bill.

There is also a hard drive by Etta James, a big biondined girl, who shouts out a number for good audience effect. She's joined by Harvey Fuqua in one tune, "Spoonful," and they make out quite well with this house.

There is also one group on this display, The Spaniels, five voices and a guitar. They seem to do very little that's different than most similarly constituted organizations. With their two mike setup, they show a good brand of harmonics, but not too much excitement. A duet is by Johnny & Joe, a boy-and-girl twain who make a nice impression with a pair.

The rest of the singers are singles. Charles Jackson is a pleasant singer, and also Sugar Pie De Santo, who comes on in a silver lame pair of overalls and works hard for a good hand. Dolores Coleman goes out into the audience with "I'll Never Walk Alone" and gets a lad to accompany her down the aisle. The audience liked the bit.

The emceeing is by King Coleman, an energetic dancer who shows a good brand of eccentic terping. He also has the virtue of making the show move a little more rapidly than it might have otherwise.

Reuben Phillips provides the howbacking. *Jose.*

Alhambra, Paris

Paris, Nov. 10.

Henri Salvador, Lucette Raillat, Michel Magne Orch (26), Gimma Boys (5), Rudy Horn, Rosita, Limbo Dancers (3), Gill Crocco; $1.

With singer-comedian Henri Salvador in fine form, and backed by a selected group of acts, this is the best vaude buy in town at a $1 top. It should be in for sock biz in its month's stay at the large Alhambra-Maurice Chevalier.

Salvador is an exuberant, infectious performer who can sing a soft love lyric and then go into a zany slapstick sketch or belt out jazz or rock and roll takeoffs with enough power and rhythm to make them pleasing musically as well as caricatures.

His sketches delve into insomnia, wish fulfillment, takeoffs on Hispano singers and bullfighters and other things. Whether using recorder sounds or simply miming, Salvador shows a timing, perception and understanding of material that make him one of the top all-around show figures here.

Lucette Raillat does special songs on little dreamers and her milieu is mainly the Paris lowlife. A piping voice, knowing thespic underlining and good material make her one of the better specialized chantoosies here. She looks ready for selected spots abroad where there are audiences for her wry, shoulder shrugging comedics and pathos.

Gimma Boys are a dynamic, bounding acro group who do hand to hand bits and pyramids with aplomb and dash leavened with a good dose of comedics. Rudy Horn is a brilliant juggler who mounts a unicycle to foot six cups and saucers, and then sugar and a spoon, atop his head. It is a sock filler.

Rosita is a Hispano teenager who gives out flamenco-like songs adapted to more pop needs. This waters down her style but she has an insight into the songs and a good voice. Sometimes overdoing arch mannerisms, she nevertheless shows possibilities when she settles down to a definite outlook and does the more settled songalogs. She has poise and can play a guitar effectively.

Gill Crocco is an eccentric dancer who also can do uncanny contortions in a dexterous, evecatching manner. He is a solid filler and well mitted. Michel Magne Orch does good backing and also some interludes of slick medleys plus some tricky clowning that pay off and give an okay production dress to this fine show.

Limbo Dancers are a Trinidad trio who manage to flow under continuously lowered horizontal bars while terping. It is a colorful asset. *Mosk.*

New Acts

Continued from page 61

taped for an album on Laurentian, a Montreal label run by Colin Kerr, who recorded McGill-sprung "My Fur Lady" score three years ago for good sales in Canada.

Their specialty is ribbing Americans and Englishmen — equally sharply—as in their two best numbers: a war movie a la U.S.—"This is about a bunch of ordinary guys named Joe"—and a la U.K.—"I wish I could shake the hand of each of you fine chaps, but as you know I lost both of mine in the little affair last night"; and two boys—one American, on English—making dates on the phone. Another nifty is "Frankie and Johnny" with explanations ("She pulled out a little 44"—"That is not an anatomical statistic but a firearm"), historical data on Nellie Bly and grammatical corrections.

Jowly Dobson is a frequently razor-keen comic, skinny Scott—who looks like a young Yves Montand—a firstrate foil with a good song style, self-accompanied on guitar. Both have poise and very good timing. *Pag.*

Bogus Newhart

Continued from page 1

ing in the same room with a murderer but he should get what I wish him for what he did to the priest."

The Jaye brothers said that they were invited to a party at the Hilton on Monday night where they met a man who was introduced as "Bob Newhart." He was tall, balding, around 35 but with brown hair.

"Say, man," said Phil, "ain't you supposed to be blonde?"

The con man dismissed this with a remark about photographers and then moved into action using the boys for a three day play against the hotel. He entertained lavishly both at the Hilton and the Holiday House and even took a bow at the nitery when the boys introduced him as the star.

Aroused Suspicion

The hotel was suspicious and on Wednesday (16), its officials called Arnold Zeitlin, tv editor of the Post-Gazette, who in turn referred them to the Pitt VARIETY man who had interviewed the real Newhart two weeks before in L.A.

They were told that Newhart was at the Crescendo, L.A., and that VARIETY had him in its columns as being at the club and he certainly would not be spending five days in a hotel when every concert promoter in the country was trying to get a date on him.

On this same day, Norman Weiss, MCA exec, was in town to set details for the forthcoming Marlene Dietrich engagement at the Syria Mosque. No one informed him about the spurious "Newhart" but agent George Claire, with whom he was with most of the day, told many localites that Newhart was in town for some college dates.

The VARIETY rep gave the hotel the phone numbers for Frank Hogan, Newhart's manager; the Crescendo and MCA. Al Kennedy, assistant credit manager of the hotel, couldn't get through to any of them before "Newhart" walked out of the hotel. He didn't get back to his room that night since he was staying with the Jaye Brothers.

His suite was then checked and hotel officials found one suitcase filled with dirty laundry and a few letters addressed to Gene Palmer, Charlotte, N. C.

The luckiest people in the whole caper were the Platters and Vivienne della Chiesa who never made the party. The Platters had a flat tire on the way to the affair and Miss della Chiesa didn't feel like making it although she was in on the big scene when "Newhart" sobbed out the story of his mother before the priest.

Ed Marshall, the hotel's assistant manager, was the first to become suspicious and ultimately led to "Newhart's" exposure.

However, none of the Pittsburgh papers went for the story that Marshall released as of Sunday, because Marshall said that the bill had been paid. VARIETY learned that the bill had not been paid and the thief was on his way for further misuse of the star's name.

To top the whole thing, the grieving "Newhart" told the priest and the Jaye Brothers to call him in Philadelphia at his home as soon as they could. They did when the checks bounced, and the operator said, "Good Morning, this is the Evening Bulletin."

Police officials and the American Hotel Association has been notified.

Row Over Police

Continued from page 59

mate establisments like the Copacabana, Latin Quarter, the International Casino, etc., must be subjected to the fingerprinting, has always irked both the American Federation of Musicians, Local 802, and the American Guild of Variety Artists.

AGVA president Joey Adams states he has been in powwows with Mayor Robert F. Wagner, who is an honorary AGVAite.

Adam reiterates the credo that if all branches of industry were fingerprinted there would be no question. He states he knows dozens of haunts where known gamblers, bookmakers, junkies and other undesirables congregate but the accent is only on the cabarets. Why not poolrooms? Or fight clubs? Or why not Macy's and Gimbel's employees—why only vaudeville actors and musicians, he argues. Adams reiterates the inequity of the regulation, especially "where a musician has paid his debt to society" (marijuana, etc.).

He mentions the many juveniles whom AGVA and AFM personnel have attempted to rehabilitate and, in fact, "there are 30 kids from tough neighborhoods who have become AGVA members; they're pretty good too—you know, harmonica groups, acrobats, a vocal quartet, and now after this program of rehabilitation, in which the City of New York collaborates on the cost with Local 802 and AGVA we insist that these kids be fingerprinted like criminals."

The phoney agent who allegedly served as go-between on an alleged $100 payoff bribe caused the Citizens' Committee probe into the Police Dept. Meantime Commissioner Kennedy is adamant on enforcing the regulation requiring police permits for cabaret employees.

Shelley Berman

Continued from page 1

him no breaking in spot and without the background that provides more force at the concert boxoffice.

On the other hand, Berman feels a responsibility to cafe operators. For example, following a concert in Minneapolis, he went to Freddie's, where he formerly worked. Peter Karelis, Freddie's operator, pointed out that his concert drained off his entire patronage. Berman therefore promised him a 10-day date to compensate.

Berman wound up his concert tour last Thursday (17) with a one-night at the Bushnell Memorial Auditorium, Hartford, which scored over $7,700 for the benefit of the Mark Twain Foundation. Berman donated his services with expenses taken out for the payment of the Cumberland Three which worked with him.

George Murray, Toronto tenor and ex-husband-manager of thrush Shirley Harmer, is building a nightclub act with Denyse Anger, French-Canadian chirp from Montreal.

VARIETY BILLS

WEEK OF NOVEMBER 23

NEW YORK CITY

MUSIC HALL
David Evans
Helen Wood
Margie Lee
Martellis
Rockettes
Corps de Ballet
R. Paige Sym. rc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
June Bronhill
John Larsen
Debbie Thurlow
Howell Glynne
Raymond Nilssen
Kevi Mills
Robert Eddie
Bruce Williams
John Godfrey
Helnika De Tarczinske
Thea Phillips
Elizabeth West
Renee Osbourne
Douglas Stuchberry
Ronald Austrom
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasta & Rena Dahl
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN

BRIGHTON
Hippodrome
Norman Evans
Arthur Worsley
Charlie Brown
B & J Young
Black & Lamar
Wallis & Berri
Elizabeth & Collins
Ed Rose & Marion
CARDIF
New
Hylde Baker
Vic Oliver
Vanda Vale
Burt Twins
Rosinas
Edories
GLASGOW
Empire
Robert Earl
Don Lang & Co.
Tommy Fields
Joe Church
Two Angelos
Benson Dulay & Co.
Averli
J & A Verne
Ray Alan
HENLEY
Royal
M & B Winters
Jones Boys
A & L Ward
Allen & Albee Sis
Copper Nobs
Marie DeVere Trio
Barry Anthony
LEEDS
Empire
Reggie Dennis
Henri Vadden
Jill Summers
Jack Becklit
Emerson & Jayne
Shek Ben Ali
LIVERPOOL
Empire
Ken Dodd
Peters Sisters
Eddie Calvert
Laurie Lupino
Lane & Truzzi
Joe (Mr. Piano) Henderson
Freddie Sales
Dior Dancers
Three Merkys
MANCHESTER
Palace
Anne Shelton
King Bros.
Jimmy Wheeler
Earle & Vaughan
Audrey Jeans
Peter Cavanagh
Francois & Zandra
Baranton Sisters
Veronica Martell

Cabaret Bills

NEW YORK CITY

Birdland
Herby Mann
Gloria Lynne
Basin St. East
Johnnie Ray
Geo. Shearing Orc
Blue Angel
Irwin Corey
Dorothy Loudon
Mayse Matarazzo
Jimmy Lyon 3
Ben Seir
Tony & Eddie
Gina Wilson
3 Flames
Jimmie Daniels
Camelot
Mett Dennis
Isebel Robins
Charade
Mariana, Doree
Anny Kapitanny
Tibor Rakossy
Dick Marta
Bill Yedla
Kiemer Horvath
Chateau Madrid
Tun Tun
Estralita Salinas
Henry & Leonelia
Angel & Carmelilla
Ralph Font Orc
Paulchito Orc
Copacabana
Joey Bishop
Four Lads
Johnny D'Are
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones 4
Harold Quinn 3
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Jade Cavalcade
Bob Kaiha 3
Milt Saunders Orc
Hotel Pierre
Naughty Marietta
Jimmy Carroll
Beverly Luria
Ronnie Cunningham
Jack Russell
Wilbur Evans
Didi Van Ryck
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Lilo
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
W. Covington Orc
Hotel St. Regis
Gloria DeHaven
Peter Appleyard
Milt Shaw Orc
Walter Kay Orc
International
Al Kelly
Joey Adams
Tina Robin
McKenna Line
Mike Durso Orc
Avila Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Ford & Reynolds
Metropolitan 6
Dorothee McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B Harlowe Orc
Left Bank
Alice Darr
Danny Apolinair
Mickey Manners
Living Room
Betty Reilly
Bob Vincent
Bobby Cole 3
No. 1 Fifth Ave.
Mary Noble
Clara Cedrone
Nina Debore
Darsian Mitchell
Joan Bishop
Roundtable
Adam Wade
Sahara
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Ferahke Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs/Downstairs
Carl Cabot
Gordon O'Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Rubi
Carl Norman
William Roy
M & C Allen
Viennese Lantern
Yvonne Constant
Pewee Prokopenko
Harold Sandler Orc
Paul Menn
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Plute Pete
Bill Zimler
Lou Harold Orc
Village Gate
Art Farmer
Benny Golson
Ernestine Anderson
Mal Waldron
Village Vanguard
Modern Jezz Quart.
Ornette Coleman
Weldorf-Astoria
Kim Sisters
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

Ivo Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Latlongo
Tina Monter
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Jones
Bill Christopher
Frederick & Gina
Max Petkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Vicky Dattler
Jimmy Blade Orc
Edgewater Beach
"Evening with R. Rodgers"
Betty Jones
Larry Douglas
Felix Knight
Gate of Horn
Shai K. Ophir
London House
Barney Kessel 4
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Herb Shriner
Geo. Alexander
Marty Rubinstei
Marx & Frigo

LOS ANGELES

Band Box
Billy Gray Rev
Jackie Hilliard
Kitty Kover
Ben Blue's
Ben Blue
Cully Richar
Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)
Ira's
"Gilded Cage Rev"
Brian Farnon Orc
Cloister
Billy Eckstine
Geri Galian
Cocoanut Grove
Jane Morgan
Myron Cohen
Matty Malneck Orc
Crescendo
Bob Newhart
Erroll Garner
Rene Touzet
Dino'
Cathi Hayes
Jack Elton
Steve La Fever
Slate Bros.
Will Jordan
Reiko
Tommy Oliver Trio
Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc
Ye Little Club
Jack Jones
Palmer House
Ken Murray
Marie Wilson
Leo Diamond
Rod Lauren
Ben Arden Ore
Trade Winds
Vic Damone
Alan Drake
Joe Parnello 3

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Al Hirt
Gil Bernal
Starr Sisters
Bill Reddie Orc
El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Johnny Hayden
Flamingo
Milton Berle
Betty George
Leonard Sies
Della Reese
Belasco 4 plus one
N. Brandwynne Orc
Berry Ashton Dncrs
Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olena
Keynotes
Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Peul
Mark Hall
New Frontier
"Oriental Holiday"
Larry Alpert
Harry Ranch
Sawyer Sisters
Allison McKay
Nighthawks
Ann Weldon
Dick Rice Ore
Riviera
Marlene Dietrich
Jay Lawrence
Billy Williams Rev
Jack Cathcart Ore
Bob Braman
Dave Leonard
Sahara
Ray Bolger
Don Rickles
Gretchen Wyler
Mary Kaye Trio
Louis Basil Ore.
Sands
Sammy Davis Jr.
Morrey King
Bobby Cole Trio
Garr Nelson
Copa Girls
Antonio Morelli Ore
Showboat
Larry Collins
Johnny Cash
Mer'e Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Ore
Stardust
Lido De Paris
Billy Daniels
Sam Butera
Helen O'Connell
Hawaiian Revue
Thunderbird
"Follies a Go Go"
Dorothy Shay
Dick Weston
Al Jehns Ore
Fred & Marcy Millionaires
Tropicana
Follies Bergere
Kathy Barr
Bernard Bros.
Lily Ninazu
Shecky Greene

MIAMI-MIAMI BEACH

Americana
Ross Trio
Pupi Campo Ore
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Cerillos
"Follies Francaise"
Harry Mimmo
Elisa Jayne
Darryl Stewart
Jacques Donnet Orc
Copa Theatre
Alan Gale
Arthur Treacher
Fran Warren
Arnold Dover
Boots McKenna Line
Dave Tyler Orc.
Deauville
Henry Levine Ore
Gwen Bari & Co.
Seesaw Ore
Eden Roc
Mel Malkin Ore
The Blazers
Rescha Rodell
Luis Varona Ore
Betty Reilly
El Patio
Mexie Rosenbloom
Susan Shepard
Jimmy Dean
Myrt Jones 3
Everglades Roof
Underwater Ballet
'Stars of Tomorrow'
Don McGregan Ore
Fontainbleau
Varadero Sextet
Len Dawson Ore
Murray Franklin's
Murrey Franklin
Peul Gray
Jeckie Heller
Kay Carole
Frankie Myers
Duck Decky
Patti Lynn
Eddie Bernard Singapore
Snuffy Miller
Florence Maye
Lisa Wood
Jack Mayo
Hal Rader Ore

RENO-TAHOE

Golden
Harry Ranch
Apollos
Four Coins
Harold's Club
Sportsmen
Characters
Phyllis Ines
Herrah's (Tahoe)
Gordon MacRae
Sheila MacRae
Pettibeats
Johnny O'Brien
Mary Beth Hughes
Leighton Noble Ore
Herrah's (Reno)
Vagabonds
Lancers
Ross Lane 4
Denis & Rogers
Tunetimers
Andy O'Hare
Holiday
Roberta Linn
Joe Maize
Players
Charles Gould
Mapes
Esquires
Eddie Lawrence
Whatnots
Joe Karnes
Riverside
Mills Bros.
Billy Falbo
Larry Nixon
Surfers
Lou Levitt Orc
Wagon Wheel (Tahoe)
Roy Aubrey
Berons
Wilder Bros.
Bobby Page

SAN FRANCISCO

Blackhawk
Cal Tjader 5
Boule Noire
Stagg McMann
Joel Jeffrey
Benny Beth 3
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
Gay 90's
Ray E. Goman
Bee & Ray Goman
Sandra Dorne
Gates Dancers
Hungry I
Bill Dana
Holt & Jonah
Olga Sbragia
Mae Barnes
Virgil Goncalves 6
Jezz Workshop
James Moody 7
On the Levee
Kid Ory Orc
Neve
Ray Anthony Orc
George Lemont
Bookends 2
Purple Onion
Smothers Bros. 3
June Ericson
Mel Young
365 Club
Kiki Paige
Floyd & Marianna
Walter Shyretto
Jay Nemeth
Marzan Linero
Barry Ashton Dncs
Roy Palmer Ore

Click of 'Birdie' Ignites Project For Legit, Telepix, Concert Production

The Broadway click of "Bye Bye Birdie" has had a chain reaction, from numerous subsidiary editions of the musical to the formation of a new corporation designed to nurture talent for the development of new legit properties. The corporation, Padula-Brow , Inc., has been formed by "Birdie" producer Edward Padula and L. Slade Brown, who gets "in association" managerial billing on the tuner.

According to Brown, the firm, a private Delaware corporation with 400 shares of no par stock, has extensive financial resources. Brown, a Texas businessman (tugs, barges, oil and gas, ranching, farming, etc.), is responsible for a large investment in "Birdie." He's the bankroller and business director of the corporation, with Padula handling the artistic end of the operation.

The firm will start with an operating capital in excess of $250,000, but Brown says that substantially more coin, if needed, is available through commitments to the enterprise. Brown doesn't feel that large sums should be tied up in the corporation if there's no immediate need for the revenue. As he puts it, if the corporation decides to purchase a theatre, which is within its scope, financing for the transaction would be available.

The primary purpose of the firm is to create and/or develop properties in all fields of the performing arts, notably legit, but also television films, concert, etc. Under its financial setup, th corporation will not be under economic pressures and consequently will be able to work on a property until Padula feels it's ready for production.

When a venture is considered ready, it'll be offered to investors, principally those who backed "Birdie," under a regular limited partnership arrangement. The production aus ices, as in the case of

(Continued on page 66)

Theatre League Not To Engage Regular Lawyer; Pick New Exec Director

The League of N. Y. Theatres probably won't appoint a regular counsel to succeed Milton Weir, who retires as the organization's attorney the end of this year. It's understood the producer-theatre owner group will hereafter retain counsel for specific cases or assignments, as it did when Burton A. Zorn was brought in as chief negotiator for the organization's contract negotiations with Actors Equity last spring.

A successor has been appointed for James F. Reilly, who also retires at the end of the year as the League's longtime executive director. Set to take over Jan. 2 is Irving W. Cheski , executive director of Film Producers Assn. of N. Y., an organization involved in non-theatrical films.

Both Reilly, who's been with the League since 1938, and Weir, who's been in ill health for some months, will receive pensions.

London 'Mousetrap' to Be 8 Years Old Friday (25)

London, Nov. 22.

That fantastic "sleeper" show, "The Mousetrap," is in the news again. Agatha Christie's detective yarn enters its ninth year Friday (25) at the Ambassadors Theatre. Beginning next Monday (28) for the 3,319th performance, the play will get seven cast changes, with Gordon Whiting taking over from Anthony Oliver as leading man.

Peter Saunders, the producer, long ago inserted a "get-out" clause in all cast contracts. But two old-stagers will still be around. David Raven continues in the role that he has played for three-and-a-half year. The company manager, Anthony Gordon, also remains. He's been with the show since the start of rehearsals in 1952.

Meanwhile, plans to film "The Mousetrap" lag. Shooting cannot be started till the play ends its West End run. Richard Attenborough, the original lead, was set to play the role on the screen, but withdrew the ground that he'll probably be too old when filming finally starts.

Thurber to Repeat Role In 'Carnival' in London

James Thurber will repeat his current role in "A Thurber Carnival" when the revue is presented in London next February. The presentation, a collection of Thurber pieces, will end its return Broadway engagement at the ANTA Theatre next Saturday (26). The West End production, which Donald Albery will present in partnership with Michael Davis, Helen Bonfils and Haila Stoddard, co-producers of the Main Stem venture, is to go into rehearsal in mid-January.

Joan Anderson, another member of the Broadway cast, is also set for the West End production, and British comedy star Wilfred Hyde-White is being sought for one of the principal roles.

Kill Tax Change On Partnerships

Washington, Nov. 22.

Legit producers and investors can stop holding their breath, under a ruling issued last week by the Internal Revenue Service. The edict rescinds a proposed Federal on certain limited partnerships. Most Broadway shows are produced under such financing setups.

The previous ruling changed the language relating to limited partnerships, so that many such ventures would have been classed as corporations and thereby been subject to higher tax rates. Joel Fisher, Washington attorney representing the League of N.Y. Theatres, called the new ruling "great news."

Under the proposed change, a producer would have been required to have "substantial assets" before a limited partnership would have qualified as such for tax purposes. Since the tax on corporations is heavier than on limited partnerships, it was feared that the earlier ruling would have a dire effect on the financing of Broadway shows, especially those of pro-

(Continued on page 66)

Krellberg Drops $202,000 Suit as Gregory Settles

Sherman S. Krellberg has withdrawn his $202,000 fraud action against Paul Gregory. The suit related to Krellberg's association with Gregory in the production of "Pink Jungle," which folded during a pre-Broadway tryout tour last season. Ginger Rogers starred in the production.

The withdrawal of the suit calls for Gregory to settle on behalf of his partnership with Krellberg all outstanding claims against "Jungle," which started off as a play with music and at the time it folded was a full-scale musical.

Becket Recoups 70G on 186G Tab

"Becket," currently in its eighth smash week at the St. James Theatre, N. Y., was capitalized at $162,000 and cost $185,814 to open on Broadway. The David Merrick production, costarring Laurence Olivier and Anthony Quinn, recouped around $70,000 thus far, leaving about $115,814 deficit.

At the St. James, which usually houses musicals, the potential capacity of the Lucienne Hill translation of Jean Anouilh's drama is $59,114. Weekly receipts have been generally close to that mark. The production, which was booked into the St. James on an interim basis, exits there Dec. 17 and reopens Dec. 21 at the Royale Theatre, which will be vacated Dec. 17 by another Merrick entry, the long-run French revue, "La Plume de Ma Tante."

Percentage deals with the costars, authors and director Peter Glenville, who received a $5,000 fee, cannot be figured on the basis of the initial auditor's statement, covering the period ended Nov. 5. The theatre's share of the gross is apparently 30% of the first $20,000 and then 25% up to a $52,000 cutoff, at which point the house's take is $14,000.

A breakdown of the production costs also reflects payments of $5,000 to scenic designer Oliver Smith, $2,500 to costume designer Elizabeth Montgomery (the U. S. partner in the costume-scenic firm, Motley), $1,250 to lighting designer Jean Rosenthal and $2,000 to music arranger Laurence Rosenthal. Among other itemized production costs is $4,143 living expense for Olivier.

Small-Change 'Angels' Form Clubs, Pool Stakes to Back B'way Shows

The backing of Broadway shows by groups of pocket-money "angels" appears to be gaining new momentum through the establishment of theatrical investment clubs in New York and surrounding areas. The clubs, with an average membership of about 20, comprise individuals interested in investing in legit, but not the extent of the minimum contribution required by most Broadway producers.

The members of the club pool their funds for a single investment in a show. The organizations are thus able to offer producers an investment which can be handled without the involved bookkeeping that would be required if the producer were to accept individually small contributions of say $25 or $50. By pooling the antes, members are also able to spread their investments among a number of shows.

The establishment of the investment clubs is being spurred by Theatrical Investor, a four-page publication, issued twice monthly as a guide for legit backers. Seymour Vall is publisher and president of the operation, which was a year old last week. Ed Partikan is a vice-president and associate publisher. Paul Libin, another v.p., is consultant, and Boyd Clopton is director.

Vall and Partikan have been active in setting up the clubs, which in turn schedule subscribe to their publication at the regular $50 yearly fee. Around 25 clubs have been formed since last May and all have stakes in Broadway shows this season.

The financial resources of the in-

(Continued on page 68)

'Toys,' 'Best Man' Back To 7:30 Wednesday Curtain

Broadway producers Kermit Bloomgarden and Roger L. Stevens aren't giving up on the 7:30 Wednesday night curtain. Each is putting one of his current Main Stem shows back on the early midweek ringup schedule starting next Wednesday (30). The move follows the recent collapse of an experimental 7:30 Wednesday night curtain for all Broadway shows.

Bloomgarden's early Wednesday night entry will be "Toys in the Attic," at the Hudson Theatre, and Stevens will be represented by "Best Man" at the Morosco.

Gross Mark For L.A.'s CLO Season

Los Angeles, Nov. 22.

The local Civic Light Opera Assn. established a record for its 23 years of operation with a $1,982,855 gross for the recently-ended 1960 season at the 2,670-seat Philharmonic Auditorium. The take represents the combined receipts for four musicals presented over a 26-week period.

The prior CLOA high here was registered in 1957, when the gross for a 25-week season hit $1,875,100. Three of the four entries presented this year were post-Broadway touring productions, also booked for the CLOA season in San Francisco. The other entry, produced specifically for CLOA presentation here and in Frisco, was "Show Boat," which closed Nov. 5 in Frisco.

The three ex-Broadway presentations were "Redhead," "Flower Drum Song" and "Destry Rides Again." "Flower," currently in Chicago, was the top coin-getter with a $638,831 gross for an eight-week run. The other three shows ran six weeks each, with "Show Boat" nabbing $468,414, "Redhead" $449,210 and "Destry" $426,400.

"Redhead" closed July 16 in Frisco and "Destry" is current there, but concludes the CLOA season at the Curran Theatre next month, with Anne Jeffreys as femme star.

Old Vic Has 10th Anni. At Its London Theatre; Planning Aussie Tour

London, Nov. 22.

The Old Vic marked its 10th anniversary last Tuesday (15) with a performance of "Romeo and Juliet." The former Old Vic was put out of commission by enemy action in May, 1941, and for a time the company occupied the Victoria Theatre, Burnley, in Lancashire, and from 1944 to 1950 operated from the New Theatre, London.

From the time of its reopening until the 10th anniversary, the Old Vic company played 3,182 performances in London to audiences totalling more than 2,750,000. A total of 84 productions have been presented by the Old Vic, an average of one every six weeks.

Five major overseas tours have been mounted, among them three to the U. S. and Canada and one each to Australia and South Africa. Performances have also been given in 10 foreign countries, including Yugoslavia and Lebanon.

Apart from its activity at its London headquarters, the Old Vic company has also given more than 500 performances in various parts of the United Kingdom. A company is currently on the road with a repertory comprising "Macbeth," "Saint Joan" and "The Importance of Being Earnest."

Plans are being completed for another extensive overseas tour by a company to be headed by Vivien Leigh. It is expected to begin in Australia next summer with a program that will include "Twelfth Night," and also a new adaptation of "La Dame aux Camelias" to be commissioned.

Michael Bryant to Exit 'Five Finger' Next Week

Pittsburgh, Nov. 22.

Michael Bryant, who plays the German tutor in "Five Finger Exercise," will leave the show Dec. 3, at the end of its Detroit engagement. He will return to London to replace Alec Guinness in the title role of the long-running "Ross," Terrence Ratigan's play about Lawrence of Arabia.

Guinness is due to leave the show after the first of the year to co-star with Rosalind Russell in the film version of "Majority of One."

(Bryant's successor has been selected but pending approval by producer Frederick Brisson, his identity hasn't been disclosed.—Ed.)

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Shows on Broadway

Advise and Consent

Robert Fryer & Lawrence Carr, in association with John Hermann, presentation of drama in three acts, by Loring Mandel, based on the novel by Allen Drury. Staged by Franklin Schaffner; scenery, Rouben Ter-Arutunian; costumes, John Boxer; lighting, Klaus Holm; production associate, Robert Linden. Stars Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy, Staats Cotsworth, Judson Laire, Sally Kemp, Joan Wetmore, Tom Shirley, Woodrow Parfrey, Barnard Hughes. Opened Nov. 17, '60, at the Cort Theatre, N.Y.; $7.50 top.

Orrin Knox	Ed Begley
Reporters	rien, John Boyd, Michael Ryan
Brig Anderson	Richard Kiley
Mabel Anderson	Sally Kemp
Seab Cooley	Henry Jones
Bob Munson	Chester Morris
Danta	Clarence Kavanaugh
August	Barnard Hughes
Vice-President	Tom Shirley
William A. Huntington	Staats Cotsworth
Richardson	Leslie Litomy
De Wilton	Wynn Wright
Claire Munson	Joan Wetmore
Winthrop	Conrad Bain
Van Ackerman	Kevin McCarthy
Herbert Gelman	Woodrow Parfrey
President	Judson Laire
Liz	Joan Hotchkis
Calloway	Wilson Brooks
Secretary	Peggy Fenn
Others	James P. Truax, Richard Dickens, Ed Moroney, Garrison P. Sherwood, David Elliot, Kayton Nesbitt, Hack Righton, William Farmer, Al Kavanaugh, Dan Charles

An interesting and occasionally gripping melodrama has been made of Allen Drury's Pulitzer best-seller, "Advise and Consent." As adapted by Loring Mandel, it opened last Thursday night (17) at the Cort Theatre, apparently a box-office hit and a prospect for a lively film, for which the rights were sold in advance to Otto Preminger.

For anyone who hasn't read Drury's book, there's [illegible] speculating on what libert[illegible]ve been taken with the story of [illegible]e bitter struggle over Senatorial approval for an unnamed President's appointee as Secretary of State. And probably only an insider or very close observer could say how accurate is the picture of dirty political intrigue between the White House and the upper legislative chamber.

Perhaps significantly, there was considerable disagreement about the play's authenticity during the recent tryout engagement in Washington, where Dru[illegible]'s a political correspondent. Tr[illegible]diences with no special backg[illegible]or knowledge of the original book, the show suggests sensationalism, a sort of "Capitol Dome Confidential."

In terms of a Broadway production aimed at popular appeal, however, "Advise and Consent" tends to be what used to be called a rattling good show. Despite its lack of anything resembling a romantic theme and its questionable draw for the femme trade, it has the fundamental impetus of the original novel (which has been on the best-seller list for 67 weeks), plus topically urgent subject matter, clearly drawn principal characters and sharp conflict.

Perhaps it's to some extent inherent in the Drury book, but this dramatization has to overcome an awkward general form, with thick-fingered stagecraft and a ponderous physical production to capture and hold audience interest. At the very start, the presentation is needlessly complicated and verbose, and repeatedly through the three acts the story is jerkily episodic.

Even after the action gets under way it keeps being interrupted by seemingly haphazard jumps of locale and excessive shifting of scenery. Nevertheless, it does gradually gather momentum, rising to an arresting second act curtain and, despite an inevitable let-down thereafter, a fairly compelling final scene.

The President appears to be a composite of several recent Chief Executives. Although his motivation isn't entirely clear, he's represented as an egocentric who identifies his desire with the national interest and before long with divine will. An end-justifies-the-means individual, he unhesitatingly uses scurrilous methods to get his own way.

One of the principal Senators, a partial portrait of the late Joseph R. McCarthy, is a recognizably villainous character who willingly resorts to unscrupulous tactics, primarily character assassination, to gain his Fascist-like ends except that in this case he's drawn as advocating a "realistic" groveling attitude toward the Soviet Union as a rabble-rousing appeal.

'Advise and Consent," despite any exaggeration, probably does offer a certain amount of enlightenment on how practical politics works behind-the-scenes in Washington. Increasingly through the play, and especially in the tensely theatrical third act, where a grimly high-minded Senator refuses to be bribed with a promise of future support for the Presidency, and a shocked Senate rejects the President's opportunistic appointee, the emphasis is on stubbornly patriotic duty on the part of the opposing group.

Just as knowledgable playgoers are likely to have a field-day identifying the possible real-life counterparts of the leading characters, there may be angry react[illegible]n from observers who see variou[illegible]tical slants in the drama. Mo[illegible]ertainment seekers probably won't be concerned on any such grounds. It may be fairly observed, however, that even admitting the play's tone of cynicism, it ends on an affirmative note as justice and right triumph over ruthlessness and evil.

A number of players stand out in the unusually large cast. Ed Begley has rugged conviction, variation and drive as the incorruptible Senatorial veteran who refuses to let personal disappointment interfere with statesmanly responsibility, and will not be diverted from conscience even by the chance for future Presidency. Richard Kiley is believable in the difficult role of the idealistic Senator who is reluctantly pushed into the middle of a power struggle and is destroyed by an almost forgotten moral lapse in his youth.

Chester Morris conveys the troubled uncertainty of the Majority Leader who has to carry out White House orders he disagrees with and use methods he despises. As the wily, crotchety southern Senator who knows when to use oratory or guile to defeat an enemy, Henry Jones gives a performance that's approximately as hokey as a Dixiecrat solon appears in real life—and just as effective with his audience.

As the venomous Senator who combines demagoguery with blackmailing, Kevin McCarthy gives a swashbuckling characterization that cannily suggests his late namesake from Wisconsin. Staats Cotsworth is expertly unctious as the Presidential appointee whose chief qualification for Cabinet office is personal ambition. Judson Laire is pompous, with a credible suggestion of willfulness as the President, but lacks the unconscious authority a seven-year occupant of the White House would presumably have, or the requisite magnetism to have won a national election.

Sally Kamp and Joan Wetmore have little to do in the ill-defined parts of the respective wives of the young Senator and the Majority Leader, and Tom Shirley, Woodrow Parfrey and Barnard Hughes are acceptable in secondary roles. There are approximately two dozen [illegible] players and extras, including Warren Caro, executive-director of the Theatre Guild-American Theatre Society, who reacts with busy earnestness as Senator with no lines.

Frank Schaffner's staging is pretty much constricted by the unwieldly production scheme (for which he is presumably at least partly responsible). Rouben Ter-Arutunian has designed the elaborate, distracting system of sliding and raised and lowered panels and balconies, and Klaus Holm has devised the tricky and occasionally unworkable lighting.

"Advise and Consent" is cluttered, rather synthetic and spuriously theatrical, but as a project for boxoffice impact it "works"—and there's no use knocking success. *Hobe.*

Under the Yum-Yum Tree

Frederick Brisson & Roger L. Stevens presentation of comedy in three acts (four scenes), by Lawrence Roman. Staged by Joseph Anthony; setting, Oliver Smith; lighting, Peggy Clark; costumes, Ray Diffen. Features Gig Young, Sandra Church, Nan Martin, Dean Jones. Opened Nov. 16, '60, at Henry Miller's Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Irene Wilson	Nan Martin
Robin Austin	Sandra Church
Dave Manning	Dean Jones
Hogan	Gig Young
Cab Driver	John MacKay

It's just possible that "Under the Yum-Yum Tree" could be the answer to the perennial producer wail for a simple, one-set, small-cast comedy and the frequent public cry for romantic plays without a "message." If there's any substance to this two-fold craving, Lawrence Roman's farce, which opened last Wednesday night (16) at Henry Miller's Theatre, should do nicely, not only for Broadway and the road, but also for pictures and years of stock revivals.

But to figure the Frederick Brisson-Roger L. Stevens production as a likely hit isn't meant to suggest that it's any cause for elation, except as a commercial prospect. It is, to use a shopworn but serviceable word, contrived. The basic plot must have been hackneyed even in the theatre of 40 years ago, and was a lightweight staple on the screen back in the innocent 1930's.

If the essential story is a chestnut, there are enough synthetic situation twists to have kept a persevering writer sweating for months. In fact, the amount of room-pacing, cigaret-puffing and tepid coffee-drinking that must have gone into the script of "Under the Yum-Yum Tree" would probably choke an IBM machine.

But if grouchy playgoers find the whole evening unbelievable, only occasionally diverting and never really funny, it's only factual to report that the opening-nighters seemed convulsed by it. Partly for that reason and to some extent on the basis of discouraging experience, the show appears likely to attract and delight a sizable public. After all, remember the irresistable popularity of "The Moon Is Blue."

"Yum-Yum" is located in an attractively modern, if manifestly uninhabitable, apartment on Telegraph Hill, San Francisco, with an expansive view of the bay and bridge. The story is that standard old wheeze about the nice, spirited girl who wants to be sure that she's really in love and not merely infatuated with the right-thinking young lawyer, so she asks him to live with her for several weeks, platonically, of course, so see if they're compatible.

The one fresh element in the situation is the landlord, an amusing wolf who has a disconcertingly out-of-focus way of looking at everything, and a manner and line of conversation that is disarmingly self-deprecating, wildly illogical and curiously plausible. Having had a succession of amours with the lady tenants of the dual-apartment setup, using frequent bouquets, stuffed animal gifts, various ingenious methods of peeping and eavesdropping, as well as an unlimited supply of pass keys, he goes into immediate action to seduce the new arrival.

As played by Gig Young with an infectious combination of bland frankness and experienced guile, he the one genuinely entertaining character in the show. The part is excellent and the legit-film actor gives a skillful, winning performance. Sandra Church is visually personable and animated, if a mite self-assured, in the sort of ingenue role of a quarter-century ago.

Nan Martin, previously seen on Broadway only in emotional parts, succeeds in giving individuality and a hint of humor to the for-plot-purposes character of the previous tenant who keeps leaving throughout the three acts and only makes it at the final curtain. Dean Jones is commendably intense in the workhorse role of the incredibly moral would-be-husband.

Joseph Anthony's staging seems intelligently worked out and properly paced. Oliver Smith has designed a handsome two-level apartment interior setting, with a graphic backdrop of San Francisco Bay and the bridge. Peggy Clark has devised adroitly suitable lighting and Ray Diffen has provided becoming costumes.

"Under the Yum-Yum Tree" is the sort of smutty-minded but carefully respectable sex-tease piece that Hollywood used to concoct to satisfy the standards of pre-World War II censors, and it could conceivably have at least a fraction of comparable popularity. *Hobe.*

right and Theatre Histori

Edwin Bronner

has recorded some memorable

First Plays

another important Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

Show Out of Town

The Conquering Hero

New Haven, Nov. 20.

Robert Whitehead & Roger L. Stevens presentation of two-act (25 scenes) musical with book by Larry Gelbart; music, Moose Charlap; lyrics, Norman Gimbel. Staged and choreographed by Bob Fosse; settings, Jean Rosenthal and William Pitkin; lighting, Jean Rosenthal; costumes, Patton Campbell; arrangements and orchestrations, Robert Ginzler and Sid Ramin; dance music arrangements, Fred Werner; associate choreographer, Robert Tucker; musical direction and choral arrangements, Sherman Frank; production associate, Robert Linden. Features Tom Poston, Cherry Davis, Jane Mason, Fred Stewart, Elizabeth Kerr, John McMartin, Lionel Stander. Opened Nov. 19, '60, at the Shubert Theatre, New Haven.

Master of Ceremoni	Bob Kaliban
Cabaret Performer	Shellie Farrell
Waiter	Erik Kristen
Woodrow P.	Tom Poston
Bartender	Burt Bier
Doorman	Lee Barry
PFC Doyle	Walter Farrell
Sgt. Murdock	Lionel Stander
Corp. Ganz	Bill McDonald
PFC Pasco	Bernie Meyer
PFC O'Dell	Bob Dixon
Cabaret Manager	Wi ism LeMassena
General	T. J. Halligan
Mayor Noble	Fred Stewart
Mrs. Noble	Edith Gresham
Mrs. Truesmit	Elizabeth Kerr
Libby	Cherry Davis
Sue Anne Barnes	Jane Mason
Forrest Noble	John McMartin
Judge Callan	William LeMassena
Doc Johnson	T. J. Halligan
Rev. Cox	Geoffrey Bryant
Gene	Kenny Kealey
Mother	Georgia Creighton
Little Girl	Marlene Dell
Conductor	James Spelvin
Whiteman	Bob Kaliban
Girl	Pat Ferrier
Ed	ick Korthaze
Enemy Captain	John Aristides
Dancing Woodrow	William Guske
Bonnie Clark	Margery Beddow
Sears Cousins	Reby Howells
	Marlene Dell
Sue Anne's Buddies	William Guske, John Aristides
Effie	Brina Dexter

Dancers: Margery Beddow, Pat Ferrier, Reby Howells, Shellie Farrell, Marlene Dell, Betty Hyatt Linton, Kathe Howard, William Guske, John Aristides, Dale Moreno, Erik Kristen, Dick Korthaze, Michel Stuart, James Senn.

Singers: Georgia Creighton, Brina Dexter, Marianne Gale, Charlotte Frazier, Marilyn Stark, Shirley Chester, Brett Hern, Lee Barry, Ed Mastin, Don Morgan, Tony Craig, Charles Rule.

Musical numbers: "For Five Shots of Whiskey," "I Had Big Plans," "Hail the Conquering Hero," "Won't You Marry Me," "Past the Age of Innocence," "Truth, Thou Art the Door," "Wonderful, Marvelous You," "One Mother Each," "Kiss on the Tip of My Lips," "Only Rainbows," The Campaign, The Contest, "Eight Weight Lifters," "I'm Beautiful."

The old Preston Sturges "Hail the Conquering Hero" script has been taken out of storage for this musical version, titled "The Conquering Hero." Although there's still a smell of mothballs, enough favorable new material is present to justify the necessary effect to bolster the weak elements and bring the show in a winner. In its favor is the fact that the musical improves as it progresses, with a good ending already achieved.

A present flaw is the lack of standout voice to emphasize the score highlights. Solo contributions are adequate, but the ensemble singing comes to the rescue in good fashion. The impression is that the score values could receive a decided boost through better individual rendition.

There are potential song hit candidates in "I'm Beautiful," "Kiss on Tip of My Lips," "Hail the Conquering Hero," "Only Rainbows." Also, "One Mother Each," done as a quintet, is a good comedy number. "Wonderful, Marvelous You" scores via a novelty delivery and "Truth, Thou Art the Door" is a powerful, all-too-brief scene-closer. The lyries are serviceable, if not distinguished.

Comparatively little solo dancing places the terp burden on the semble, a challenge that is well handled by the fast-stepping hoofers. William Guske scores nicely, heading a battle scene ballet, and Jane Mason does a diverting strip-tease in what seems to be a reprise of the "What Lola Wants" come-on dance in "Damn Yankees." The production numbers are lively and a novel note is introduced in a combination dialog-dance scene labelled "The Campaign."

The book concerns improbable incidents revolving around a medically-discharged Marine who has laid an egg in his one month in the service, but who is sold to his hometowners as a hero. It's a mixture of contrived situations, but manages to hold the song and dance segments together.

Tom Poston in the title role of the Marine short-termer, acquits himself okay histronically, but just about gets by as a vocalist. Lionel Stander rasps his gravel-voiced way through the role of a tough sergeant with the proverbial heart of gold. First-nighters liked his work. Cherry Davis gets a nod as a plain girl who lands her man and Miss Mason is decorative as a fickle blonde native daughter. Fred Stewart registers as a crooked small-town mayor.

The production goes to town on visual flash. The costumes are largely on the garish side. The settings introduce novel effects, and range from the bizarre to handsome tapestry motif. Bob Fosse's staging has set a generally break-neck tempo, with emphasis on the blatant, and Sherman Frank's musical direction has diligently kept things moving on this basis. *Bone.*

Legit Followup

Take Me Along

(SHUBERT THEATRE, N. Y.

Having undergone several important cast changes and the wear of a year's run, "Take Me Along" is now a modified treat, but is recognizable and still good enough to satisfy an audience. As to its further staying power, that's a question involving not only the reaction of current showgoers but also the revised marquee draw.

William Bendix, returning to Broadway after neatly 20 years as a film, radio and television star, has succeeded Jackie Gleason in the fat role of Uncle Sid, the wise guy souse of the Joseph Stein, Robert Russell and Bob Merrill adaptation of Eugene O'Neill's "Ah, Wilderness!" Being a different personality with a different style, he gives the musical a sharply altered quality.

Where Gleason played the character as a bumptious but generally likable clown who would do anything for a laugh and usually succeeded in getting it, Bendix is more serious and, by contrast, almost subdued. In the early portion of the show the effect is unfortunate, for much of the comedy flavor is missing, and Bendix lacks Gleason's knack and assurance in putting over the musical numbers.

In the latter scenes, however, Bendix is more legitimate and more believable, not only giving greater dimension to the story but even lending increased credibility to the other characters. His Uncle Sid is less a cut-up and more a person, which may lose some of the festive impact of a musical show but adds a touch of sympathy and even poignance.

Sidney Blackmer, succeeding Walter Pidgeon in the fairly straight part of Nat Miller, the shrewd local newspaper editor and perplexed father, also brings a different quality to the overall performance. As an old pro he is plausible, authoritative and vital, but lacks the essential, infectious humor that made Pidgeon's playing enjoyable. The fact that he talks the songs and doesn't attempt much dancing is inconsequential, however, for he looks and acts th character.

The only other principal change is Doris Dalton as the eternally maternal Mrs. Miller. She's more direct and less fluttery than her predecessor, Una Merkel, getting about as much comedy in the role and perhaps a shade more believability. Gershon Kingsley, succeeding Lehman Engel as conductor, directs the music proficiently.

Eileen Herlie, the sole remaining original star, still provides the warmth and heart of the story in the role of Sid's persistent old flame, Aunt Lily. As the only good singer among the principals, she's the vocal core of the show. To a remarkable degree, her performance is still free of exaggeration, and has a good deal of the original illusion of spontaneity.

Robert Morse, top-featured the juicy role of the agonizingly teenaged Richard, is even hokier than when last caught several months ago. He now mugs, draws out the pauses and "takes," eyes the front rows and, at one performance last week, appeared to be having a private joke with batoner Kingsley or someone out front. It's only fair to note, however, that the audience lapped up every bit of it. *Hobe.*

Scheduled B'way Preems

All Way Home, Belasco (11-30-60).
Little Moon, Longacre (12-1-60).
Camelot, Majestic (12-3-60).
Send No Flowers, Atkinson (12-5-60).
Love & Libel, Beck (12-7-60).
Critic's Choice, Barrymore (12-14-60).
Wildcat, Alvin (12-15-60).
Do Re Mi, St. James (12-26-60).
Conquering Hero, ANTA (1-5-61).
Show Girl, O'Neill (1-12-61).
Comedie Francaise, Center (2-21-61).

Road So-So, But 'Man' $112,389, Col.; 'Lady' Record $111,539 in Toronto; 'Camelot' Record $70,424 in Bost.

Business was fair for most road shows last week. A few entries were in the powerhouse groove, notably "Music Man" and "My Fair Lady," which grossed a combined $223,928 in their respective Columbus and Toronto dates.

"Camelot" established another house record in its fourth week in Boston.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

All the Way Home, Colonial (D-T) (1st wk) ($4.95-$5.50; 1,685; $47,000). Previous week, $13,800 for four performances, Shubert, New Haven.

Opened here Nov. 14 to two favorable notices (Doyle, American; Maloney, Traveler), one yes-no (Maddocks, Monitor) and three unfavorable (Dugin, Globe; Hughes, Herald; Norton, Record).

Last week, almost $29,500 with Theatre Guild-American Theatre Society subscription.

Camelot, Shubert (MC-T) (4th wk) ($6.25-$7.50; 1,714; $71,000) (Richard Burton, Julie Andrews). Previous week, $69,563 with TG-ATS subscription.

Last week, another house record, $70,424.

CHICAGO

American Shakespeare Festival Theatre Co., Blackstone (Rep-RS) (1st wk) ($5-$5.50; 1,447; $41,000) (Bert Lahr). Previous week, $15,959 with TG-ATS subscription for "Winter's Tale," Shubert, Detroit.

Repertory company, which is presenting only "Midsummer Night's Dream" in Chicago, opened here Nov. 14 to three approvals (Dettmer, American; Harris, Daily News; Syse, Sun-Times) and one pan (Cassidy, Tribune).

Last week, $26,163 with TG-ATS subscription.

Flower Drum Song, Shubert (MC-RS) (1st wk) ($5.50-$6.60; 2,100; $70,500). Previous week, $61,310, American, St. Louis.

Opened here Nov. 15 to lukewarm reviews (Cassidy, Tribune; Dettmer, American; Henahan, Daily News; Syse, Sun-Times) and one pan (Cassidy, Tribune).

Last week, almost $53,400 for seven performances.

Majority of One, Erlanger (C-RS) (8th wk) ($5.50-$6; 1,380; $45,000) (Gretrude Berg, Cedric Hardwicke). Previous week, $38,936.

Last week, $40,328.

CLEVELAND

Holiday in Japan, Hanna (R-RS) (1st wk) ($5.50; 1,515; $36,000) (Izumi Yukimura).

Opened tour here Nov. 14 to favorable notices (Hoyt, Plain Dealer, Mooney, Press).

Last week, nearly $22,700.

COLUMBUS

Music Man, Hartman (MC-RS). Previous week, $58,682, Auditorium, Dayton.

Last week, $112,389 with TG-ATS subscription.

DETROIT

Love and Libel, Cass (CD-T) (2d wk) ($4.85-$5.40; 1,482; $40,000) (Dennis King). Previous week, $11,513 with TG-ATS subscription.

Last week, $13,257 with TG-ATS subscription.

LOS ANGELES

Once Upon a Mattress (Hurok), Biltmore (MC-RS) (4th wk) ($6-$6.50; 1,636; $60,000) (Buster Keaton, Dody Goodman). Previous week, almost $15,200.

Last week, almost $13,400.

Threepenny Opera, Music Box (MC-RS) (5th wk) ($4.85-$5.50; 784; $26,400). Previous week, $18,600.

Last week, nearly $18,200.

PHILADELPHIA

Critic's Choice, Forrest (C-T) (1st wk) ($4.50-$5.40; 1,760; $43,000) (Henry Fonda). Previous week, $20,325 for five performances, Playhouse, Wilmington.

Opened here Nov. 14 to one approval (Schier, Bulletin) and two pans (Gaghan, News; Murdock, Inquirer).

Last week, nearly $24,800.

Do Re Mi, Shubert (MC-T) (2d wk) ($6-$7.50; 1,876; $69,000) (Phil Silvers). Previous week, $60,291 with TG-ATS subscription.

Last week, $66,552 with TG-ATS subscription.

Send Me No Flowers, Walnut (C-T) (1st wk) ($4.50; 1,340; $33,000) (David Wayne). Previous week $6,300 for five performances, Ford's, Baltimore.

Last week, $11,475 for seven performances.

Wildcat, Erlanger (MC-T) (3d wk) ($6-$7.50; 1,894; $65,900) (Lucille Ball). Previous week, $58,032.

Last week, $60,257.

PITTSBURGH

Five Finger Exercise, Nixon (D-RS) ($5-$5.50; 1,760; $42,000) (Jessica Tandy, Roland Culver). Previous week, $40,384 with TG-ATS subscription, Colonial, Boston.

Opened here Nov. 14 to two rave notices (Cohen, Post Gazette, Monahan, Press).

Last week, $21,936 with TG-ATS subscription.

SAN FRANCISCO

Destry Rides Again, Curran (MC-RS) (2d wk) ($5.75-$6.50; 1,758; $60,000) (John Raitt, Anne Jeffreys). Previous week, $52,500 with Civic Light Opera Assn. subscription.

Last week, $55,321 with CLOA subscription.

ST. LOUIS

World of Suzie Wong, American (D-RS). Previous week, $23,987, Tower, Atlanta.

Last week, almost $32,800.

ST. PAUL

I'm With You, Auditorium (R-T) $5; 2,695) (Nat King Cole). Previous week, $19,500, Geary, San Francisco.

Last week, nearly $18,000 for five performances.

TORONTO

My Fair Lady, O'Keefe (MC-RS) (3d wk) ($6-$6.50; 3,200; $1.0.511) (Diane Todd, Michael Evans). Previous week, $111,529 with TG-ATS subscription.

Last week, another house record, $111.539.

Raisin in the Sun, Royal Alexandra (D-RS) (1st wk) ($5-$5.50; 1,525; $43.000) (Claudia McNeil). Previous week, $25.605 with TG-ATS subscription, Hanna, Cleveland.

Last week, $26,765 with TG-ATS subscri

WASHINGTON

Little Moon of Alban, National (D-T) (1st wk) ($4.95-$5.75; 1,677; $43,225) (Julie Harris). Previous week, $24,701 with TG-ATS subscription, Forrest, Philadelphia.

Opened here Nov. 14 to one favorable notice with reservations (Coe, Post) and two unfavorable (Chumley, Star; Donnelly, News).

Last week, $33,588 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $23,325, six-performance split.

Last week, $20,375 for six performances: New Downtown Municipal Auditorium, Dallas, Sunday (13), with Broadway Theatre League subscription, $2,943; Municipal Auditorium, Austin, Monday (14), one BTL, $3,510; Memorial Auditorium, Wichita Falls, Kan., Tuesday (15), one BTL, $5,837; Convention Hall, Enid, Okla., Wednesday (16), one, $509; Kiel Auditorium, Friday (18), one, $3,218; Shrine Mosque, Peoria, Saturday (19), one BTL, $4,358.

At the Drop of a Hat (R-RS) (Michael Flanders, Donald Swann). Previous week, $14,434 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $15,954 for five performances: KRNT, Des Moines, Monday (14), one, $1,190; Auditorium, Denver, Thursday-Saturday (17-19), four $14,764 with TG-ATS subscription.

Fiorello (MC-RS). Previous week, $62,417, Shubert, Chicago.

Last week $47,012 for eight performances: Orpheum, Madison, Wis., Sunday (13), two, $13,572; High School, Topeka, Tuesday (15), one BTL $7,094; Miller, Wichita, Wednesday-Thursday (16-17), two BTL, $12,674; Central Sr. High School, Springfield, Mo., Friday-Saturday (18-19), three, $13,672.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $21,415, six-performance split.

Last week, $20,764, representing company's share only of the gross for six performances: RKO Orpheum, Davenport, Ia. Monday (14), one BTL, $4,182; Morris Civic Aud., South Bend, Tuesday-Wednesday (15-16), two BTL, $6,082; Wisconsin Union, Madison, Thursday-Friday (17-18), two, $6,500; Kohler (Wis.) Women's Club and Kohler Foundation, Saturday (19), one, $4,000.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $27,259, six-performance split.

Last week, $32,632 for six performances: Municipal Auditorium, Charleston, Monday (14), one BTL, $8,539; Memorial, Greensboro, Tuesday (15), one BTL, $6,787; Univ. of North Carolina, Chapel Hill, Wednesday (16), one, $4,000 guarantee; Memorial Auditorium, Spartanburg, S. C., Thursday (17), one, $2,638; Ovens Aud., Charlotte, Friday-Saturday (18-19), two BTL, $10,668.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $27,805, five-performance split.

Last week, $23.836 for six performances: Auditorium, Oakland, Cal., Sunday (13), , $1,181; Memorial Auditorium, Fresno, Monday-Tuesday (14-15), two BTL, $11,700; Fox, San Bernardino, Wednesday-Thursday (16-17), two BTL, $9,300; Senior High School, Santa Ana, Cal., Saturday (19), one, $1,655.

Touring Shows

(*Nov. 20th-Dec. 4*)

It the Way Home (tryout)—Colonial, Boston (21-26, moves to N.Y.).
American Shakespeare Festival Theatre Co.—Blackstone, Chi (21-3).
Andersonville Trial—Shrine Mosque, Peoria (20); Paramount, Waterloo, Ia. (21); Pershing, Lincoln, Neb. (22); Orpheum, Madison, Wis. (25); Appleton (Wis.) High School (29); Orpheum, Springfield, Ill. (28); Loew, Evansville, Ind. (29); Paramount, Anderson, Ind. (30); Loew's, Canton, O. (1); Morris Municipal, South Bend (2-3).
At the Drop of a Hat—Hartford, L.A. (21-3).
Camelot (tryout)— Shubert, Boston (21-26, moves to N.Y.).
Conquering Hero (tryout)—Shubert, New Haven (21-26); National, Wash. (28-3).
Critic's Choice (tryout)—Forrest, Philly (21-26); Shubert, Boston (28-3).
Destry Rides Again—Curran, S.F. (21-3).
Do Re Mi (tryout)—Shubert, Philly (21-26); Colonial, Boston (29-3).
Fiorello (2d Co.)—Warner, Oklahoma City (21-23); Municipal, Tulsa (24-26); Robinson Memorial, Little Rock (28-30); College Aud., Texarkana, Tex. (1); Neville High School, Monroe, La. (2); Municipal Aud., Shreveport, La. (3).
Five Finger Exercise—Shubert, Det. (21-3).
Flower Drum Song—Shubert, Chi (21-3).
I'm With You (tryout)—Riviera, Det. (21-26); Hanna, Cleve. (28-3).
J.B.—High School, Wausau, Is. (20); Northrop, Minneapolis (21); Concordia College, Moorhead, Minn. (22); KRNT, Des Moines (24); Music Hall, Kansas City, Mo. (25-26); Memorial Hall, Independence, Mo. (27); Municipal, Pueblo (29); USAF Academy, Col. (30); Denver (1-3); High School, Grand Junction, Col. (4).
Little Moon of Alban (tryout)—National, Wash. (21-26, moves to N.Y.).
Love and Libel (tryout)—Wilbur, Boston (21-3).
Majority of One—Erlanger, Chi (21-3).
Music Man (2d Co.)—Murat, Indpls. (21-26); Music Hall, K.C. (28-3).
My Fair Lady (2d Co.)—Ford's Balto (21-3).
Once Upon a Mattress (Hurok)—Aud., Denver (22-27); Municipal, St. L. (29-4).
Once Upon a Mattress (bus-and-truck)—City Aud., Asheville, N.C. (21); Municipal, Savannah (22); Royal, Columbus, Ga. (23); Tower, Atlanta (24-26); High School, Huntsville, Ala (28); Ellis Aud., Memphis (29-30); Tennessee, Nashville (1); Temple, Birmingham (2-3); City Aud., Pensacola (4).
Pleasure of His Company—Fox, San Diego (20-21); Granada, Santa Barbara (22); Aud., Santa Monica (23); Arcadia High School, Phoenix (25-26); Temple of Music & Art, Tucson (27); Liberty Hall, El Paso (29-30); Ector High School, Odessa, Tex. (1); Municipal, San Angelo, Tex. (2); Municipal, Lubbock, Tex. (3).
Raisin in the Sun—Royal Alexandra, Toronto (21-3).
Send Me No Flowers (tryout)—Walnut, Philly (21-26, moves to N.Y.).
Threepenny Opera (2d Co.)—Music Box, L.A. (21-3).
Wildcat (tryout)—Erlanger, Philly (21-3).
World of Suzie Wong—Ryman, Nashville (21-22); Aud., L'ville (23-26); Forrest, Philly (28-3).

B'way Unsteady; 'Advise' $29,980 (6), 'Yum-Yum' $21,583 (7), 'Period' $33,844, 'Irma' and 'Sound' Only SRO Shows

Broadway was spotty last week as some shows climbed and others tumbled. Repeating as the sole sellouts were "Irma La Douce" and "Sound of Music."

There are no openings this week. "Face of a Hero" folded last Saturday (19) and "Thurber Carnival" closes next Saturday (26).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (1st wk; 4 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy).

Opened last Thursday (17) to five favorbale reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; and two unfavorable (Taubman, Times; Watts, Post).

Last week, $29,980 for four performances and two previews.

Becket, St. James (D) (7th wk; 53 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week, $54,067 with parties.

Last week, $57,308 with parties.

Best Man, Morosco (CD) (33d wk; 256 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $30,490.

Last week, $34,572.

Bye Bye Birdie, 54th St. (MC) (31st wk; 240 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $47,430.

Last week, $57,557.

Evening With Mike Nichols and Elaine May, Golden (R) (6th wk; 49 p) ($6.90-$7.50; 773; $30,439). Previous week, $28,078 with parties.

Last week, $30,165.

Fiorello, Broadhurst (MC) (51st wk; 404 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $51,507.

Last week, $57,755.

49th Cousin, Ambassador (C) (4th wk; 28 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $25,328 with parties.

Last week, $22,317 with parties.

Gypsy, Imperial (MC) (72d wk; 567 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $44,658. Lays off Dec. 19-24.

Last week, $47,644.

Hostage, Barrymore (CD) (9th wk; 71 p) ($6.90-$7.50; 1.067; $40,000). Previous week, $22,123 at the Cort.

Last week, $18,960. May move to the O'Neill for an interim Dec. 12-Jan. 9 booking.

Invitation to a March, Music Box (C) (3d wk; 25 p) ($6.90-$7.50; 1,101; $40,107) (Celeste Holm). Previous week, $30,163 with parties and Theatre Guild subscription.

Last week, $24,288.

Irma La Douce, Plymouth (MC) (8th wk; 60 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $49,214.

Last week, $49,115 with parties.

La Plume de Ma Tante, Royale (R) (101st wk; 803 p) ($8.05; 1,050; $44.500 (Robert Dhery). Previous week, $28,934.

Last week, $37,922.

Miracle Worker, Playhouse (D) (56th wk; 444 p) ($6.90-$7.50; 994; $36 500) (Anne Bancroft, Patty Duke). Previous week, $30,256.

Last week, $33,772.

Music Man, Broadway (MC) (152d wk; 1,208 p) ($8.05; 1,900; $73,850). Previous week, $35,628.

Last week, $34,371.

My Fair Lady, Hellinger (MC) (244th wk; 1,943 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $44,280.

Last week, $45,517.

Period of Adjustment, Hayes (CD) (2d wk; 12 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $28,155 for four performances and two previews.

Last week, $33,844 with parties.

Sound of Music, Lunt-Fontanne (MD) (50th wk; 396 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,914.

Last week, $75,959.

Take Me Along, Shubert (MC) (53d wk; 416 p) ($8.60-$9.40; 1,453; $64.000) (William Bendix, Eileen Herlie, Sidney Blackmer). Previous week, $35,479.

Last week, $32,142.

Taste Of Honey, Lyceum (D) (7th wk; 55 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $24,456 with parties.

Last week, $26,101.

Tenderloin, 46th St. (MC) (5th wk; 40 p) ($8.60-$9.50; 1,342; $65,331) (Maurice Evans). Previous week, $55,956 with parties.

Last week, $62,850 with parties.

Tenth Man, Booth (D) (54th wk; 423 p) ($6.90-$7.50; 807; $32,000). Previous week, $17,626.

Last week, $16,041.

Thurber Carnival, ANTA (R) (11th wk; 88 p) ($6.90-$7.50; 1,185; $49,178) (Paul Ford, Alice Ghostley). Previous week, $16,939 with twofers.

Last week, $12,897 with twofers. Closes next Saturday (26).

Toys in the Attic, Hudson (D) (38th wk; 296 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $21,517.

Last week, $17,758.

Under the Yum-Yum Tree, Miller's (C) 41st wk; 5 p) ($6.90-$7.50; 940; $33,536).

Opened last Wednesday (16) to three favorable notices (Aston, World-Telegram; Chapman, News; Taubman, Times) and four unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

Last week, $21,583 for five performances and two previews.

Unsinkable Molly Brown, Winter Garden (MC) (3d wk; 20 p) ($8.60-$9.40; 1.404; $68,000). Previous week, $56,625 with parties.

Last week, $63,981 with parties.

Wall, Rose (D) (6th wk; 47 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $18,609.

Last week, $22,371.

West Side Story, Alvin (MD) (29th wk; 225 p) ($8.05; 1,453; $55,194). Previous week, $35,205 with twofers,

Last week, $29,825 with twofers.

Miscellaneous

She Stoops to Conquer, Phoenix (C) (3d wk; 23 p) ($4.60; 1,150; $29,382). Previous week, $16,638.

Last week, $17,841. Closes next Sunday (27).

Closed Last Week

Face of a Hero, O'Neill (D) (5th wk; 36 p) ($6.90-$7.50; 1,076; $45,052) (Jack Lemmon, Albert Dekker, James Donald, George Grizzard). Previous week, $24,751 with parties. Closed last Saturday (19) at an estimated loss of its entire $126,000 investment.

Last week, $24,746 with parties.

Other Broadway Theatres

Atkinson, Beck, Belasco, Longacre, Majestic.

Bracken, McHugh Costar

Ft. Worth, Nov. 22.

Eddie Bracken and Frank McHugh will costar in "Mister Roberts" as the second production of the Casa Manana's initial winter stock season. The show will open Dec. 5 for a fortnight's run. It'll follow the current presentation of "The Women," which began a two-week run last night (Mon.) with film actresses Laraine Day and Marguerite Chapman in lead roles.

The Casa Manana previously confined its operation to summer musicals.

Shows Abroad

Little Darlings!

London, Nov. 17.

Jack Hylton & Kenneth Wagg presentation of a comedy in three acts (four scenes), by Worthington Miner, from the French original by Pierre Barillet and Jean Pierre Gredy. Stars Faith Brook, Alan White, Roger Dann; features Sally Smith. Staged by Richard Bird; decor, Michael Weight. Opened Nov. 16, '60, at the Adelphi Theatre, London; $2.80 top.

Mme. Barbaret	Marianne Deeming
...es Darling	Faith Brook
...ad Scott	Alan White
...e Darling	Dawn Greenhalgh
...	Roger Dann
Barbara D...	Sally Smith
R... ...ene	John Gray

...edly "Little Darlings!" is ...g given a four-week West End fling prior to Broadway presentation, but it is questionable whether it will stay the course at the Adelphi for the month, let alone travel across the Atlantic. In its present form it's a trite and ineffectual comedy, partly redeemed by a graceful performance by Faith Brook.

"Little Darlings!" has been adapted into English by Worthington Miner, who adapted it from the original French play, "Les Choutes," by Pierre Barrillet and Jean-Pierre Gredy. It ... a pseudo-sophisticated comedy with what's apparently supposed to be frank talk about sex, but the show is really little more than sniggering schoolgirl lark.

Miss Brook plays the eldest of three sisters who h... a flat in Paris. Just as she is successfully dating a colleague from her newspaper office, one of her sisters arrives and takes him to the ballet. Then in comes the youngest, most-precocious sister, and there is a considerable amount of romantic maneuvering by the sisters, but the outcome is as dull as it is predictable.

Miss Brook adds distinction to the proceedings, but neither Dawn Greenhalgh or Sally Smith gives her much help. Alan White, Roger Dann and John Gray are defeated by the material and have little or no chance to make an impression.

Richard Bird has staged the comedy on the lines of a racy bedroom farce. Michael Weight's attic set is bright and decorative.

Myro.

Progress to the Park

London, Nov. 17.

Theatre Workshop presentation of a three-act comedy-drama by Alun Owen. Features Billie Whitelaw, Sean Lynch; Tom Bell. Staged by Harry H. Corbett; decor, John Bury. Opened Nov. 16, '60, the Theatre Royal, Stratford, London, East; $1.05 top.

M. Laughlin	Brian Murphy
Mrs. Laughlin	Claire Isbister
Bobby Laughlin	Sean Lynch
Mr Keegan	James McLoughlin
Mrs. Keegan	Colette O'Neil
Tim Keegan	Frank Coda
Mag Keegan	illie Whitelaw
Jameson	Michael Coles
Charlie Modryb	Roy Kinnear
Meme Modryb	Barbar. Ferri
Hannah	Griffith Davies
Kelly	Glenn Williams
Neville	John Junkin
Leslie	Laurie Taylor
Toition Davie	Tom Bell
Mrs. Jones	Fanny Carby
Carson McDerby	James Garrett
Capt. Singer	John Junkin
Terry O'Malley	Ivor Dykes
Billy McQuade	Derek Marlowe
News Woman	Joyce Marshall
Salvation Army Band	Fanny Carby, Joyce Marshall, Derek Towne, John Willban

"Progress to the Park" is further evidence that Alun Owen is one of the most perceptive, talented and agile young British writers, but it reveals that he hasn't mastered the technique of writing for the stage. His writing is often lyrical, invariably apt and amusing, his observation shrewd.

With its ragged direction, this slice of Liverpool life meanders untidily and aimlessly. It is cluttered up by extraneous comic business, and there is heavy padding. Despite all these faults, however, Owen has the merit of claiming audience attention and of holding it. In its present form "Park" seems unlikely to make the West End, but it is still a more stimulating and provocative evening than many seen there.

Owen has provided a tenuous story line, the ill-starred romance of a young Liverpool lad, a Catholic, and a young merchant seaman, a Protestant. Set in Liverpool, most cosmopolitan of British ports, the clash of the two religions is fiercely debated and Protestant prejudice and Catholic bigotry are both treated. The play is performed mostly for laughs, despite th... essential seriousness of the theme, and although some of the fun is vaude stuff, a good cast serves the author well.

Billie Whitelaw, though at times difficult to hear, gives a moving performance as the girl, and Sean Lynch, as th... puzzled young lover, also impresses in a difficult role. But of the three leads, it is Tom Bell who keeps the stage alight with his expressive voice and relaxed yet vital playing as an amiable, cynical young Welsh writer returned from London to watch with concern, yet detachment, the religious-political conflict of his neighbors.

Harry H. Corbett, an actor making his first stab at direction, might have been well advised to choose a better ...nstructed play. John Bury's two exterior settings are simple and adequate.

Rich.

Off-Broadway Shows

(Figures denote opening dates).

Balcony, Circle in Square (3-3-60).
Connection, Living Th're (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Deep Are Roots, St. Mark's (10-3-60).
Dream Play, Theatre East (11-22-60).
Drums Under, Cherry Lane (10-13-60).
Fantasticks, Sullivan St. (5-3-60).
Greenwich Village, 1 Sher. Sq. (
Hedda Gabler, 4th St. (11-9-60).
Krapp's & Zoo, Cricket (1-14-60).
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. .
Man & Superman, Gate (11-6-60); next Sunday (27).
Marcus High Grass, Mews (11-21-60).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rosemary, Alligators, York (11-14-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).
Whisper to Me, Players (11-21-60).

SCHEDULED OPENINGS

Emmanuel, Gate (12-4-60).
Plough & Stars, Phoenix (12-6-60).
When a Child, 41st St. (12-8-60).
Borak, Martinique (12-13-60).
Jungle Cities, Living (Rep) (12-16-60).
Rules of Game, Gramercy Arts (12-18-60).
Donogoo, Mews (12-21-60).
Beautiful ...reamer, Mad. .
Montserrat, Gate (1-8-61).
Electra, Gate (2-12-61).
Merchant of Venice, Ga!
She Stoops to Conquer,

CLOSED

Here Come Clowns, Actor's closed last Saturday (19).

Inside Stuff—Legit

The current anniversary issue of America Illustrated, the Government magazine sold in Russia under joint U. S.-USSR agreement, contains a long feature article on legit-director-producer Jose Quintero, as well as the story about VARIETY which appeared several months ago in a similar magazine the U. S. sells in Poland. The new issue marks the beginning of the fifth year of publication of America Illustrated. Russia, under the terms of the agreement, sells a magazine called USSR here.

The Quintero piece, titled "Hero of the Off-Broadway Stage," was written by Joseph R. Judge. Leon Wellstone, a U. S. Information Agency staff writer, prepared the story which traces VARIETY's history. It is titled, "The 'Bible' of Show Business."

Off-Broadway Reviews

Man and Superman

Gate Repertory Co. (in association with Vincent Spar) revival of George Bernard Shaw comedy. Staged by Conley; scenery, Herbert Senn and Helen Pond; costumes, Robert Mackey; lighting, Richard Nelson. Opened Nov. '60, at the Gate Theatre, N.Y.

Roebuck Ramsden	Maurice Edwards
Parlor Maid	Joyce West
Octavius Robi	Charles Caron
John Tanner	Frank Echols
Anne Whitefiel	Norma Justin
Mrs. Whitefield	Estelle Ritchie
Miss Ramsden	Jane Groves
Violet Robinson	...race Chapman
Henry Straker	Jim Oyster
Hector Malone	Fred Young
Mr. Malone	Wolf Landsman

For anyone who has never seen ...r read "Man and Superman," a visit to the revival at the Gate Theatre might possibly be worthwhile. For anyone familiar with the comedy, however, the evening is lik...ly to be dull and disappointing.

Both the direction and the performers seem intelligent but plodding, with little comic spirit or subtlety, and almost no variation or contrast. Each time a new character is introduced, the action brightens temporarily, but then lapses into the prevailing stuffiness.

Edmonds seldom reaches the stature or fully conveys the torment of the character.

Perhaps Joseph Macauley ...mes the closest to Saroyan's image of the oppressed poet. As the bugle-playing one-time Shakespearean actor, he is a curious combination of the universally comic and th... pathetic.

Sherman Lyold gives a forced performance as a local grocer and Ralph Lee, Van Dexter and Joseph Hammer ... adequate in ...le... roles.

Kali.

Ster.

My Heart's in the Highlands

Equity Library Theatre presentation of one-act drama by William Saroyan. Staged by M. David Samples; setting, Jack Blackman; lighting, Andi Wilson; choreography, Socrates Birsky. Opened Nov. 8, '60, at the Lenox Hill Playhouse, N.Y.; admission by contribution.

Johnny	Calvin Waters
Ben Alexander	Scott Edmonds
Johnny's Grandmot	Elia Braca
Jasper MacGregor	Joseph Macauley
Mr. Kosak	Sherman Lloyd
Esther	Linda Ross
Rufe Apley	Peter DeMaio
Phillip Car	Robert Corpora
Henry	Ralph Lee
Mr. Wiley	Van Dexter
Mr. Cunningham	Joseph Hammer
Husband	William Harden
Young Wife	Lois Unger
Wallace	John Smith

Others: Leanore Friedland, Nancy Nutter, Nathalie Phillips, Rona Satterfield, Mark Stone, Karen Waters, Helen West, Nan Wilson.

William ...royan's lyrical drama, "My Heart's in the Highlands," struck a sour note last week as the second Equity Library Theatr... presentation of the season. With little of the Saroyanesque el...quence, this showcase offering is not likely to be much help to its participants.

A difficult play to stage, "Highlands" requires the services of acutely perceptive talent in all areas of production. It is a minefield of traps which must be carefully circumvented if the result is to be anything but dull.

One of the biggest such dangers is pace. If Saroyan's highly poetic imagery is not presented with cohesive and flowing unity, the drama becomes a collection of platitudes and insignificant, irrelevant incidents. Such is the uncomfortable case in this ELT production. M. David Samples' direction is neither cohesive nor flowing, with the result that the relatively short play seems almost interminable.

Another of Saroyan's traps is casting. The role of Johnny, a seven-year-old boy who often speaks and behaves in a manner more befitting a 47-year-old, is a particularly tough problem. ELT has failed to come up with an adequate moppet, but has chosen Calvin Waters, an attractive nine-year-old who seems confused and snowed under by the role.

Johnny's father is a complex part and Scott Edmonds fails to get beneath the surface of it. As the poet who craves respect and understanding for not only himself and his poetry but for poets and things poetic the world over,

'Birdie' Click

Continued from page 63

"Birdie," will be "Edward Padula Presents," then the name of th... property and th... association with L. Slade Brown." The corporation will participate in th... producers' share of the presentation and, if necessary, will also participate in the limited partnership as an investor.

Padula is president of the corporation. Brown is vice-president, Thelma A. Prescott (Padula's wife and also a documentary producer) is secretary and assistant treasurer, and Joe M. Powell, Brown's personal business manager, is treasurer and assistant secretary. The four officers are also the director of the firm.

The corporation now has one project in the works, a musical version of Robert Lewis Taylor's book, "Professor Fodorski." Charles Strouse and Lee Adams, composer and lyricist, respectively, for "Birdie," are involved in similar capacity ...n "Fodorski." The adaptor will probably be Mel Brooks.

As for "Birdie," the subsidiary action, besides the Columbia original cast album and the sale of the film rights to Columbia Pictures for $850,000 against 10% of the worldwide distributor's gross, includes an upcoming national company, plus Australian and London editions. The original Broadway production of the musical i... ...w in its 32d week of operation.

Kill Tax Change

Continued from page 63

ducers without "substantial sets."

Fish... librettist-lyricist Alan Jay Lerner and N.Y. attorney Bertram A. Mayers argued at hearings here last March that the proposed IRS ruling would be discriminatory against small investors, who are essential to the theatre. The effect, they said, would be to force control of the stage into the hands exclusively of the rich.

The tax change was actually not aimed at the theatre, but was drafted after a group of doctors who could not incorporate and sought to form a limited partnership as a means of easing their taxes. Their move led the IRS to make a study of all forms of limited partnerships, and to change the rules governing them. Last week's decision cancels the proposed change.

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THE CRITICS CHEER TENNESSEE WILLIAMS' NEW COMEDY HIT "PERIOD OF ADJUSTMENT"

New York Herald Tribune

FIRST NIGHT REPORT

'Period of Adjustment'

By Walter Kerr

THE NEW, milder Tennessee Williams has now made his appearance on Broadway. He's just as talented as the old one. "Period of Adjustment" is, of all things, a dramatized column of warm-hearted advice to the married lovelorn, with a lonely wife saying a prayer to the Infant of Prague as the second-act curtain comes down in a hush, and with a still lonelier wife standing out in the snow on Christmas Eve calling to her husband to let her back in before that third-act curtain can fall.

Sound unlikely? That's underestimating the strangeness of the evening—it's positively frightening how fond our playwright has become of the addled and angry and really admirable human race. You're also underestimating the playwright if you think he can't bring it off.

Nearly every thing is made funny and touching as Dr. Williams ascends to the chair of human wisdom, and it is the most difficult things that are done best. The play chooses to concern itself, for instance, with two very paltry related marital problems, one balancing the other with an almost intolerable neatness.

James Daly's wife has bounced back to mother, taking the baby along, on the very same sentimental holiday that finds Mr. Daly's old war buddy, Robert Webber, ringing the doorbell with his brand new wife. But he and the brand new wife aren't speaking, or at least aren't speaking reasonably: that was a bad honeymoon night they had last night at the Old Man River Motel.

How does Mr. Williams get 'round the bridge-table symmetry of his marriage counseling? He laughs at it, savagely and heartily and with some mutual sneering as the two men cry into their beer-cans. Mr. Daly nearly chokes on his own virtue as he points out to the scratchy newlyweds that they are going through a period of you-know-what. This is immediately followed by a stunned frown that turns his face into a knot (beautifully done, Mr. Daly) as he realizes that the problem is real and that he's got some small adjusting of his own to do. The play pokes fun at itself as it makes its point, which means that you can swallow the lecturing and respect its truth at the same time.

There's also the matter of that title. Mr. Williams keeps using it again and again as the two couples make strangled efforts to straighten each other out, and it's something of a wonder how the laughs get bigger each time the too-helpful phrase turns up. Those who admire the author's technical mastery of his line-rhythms are apt to be open-mouthed, too, as his whining and bawling and swift-slugging Texans build mountains of humor out of hypnotically-repeated phrases: the piteous insistence with which Barbara Baxley reports having spent her wedding-day driving in a "funeral hack," and her stunned admiration as she studies a horror of a Spanish-ty low-cost dwelling (a "sweet little home" with a "sweet little bedroom" and a "sweet little bathroom") make for delectable comedy, delectable character-writing, and quite honest social reporting with a faint ache behind it.

Director George Roy Hill has discovered just the right itching rate for each of these friendly, frustrated people. In Robert Webber's case the term "itch rate" is literal: Mr. Webber begins with a tremor—that this tremor is not precisely sexually induced is one of the gradual discoveries of the entertainment—and goes on in quiet, a spectacular display of jiggles, twitches, and steely-jawed tics. That Mr. Webber remains enormously likable with each successive failure of his nervous system is a handsome indication of the sympathy and understanding that are being paid out on all sides.

Miss Baxley is most endearing as she listens, wide-eyed, to a row between a couple of childish males in the next room, and she is even more fascinating when she turns her pekinese snarl and her caterwauling vocal chords on both the "grounded bombers" in question. (If there is one thing that neither she nor Mr. Williams can quite get past, it may be that all-out bit with the Infant of Prague.) Mr. Daly is dandy as he finds at least one source of delight left in his life (sending a toy rocket off its Christmas-tree launching-pad) and remarkably adroit as an open emotion shatters him in the final scene. It has taken some extraordinary doing to make Rosemary Murphy as homely as she is helpless as the wife who comes back home; but she is very touching indeed, and the author has been canny in wrapping up a romantic play with so unromantic a happy ending.

It's true that once in a while the sex chatter between two boastfully articulate men becomes rather more obsessive than plausible; and you may find yourselves wondering, now and then, whether Mr. Williams hasn't gone after a good thing—sober sentiment—with too much of a whoop and a holler. But never mind. It's a believable evening. It's probably even a wise one. And the heart, which the author has plainly got, is wonderfully protected by humor.

New York Post

TWO on the AISLE

By RICHARD WATTS Jr.

Charm and Tennessee Williams

In "Period of Adjustment," which opened last night at the Helen Hayes Theater, Tennessee Williams has written a warm-hearted and charming romantic comedy. It would be the cruelest irony if people who have been complaining that he dealt only with violence, perversion and sadism were dissatisfied with the quiet, almost sentimental mellowness of his new play, but I refuse to believe there is any such peril. What he has given us is so brightly winning, and it is so splendidly acted, particularly by Barbara Baxley, that its sympathetic mood is most becoming to him.

"Period of Adjustment" has its amusing speeches and scenes, but its status as a comedy arises from its philosophical point of view. In a spirit of wry detachment, Mr. Williams looks at the world with surprisingly tolerant humor. It may be a kind of vast hospital for mental cases, rocking on a volcano, but quarrelsome men can be just spoiled children and the fear of love, which causes them to do outrageous things, can be touching as well as foolish. And it entertains him to observe that people, who can give the wisest advice to others, are often foolish about themselves.

Use of a Symbol

For all the mellowness of his current mood, Mr. Williams has not deserted his dark vision of existence completely. It comes out chiefly in his use of one dramatic symbol. His characters are residing in a house in a Southern suburban town, but the house is perched above a cavernous hill that is slowly sinking and may one day pitch into the pit beneath. Meanwhile, though, they go on stubbornly existing, and the two men and two women who are his central figures reach a solution of their troubles, but there is no reason to believe it is more than a temporary one.

But even the touch of symbolism is used with a suggestion of humor, as the householders keep pointing with pride to the growing creaks in their roof. And the story the author has to tell is simple and uncomplicated. Two men who have been pals since their war days in Korea are planning to spend Christmas together, but both of them are having wife problems. One has a bride who had fled from him on their wedding night, and the other wants to get away from his wife because he cannot stand her parents. Both men are fountains of good council to the other fell

Pleasant Characters

Nothing especially dramatic or hilarious ever happens, but the play is consistently interesting because Mr. Williams is observing his two couples with such humorous sympathy and understanding, such tolerant appreciation of their weakness and their strength. They are also fundamentally nice people, although this doesn't make him look on them as dull. They are drawn with an insight and appreciation which makes them alive and likable, and the portrait of the frightened young bride must represent the most engaging characterization he has ever set down.

With her combination of foolishness, sensitivity, loquaciousness and wistfulness, she is a charming girl, and Miss Baxley plays her with enchanting humor and sympathy. James Daly is excellent as the experienced husband filled with wisdom for others. Robert Webber is equally expert as the pal who is actually as frightened by sex as his innocent bride. Rosemary Murphy is admirably moving as the other wife, and Nancy R. Pollock and Lester Mack are fine in their one scene as her angry parents. George Roy Hill's staging and Jo Mielziner's set are most helpful. "Period of Adjustment" is delightful.

New York Journal-American

'PERIOD OF ADJUSTMENT'

Tennessee at His Best

By JOHN McCLAIN

THERE IS NO POINT in trying to be cute and inventive about a review of the new Tennessee Williams job, "Period of Adjustment," which opened last night at the Helen Hayes Theatre.

It is, quite simply, a resounding success. It has warmth and good wisdom and hilarious humor, and it has in addition a pleasantly earthy and uncomplicated attitude toward the relationship between boys and girls which has not been featured in his previous efforts.

The secret of its brilliance, as before, is the author's exceptional artistry with the language and with his ability to make his people come to life and grow before he allows them to take their first faltering steps into the plot.

Here he has considered the case of two wartime pals. One has married the plain daughter of a Nashville tycoon on the promise that he will inherit the old man's dynasty.

The other has just yelled-up with the nurse from the veterans hospital, a virgin who had aided in his treatment for a case of severe shakes. On Christmas Eve they meet when the bride, emerging from an unfulfilled honeymoon night in a motel, is deposited in the home of the son-in-law who has just quit his job and lost his wife in the bargain.

Reassures Her

There is an immediate rapport between the newlywed [illegible] who has been left alone while her groom is out buying a bottle of champagne, and the old chum who is faced with a lonely evening with a tree, presents, but no wife and son. He tries to assuage her grief with the oft-repeated remark that all this is part of a normal "Period of Adjustment."

It seemed to me that Mr. Williams was on his best ground when dealing with merely the three people most prominent in the cast.

The scenes between James Daly, the admitted fortune-hunter, and Barbara Baxley, the neophyte wife of his chum, are rich in wit and understanding. Then there are a couple of prolonged exchanges between the two men, Mr. Daly and Robert Webber, which are comparable as perceptive stagecraft; both in conception and execution.

The only time in the evening when I was less than transported was the interlude in which the father and mother-in-law invaded the premises with a police officer to remove their daughter's belongings. This had an aura of burlesque which was somehow phony, and I wonder if the whole episode was really necessary.

Delighted, Amused

But we come back to Mr. Williams' gift and power with the spoken word, and so we are delighted and amused, even though we may have known few people quite like these violent Southerners.

Naturally, the laurels are not all the author's. Somebody, maybe Cheryl Crawford, the producer, was responsible for an immaculate bit of casting. Miss Baxley, Mr. Daly and Mr. Webber were so superbly right, although it might not have seemed so at first consideration. So, as it turned out, was Rosemary Murphy, as the rich wife to Mr. Daly.

And there was George Roy Hill's contribution, as director. Here was an instance in which one felt that the staging had a great deal to do with the essence of the scenes, that each one was improved by ingenious maneuvers.

Jo Mielziner's single setting of a Spanish-type house in Suburbia added its complicated yet workable donation to a joyous evening.

Mr. Williams has come full cycle, from the diffuse and dissolute, to the comedy (which is also a tragedy) as represented by "Period of Adjustment." He may still not be thoroughly adjusted, but he's awfully good right now.

Daily Mirror

'Period' Is Touching Comedy

ROBERT COLEMAN'S THEATRE

We have seen few men enjoy comedy in the theatre as much as Tennessee Williams, yet it took him a lot of years to get around to penning one. That would be "Period of Adjustment," which Cheryl Crawford brought to the Helen Hayes last evening. It is packed with laughs, and they are often tender and touching.

At the curtain's rise it is Christmas Eve. A middle-aged war veteran sits in loneliness before the fire in a house slowly sinking into a cavern. He's quit his dull job. His wife has left him, taking their small son along with her. In bursts a highly nervous service buddy, feuding with his unhappy bride of a day.

THE MALADJUSTED war heroes, dissatisfied with their lots in life, are like the blind trying to lead the blind. They eventually decide to flee to Texas and promote a ranch on which to raise longhorns for TV Westerns. And by the final curtain's fall, they're on their way toward adjustment with their respective spouses.

In all his plays Williams has struck a note of frustration. The current one does, too, but it also holds out hope. It is his idea that the world is a big psychiatric hospital, with most of the people in it seeking an adjustment to life, seeking to make the best of what fate has dealt out to them.

It is a human play about real people. Its leading characters have strengths and weaknesses. They are confused, more than a little disillusioned, yet they are doing their darndest to grope their way through the problems that beset them. They talk at cross purposes. They repeat themselves because they are fumbling for expression.

Williams uses repetitive phrases for emphasis, to score points and probably to achieve a semblance of reality. The technique in his gifted hands is effective. He garners chuckles that have a warming glow. He serves notice that he can handle comedy as well as drama with a shock in it.

George Roy Hill, who made his directorial bow with "Look Homeward, Angel," has staged "Period of Adjustment" with insight. He has gotten especially moving performances from James Daly, Barbara Baxley, Robert Webber and Rosemary Murphy. Daly is just right as the husband deserted by a [illegible] wife on the eve of a holiday. He's bitter and yet compassionate.

MISS BAXLEY is quite wonderful as the young bride who has found marriage less felicitous than she expected, and wishes she were back home with her folks. Webber is very good, too, as her high-strung, frightened husband who has to learn how to be gentle. Miss Murphy has pathetic moments as the plain wife who allows her parents to almost wreck her marriage.

Nancy R. Pollock and Lester Mack are a bit sticky as a meddlesome, stuffy father and mother. But Williams has written their parts that way. After all, they are just brought on to cause a ruckus when the author figures one is needed.

"Period of Adjustment" has heart and it's calculated to endear yours if you'll give it a chance. It's a small play, this initial Tennessee Williams comedy, but it rings as true as life itself. It proves that Williams can make you laugh as well as cry.

Daily News

Williams' 'Period of Adjustment' Is an Affectionate Little Comedy

By JOHN CHAPMAN

To demonstrate that he has not type-cast himself as a narrator of doom, horror and confusion, Tennessee Williams has written an affectionate and rather charming little domestic comedy, "Period of Adjustment," which Cheryl Crawford presented last evening at the Helen Hayes Theatre.

Outwardly, the play [illegible] a little plot, for it is an incident which occurs on a Christmas Eve in a modest house in a Southern suburb. Inwardly, though, it shows Williams' interest in people and his ability to create them for the stage.

His people are, chiefly, four in [illegible] have been married one day and another pair who have been wed six years. Each pair of mates faces the same problem—an inability to get together. The six-year couple have fail[illegible] to make a go of it and their marriage has been sun[illegible]dered; the miserable newlyweds [illegible] they are ever farther [illegible]

Close Harmony

[illegible] Williams' [illegible] and purpose [illegible] the quartet, and he does so without recourse to such an obvious trick as spouse-switching. With considerable humor, he lets each pair reach an understanding of themselves, and the ending is a placidly happy one.

There are charming performances by Barbara Baxley as the one-day bride, Robert Webber as her jittery husband, James Daly as the man whose wife has walked out on him after six years and Rosemary Murphy as the wife who has walked out—but who comes back.

Papa loves Mama. Williams loves people and I think Miss Baxley is an excellent comedienne.

CHERYL CRAWFORD presents

JAMES DALY BARBARA BAXLEY ROBERT WEBBER

PERIOD OF ADJUSTMENT

TENNESSEE WILLIAMS

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been checked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Carnival" (formerly "Carrot Top") (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: title role, girl singer-dancer, 18-22; fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; made concertina player. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Cook for Mr. General" (C). Producers, William Darrid, Eleanore Saidenberg & Leonard Ruskin (14 W. 55th St., N.Y.; CI 5-0830). Available parts: man, 50's, tough exterior, warm underneath; man, late 20's, crisp, humorus; man, 40's, warm, bright; man, 50's, career Army officer; man, 20's, genial, intelligent; man, 30-35, small, officious; man, 30-35, genial, out-of-place in Army; man, 30's, by-the-book officer; man, 30's, Brooklyn finagler; man, 25-35, lean, gaunt; man, 20's, clean-cut, tough; man, 30-35, top sergeant type; man, 20's, small, timid; man, 30's, should speak Greek; various men, all ages, motley assortment of soldiers. Mail photos and resumes, c/o Betty King, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome, physical; femme, 18-25, spirited, attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty, gossipy matron, should be able to sing; two men, character comedians, should sing; two show-girls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, c/o Marvin Krauss, above address.

"Julie, Jake and Uncle Joe" (C). Producers, Roger L. Stevens & John Shubert (234 W. 44th St., N.Y.; CI 6-9500). Available parts: man, 40-50, American; girl, 20-30, Russian office girl; several young Russian men; two men, 40's, Gestapo agents; man, 40's, Russian-English interpreter; man, 30-40, American diplomat; man, 40's, American newspaper man; Russian soldier; American Marine; character man, 50's, Russian; a Russian and an American radio announcer. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Angel Feathers" (MC). Producer, Edward Boatner & Joseph Angiolilo (1630 Broadway, N. Y.; AC 2-0081). Available parts: femme, 35, aggressive; femme, 25-27, attractive, woman, 75, sweet, religious, several women, 20-45; man, 37-40, conservative; man, 30-35, dictatorial; man, 40, shrewd, businesslike; man, 25-30; several other men; all these roles are Negro and applicants must be accomplished singers, also must dance. Also available are chorus parts for white male and femme dancers. Accepting photos and resumes by mail only, c/o Bennett, above address.

"Take Me Along" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a character actress, 35-45, who also sings, as understudy. Mail photos and resumes, c/o Michael Shurtleff, above address.

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N. Y.; OX 5-3783). Auditions for Equity dancers, Nov. 30; open call dancers, Dec. 1; Equity singers, Dec. 2; open call singers, 5; girls at 10 a.m.-1 p.m. and boys at 2-5 p.m., at the ANTA Theatre (245 W. 52d St., N. Y.).

OFF-BROADWAY

"Cicero" (D). Producers, Norman Seaman, Winston Sharples Jr., Ben Tarver (119 W. 57th St., N. Y.; CI 5-9250). Available parts: woman, 40, brewish; man, 20's, hands me, naive; woman, 35, attractive, hard; man, 30's, military; man, 35-40, strong, aristocrat; several young male and femme walk-ons. All should look Roman. Mail photos and resumes, c/o above address.

"Front Page" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available except Mollie Malloy. Auditions Sunday (27) at 9:30-10:30 p.m., Nov. 28-29, at 10 a.m.-4 p.m. at ELT Rehearsal Hall (133 Second Ave., N.Y.). Script availabl at Drama Book Shop, N.Y.

"Poor Butterfly" (D). Producer, Elie Hornoo Piscator Institute, 39 W. 54th St., N.Y.; JU 6-8210). Available parts: ingenue, brown h woman, 25-30, Bronxy; man, 25-30, prostitute; ch ter man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight; boy, 19, tall, lean; man, 45-50, mic earthy. Accepting photos and resumes, c/o Ted Maurer, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman; 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, comedienne, must sing and dance, well proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

"White Cargo" (D). Producer, Rio Kem Productions (545 Fifth Ave., N. Y.; Room 1208). Available parts: man, 20-25, dark, well-built, long black hair; two men, 20's, Madison Ave. types; man, 20-25, eager, wholesome blonde; man, 50-60, ridly; man, 40-50, tall, thin, ascetic; man, 50's, corpulent, uncouth; man, 20-40, small, wiry; five male Brazilian Indians, 15-50, dark, well-built, straight black hair. Mail photos and resumes, c/o above address.

STOCK

PUERTO RICO

San Juan Drama Festival. Managing director, Barry B. Yellen (Tapia Theatre, San Juan, P.R.). Part available for several male and femme apprentices. Mail photos and resumes, c/o Leonard Stein, 28 W. 47th St., N. Y.; CO 5-1076. Season will run from Dec. 26 through March 5.

SARASOTA, FLA.

Palm Tree Playhouse. Producer-director, Stewart Lancaster (c/o Hotel Wellington, 7th Ave. & 55th St., N. Y.; CI 7-3900). Parts available for 10 Equity and 10 non-Equity males and femmes. For appointment, phone Lancaster, c/o above number.

TOURING

"Destry Rides Again" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Auditions for dancers Dec. 2: Equity men, 11 a.m., open call men, 12 noon; Equity women, 3 p.m.; open call women, 4 p.m.; singers, Dec. 5; same schedule as dancers, at Imperial Theatre (249 W. 45th St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: soprano, 5 ft., 10 inches tall, blonde, attractive; man, 5 feet, 4 inches to 5 feet, 7 inches tall, actor who also dances; baritone, 5 feet, 8 inches to 6 feet, 1 inch tall; two femme dancers who will trip. Mail photos and resumes c/o Michael Shurtleff, above address.

"Miracle Worker" (D). Producer, Theatre Guild—State Dept. Repertory Co. (27 W. 53d St., N. Y.; CO 5-6170). Part available for middleage Negro couple with two children. 8-12. Mail photos and resumes c/o Ruth Kramer, above address.

"My Fair Lady" (MC). Producer, Herman Levin (1424 Madison Ave., N.Y.; PL 8-2845). Part available for girl dancer 5 feet, 5-7 inches tall. Auditions next Monday (28), at 3 p.m., at the Mark Hellinger Theatre (Broadway at 51st St. N.Y.; CO 5-9064).

"Sound of Music" (MD). Producers, Rogers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores. Auditions Dec. 6 for femme singers with legit voices; Equity call, 11 a.m., open call, 2:30 p.m., at the Lunt-Fontanne Theatre (205 W. 46th St., N. Y.).

Dance

"Ballet Ballads." Producer, Ethel Watt (74th Street Theatre, 340 E. 74th St., N. Y.; LE 5-5557). Auditions for male and femme dancers today (Wed.), at 9:30 a.m. and Friday (25) at 11 a.m. at Sokol Hall (71st St. betw First and York Aves., N. Y.).

Shirley Broughton Modern-Ballet Co. Director, Shirley Broughton (112 W. 21st St., N. Y.; CH 3-4301). Parts available for male and femme dancers. Call above number for appointment.

Industrial

Industrial Cine Prods. (509 Madison Ave., N. Y.; PL 9-7320). Part available for young, attractive, sexy femme. Mail photos and resumes. / Barry Green, above address.

Television

"Clearing in the Woods" (D). Producer, Play of the Week (NTA, 10 Columbus Circle, N. Y.; JU 2-7300). Several male and femme parts available. Mail photos and resumes c/o Marc Merson, above address. Script available at Dramatists Play Service (14 E. 38th St., N. Y.).

NBC-TV. (30 Rockefeller Plaza, N. Y., CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Angel Clubs

Continued from page 63

dividual clubs, vary, according to Vall. He figures the club's combined investment in Broadway productions thus far this season between $20,000 and $30,000.

Theatrical Investor gets no payoff from the clubs it establishes, other than subscription to the publication. However, in cases where two or more clubs combine an vestment so that it's acceptable a producer, the transaction is contractually handled by Theatrical Investor for a flat fee based on th amount of th vestment. Under such an arrangement, Theatrical Investor handles the bookkeeping for the clubs.

Vall, who anticipates an extension of the clubs throughout the country, points out that a nationwide string of investi clubs could provide a substantial chunk of the total coin invested in legit productions. The clubs also have a social function in that the members usually get together to discuss their investments and the theatre in general. A number of producers have already agreed to reserve investment units in their productions for club contributions.

The pooling of funds for legit investment is not new. There are a number of backer syndicates and occasionally corporations are formed for just that purpose. As for the Theatrical Investor, the publication classifies shows in four categories indicating the probability of profit to investors based on an analysis of Broadway productions of the preceding five years. The analysis takes in the type of producti (comedy, drama, musical, revue, etc.) and the track record of those connected with th venture.

London Shows

(Figures denote opening dates)

Amerous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-8-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Caretaker, Duchess (4-27-60).
Eve With Jeannaire, Royalty (11-2-60).
Chin-Chin, Wyndham's (11-3-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (2-26-60).
Irma La Douce, Lyric (7-17-58).
Little Darlings, Adelphi (11-16-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
Mr. Burke, Mermaid (10-6-60).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Passage to India, Comedy (4-20-60).
Playboy W. Wyld, St. Mart (10-12-60).
Progress Park, T're Royal E. (11-16-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sive, Lyric Hammersmith (10-24-60).
Suzie Wong, Prince Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
Tiger & Horse, Queen's (8-24-60).
Toys in Attic, Piccadilly (11-10-60).
Waiting in Wings, Duke York's (8-7-60).
Watch It, Sailor, Aldwych (2-24-60); moved last Monday (14) to the Apollo.
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's 12-12-58).

SCHEDULED OPENINGS

Life of Party, Lyric H'smith (11-22-60).
Trials by Logue, Royal Ct. (11-23-60).
Out of This World, Phoenix (11-24-60).
Bride Comes Back, Vaude (11-25-60).
Antonio, Royalty (11-30-60).
Duchess of Malfi, Aldwych (12-15-60).

CLOSED

Last Joke, Phoenix (9-28-60).
Platonov, Royal Court (10-13-60).
Sparrers Sing, Th're Royal E. (8-24-60).
This Year, Next Year, Vaude (10-20-60).

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Application forms obtainable from and returned to the Personnel Director, City Hall, Vancouver 10, B. C., within fourteen days of this publication.

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"Al Hirt ranges the whole field of jazz and every piece stands on its own like a gem in the window of Tiffany's."
TONY ZOPPI, *Dallas Morning News*

H. Allen Smith's Projects

"How To Write Without Knowing Nothing," dealing with semantics and the American slanguage, is the first of H. Allen Smith's next six book commitments which include first-time attempt at a juvenile and also "To Hell In A Handbasket" which he calls "a patchw rk autobiography."

"Knowing Nothing" is for Little, Brown and precedes the Doubleday autobiog. Accent on the initial will be "use and misuse of language with many hilarious' examples." A chapter will be devoted to Sime Silverman, founder-editor of VARIETY, and the paper itself.

The memoir will cull autobiographical chapters and bits out all Smith's earlier, out-of-print books, rewritten and in some cases embellished. "Jemmy" is the juvenile. The other three projects are a travel book (Little, Brown); "The Cheese Box" (tentative title), book of unrelated essays and articles, including those Smith has written for the VARIETY Anniversary Number; and "A Journal of a Tour of the Republic." This book was suggested to him long ago by the late H. L. Mencken, accent on the Pacific Northwest and Alaska. Smith has written about the length and breadth of the U. S. excepting this to him new territory.

Pepe Romero's 2d Book

Pepe Romero, columnist on the Mexico City News and former VARIETY stringer there, in New York last week to close a deal with Doubleday publication of a book tentatively entitled "Mexico City at Midnight." It'll be his second one, first having been "Jumping Bean" published in 1953 by Putnam.

Romero just closed a successful one-man show of his paintings at the Misrachi Galleries, Mexico City, which featured a series of abstract paintings with Mexican themes.

Stop A New Wave?

The object pres mably of a dust cket is to lure a book-buyer into buying a book, but this one is a repellent. The title in giant type "How To Write 10 Different Best Sellers Now In Your Spare Time And Become The First Author On Your Block Unless title continued n back) There's An Author Already Living On Your Block In Which Case You'll Become The Second Author On Your Block And hat's Okay Too And Other Stories." It's by George Kirgo, a tv playwright who has looked at too any stills of Ernie Kovacs.

This windy and dull gag is repeated four times before the book gets under way and all but ruins a fairly lively and funny book. Obviously nobody gets fired around Simon & Schuster the Eisenhower administration but somebody ought to get a severe letter of reprimand before this dust jacket nonsense sweeps the country and becomes as repulsive as 1960 campaign "literature."

Scul.

Texas' 'Obscenity' Indictments

A Federal Grand Jury, seeking to keep pornography out of north Texas, indicted two out state paperback distributors and a phonograph record supplier. It charges Newport News (Va.) and Chicago concerns with transporting obscene paperback books to newsstands in Ft. Worth, Tex.

The phonograph man, Irving W. Kregal, Hollywood, who does biz as "Hollywood Jokers," was charged with mailing advertisements for his goods to Dallas last May.

The book distributors are Max A. Goldstein and Dominion News Co., Inc., of Newport News, and th W. F. Hall Printing Co. and Joseph Burten of Chicago.

The Virginia concern was cited for sending at least 460 copies of "filthy" books to this area. Hall Printing and Burten, whose home is in Oxford, N.J., are charged with sending similar books.

U.S. Attorney W. B. Best 3d, said the publishers of Fabian Books Ltd., Saber Books and Vega Books, all of Fresno, Calif., had already been indicted.

Student Papers' Fellowship

Brandeis U., Waltham, Mass., has announced establishment of a unique $25,000 fellowship to further techniques of printing production in student sponsored publications. The Fellowship was created by the family of Mr. and Mrs. Abraham Weisberg of Brookline, Mass., in honor of the couple's 50th wedding anniversary. Weisberg is business manager of the Jewish Advocate, Boston.

Known as "The Abraham and Sarah Weisberg Fellowship Endowment Fund," the fund will subsidize a graduate student or faculty member. He will serve as technical adviser to the student-sponsored publications on the campus. The Weisberg family stressed the fund will not be used to alter or in any way influence the editorial content of Brandeis student publications. It will, they id, be employed only to assist in the technical aspects of the publications concerned.

Trib's 'Lively Arts' Bow

N. Y. Herald Tribune integrated its Sunday entertainment section and Book Review into a single Sunday section titled "The Lively Arts" and unveiled the new department Sunday (20) the accompaniment of heavy advertising the preceding week in competing newspapers.

New secti tab-sized, covers theatre (Walter Kerr), films (Paul Beckley), music Paul Henry Lang), dane (Walter Terry), art (Emily Genauer), records (Herbert Kupferberg. Also features by John Crosby, Joe Hyams, Art Buchwald, Kenneth Tynan fr m London and others. Television is treated lightly, since Trib is continuing its pocket-sized Sunday tv supplement. John K. Hutchins continues as chief book reviewer.

Judith Crist, yet Trib reporter, heads up the overall section with title. Editor of the Arts.

Tom Weatherly's Poems

Broadway publicist-producer-poet Tom Weatherly, whose show biz verse has appeared regularly in VARIETY, is puttin m between covers. Book will be titled "Broadway Ballads."

New Yorker cartoonist R. Taylor is doing the illustrations. Literary agent Jan Foley arranged the collaboration.

Musmanno's Eichmann Book

Marrae-Si ith will publish "The Nuremberg Trial of Eichmann's Murder Battalions" written by Pennsylvania Supreme Court Justice Michael A. Musmanno.

Justice Musmanno presided over the trial of 23 leaders of the "Einsatzgruppen," the Eichmann handpicked organization charged with killing 1,000,000 men, women and children by firing squads. Fourteen of th Nazis were put to death and the remainder to long jail terms.

Books' Byproduct Values

An example of the byproduct values of book publishing (serialization, paperbacks etc.) is pointed up by two show biz memoirs, the Zsa Zsa Gabor (by Gerold Frank) and Marilyn Monroe (by Maurice Zolotow) books. Both have been just fair sellers, "Zsa Zsa" perhaps a shade more, claiming three printings (World Pub.), while "Marilyn Monroe" (Harcourt, Brace) is only around the 10,000 mark although, with the recent marital split of the Arthur Millers, there has been evidence of some sales upbeat.

However, both were serialized in advance in McCall's and both have had strong byproduct incomes from other rights. Fawcett paid $67,500 for the paperback rights to the Gabor book and Bantam Books gave an advance of $30,000 for "MM." Latter fetched $3,500 from the German serialization rights alone and has been sold to book houses in Germany, England, France and Italy, with the Scandinavian countries probably to follow. McCall's mag paid $100,000 for the "Zsa Zsa" digest (reportedly only about half that for the Monroe rights) and the Gabor biog will also get wide foreign distribution.

Gehman's Homecoming

Richard Gehman, prolific slick mag contrib, returns home to Lancaster, Pa., this week (25) to launch his latest book, "Let Not the Heart Be Troubled" (McGraw-Hill) with autograph party at downtown L. B. Herr & Co. booksellers.

Latest volume is result of joint effort by Gehman and Richard K. Reinhold, chief photog for Lancaster Intelligencer Journal, who flew around the world last year, taking an objective look at religious missionary efforts and effects, particularly in the Far East.

Gehman and Reinhold are old school buddies. The former went to freelancing after a brief reportorial career on Intell-Journal. Reinhold has been the daily's chief lensman since his return from World War II service.

Book Stocks

(As of Nov. 15, 1960, closing)

Allyn & Bacon (OC)	27	+ 3
American Book (AS)	47⅛	+ ⅛
Book of Month (NY)	19¼	+ 1¼
Conde Nast (NY)	11	— ½
Crowell-Collier (NY)	36⅜	+ 1⅜
Grolier (OC)	39	+ 1¾
Harc't, Brace (OC)	33	+ 3⅜
Hearst (OC)	11¾	— ¼
Holt, R&W (NY)	51½	+ 3¼
L.A. Times Mirror (OC)	24½	
Macfadden (AS)	10	— ½
Macmillan (OC)	58	+ 5
McCall (NY)	34½	+ 1¾
McGraw-Hill (NY)	98	+ 1
New Yorker (OC)	94	+ 1
Prentice-Hall (AS)	38⅜	+ 2⅜
Ran'm House (OC)	33	+ 3¼
H. W. Sams (M)	34	+ ½
Western Pub. (M)	70½	+ 1
World Pub (M)	12⅝	— ⅞

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest
Note: Midwest and over-the-Counter quotes the Bid prices.

Montpelier's 2d Foldo

The Montpelier (Vt.) Post has ceased publication for the second tim since it was founded last July. Thus Montpelier once more becomes the only state capital in the United States without its own daily newspaper. A previous daily, the Montpelier Argus, was merged with the Barre Times before the Post started its short and rocky career.

Henry F. Evans, publisher, was not immediately available for comment, but Sanford F. Harrington of South Barre, co-owner of the Post, indicated the new suspension of publication w "final."

Bobbs-Merrill Expands

Bobbs-Merrill Co., Indianapolis, has acquired the elementary school publishing properties of Charles Scribner's Sons. Ronald P. Hobbs, formerly executive vicepresident of Rinehart, became exec veep.

Other new members of the executive staff include Dr. Leo Gans, formerly vicepresident and editor in chief of American Book Co.; Lucius Lamar, formerly manager of the educational division of Scribners; William H. Y. Hackett Jr., formerly executive editor of the Rinehart college department; and Claude Baldwin McCaleb, former chief editor of John Wiley & Sons.

Plugging H-T's New Mag

Besides the display advertising taken by the N. Y. Herald Tribune to project its new Lively Arts Sunday supplement, under amusement editor Judith Crist's direction, the paper's Broadway columnist and editor of the TV Magazine, Hy Gardner, did a whirlwind 10-shots tour around the radio and tv circuit in Gotham. As a seasoned hand in the medium, with his own Saturday night video program (he also subbed for the ailing Walter Winchell in recent weeks, doing part of that program), the management asked Gardner to do the mike shilling.

Meantime Robert M. White 2d, who is returning to the Mexico (Mo.) Ledger as co-editor and co-publisher of his father's paper, resigned as president and editor of the N. Y. Herald Tribune in anticipation of Ambassador to Great Britain John Hay Whitney returning to assume that post actively. Jock Whitney is dominant owner of the paper.

'Americanize Canada Reading?'

The circumstances and status of the magazine publishing business in Canada is being probed by a Commission on Publications, set up in Ottaw by the federal government. Chairman is M. Grattan O'Leary, editor of the Ottawa Journal.

Chief beef of Canadian briefs seem to be that United States publications, via Canadian editions, Canadian inserts, or just plain bigness on Canadian newsstands, are "to Americanize Canadian reading habits." Hearings of the commission are continuing.

CHATTER

Milt Machlin promoted from article editor to managing editor of Argosy magazine.

Oscar Fraley, UPI columnist and author of "The Untouchables," will have a new book on Eliot Ness called "Four Against the Mob" to be published by Popular Library. Fraley, with Mrs. Stella Crater, has authored a book, "The Empty Robe," the story of Judge Crater to be on the Doubleday list.

Belmont Books will publish "Meet the Mob" by Frank Mullady, ex-New York detective, and William H. Kofoed; consists of a series of profiles in depth on some of America's biggest mobsters.

Dick Groat, captain of the Pittsburgh Pirates, and Bill Surface have sold a book on the Pirates to Coward-McCann.

The "Ninth Life," a hush-hush project by Milt Machlin and Billy Woodfield, is on the Putnam list.

Popular Publications, entering the pocketbook field, has a book on a famous show biz personality scheduled and written by Bill Surface. At the moment, the name of the personality is being kept under wraps. "Putting on the Dog," a collection of dog photos by Mary Eleanor Browning, with captions by Paul Keyes, head writer for Jack Paar will be a Citadel book. The dog pictures are used regularly on the Parr show.

Leo Guild has a book in work on gambling called "How to Win a Million Dollars in Gambling."

Al Ostrow, of the Cleveland Press, doing a book with Doc Gerber, coroner of Cleveland, called "Medical Detective." Agented by H. W. Kellick.

A new U.S. Information Agency monthly, called Span, is now being published in Indi in English. Initial press run this month was 47,000 copies, most of which are being distributed free to civic leaders, government officials, editors etc.

Press self-regulation will be established soon in Austria. Editors and journalists have agreed to set up a "Control Office" consisting of one member each plus one appointed by the Ministry of Interior as "the reader's representative." Office will have only moral rights to condemn misuse of domestic principles.

Overseas Press Club moves up from East 39th St., New York, to the 11-story structure occupied by the National Republican Club at 54 W. 40th St., facing Bryant Park, as its new headquarters. GOPers will get other hq.

Ground was broken last week for a new eight-story Time & Life Bldg. on the Ave. Matignon, Paris.

The Bill Targs (he's editor-in-chief of World Pub. and she is Eleanor Kask, p.r. director of ditto) will Xmas in Paris, flying over Dec. 18. Targ's two daughters are in school at Aix-les-Bains, which is among other reasons for the holiday visit.

Grosset & Dunlap has released "Don McNeill's Family Album of Favorite Hymns" ($3.95), compilation of hymns sung over the years on ABC's "Breakfast Club." Publisher, incidentally, is one of McNeill's sponsors.

Happily-timed in view of, but obviously coincident with, the marital bustup headlines is Playboy mag's four-page spread on Marilyn Monroe" in its December issue. That famed calender pose is included. Star, by the way, was the publication's first "playmate."

John Freeman, a leading British tv interviewer who is moderator of BBC-TV's "Face to Face" has been named editor of the New Statesman and Nation, a leading political and literary weekly. He is expected to give up most, if not all, his tv assignments when he takes up his new appointment in the New Year.

John Watson, associated with Scot indie tv since its start three years ago, is quitting his desk as script editor to reenter the publishing field. He will be an editor with World Distributors Ltd., a subsidiary of the British News of the World group.

University Press Book Club Inc. authorized to conduct a publishers and printers business in New York.

Jane Geisman, ex-Funk & Wagnalls and ex-Crowell, is now pub-promotion manager for World Pub. Co., while Eleanor Kask (Mrs. Bill Targ), wife of the firm's editor-in-chief, continues as director of that department. Jean Sonkin, ex-F&W and ex-S&S, is Miss Geisman's assistant.

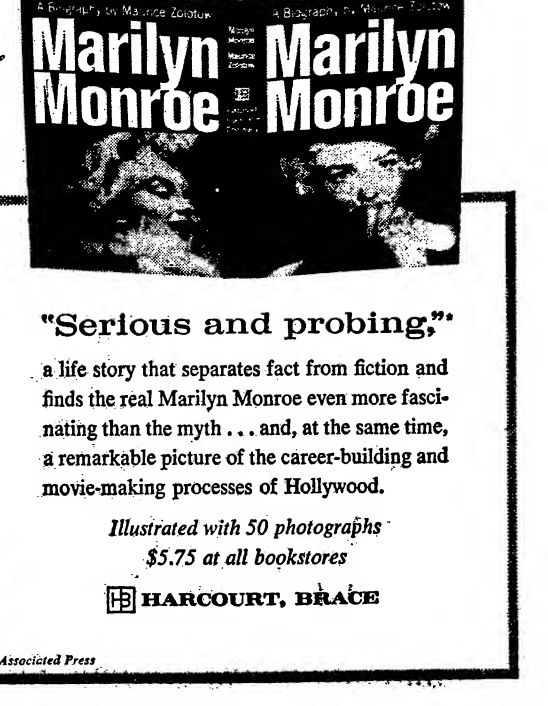
Flora May Holly, 92, author's rep, died at her home in Stamford, Nov. 19. She organized the first book-and-author luncheon series there in 1921 and was organizer and charter member of the Connecticut Pioneer Branch of the National League of American Pen Women. At the turn of the century she opened her own literary agency on New York's 5th Ave. after having been assistant editor of the old Bookman Magazine where, among other upcoming authors at the time, she aided Theodore Dreiser and Edna Ferber.

Seymour Berkson Memorial Scholarship at Columbia Univ., named in honor of the late publisher of the N. Y. Journal American, was presented this week to Gerald R. Craven, U. of Cal., and resident of Lakewood, Cal.

Arnold Shaw's unauthorized biog of "Belafonte" just released in paperback by Pyramid.

Ralph McGill, editor and publisher of the Atlanta Constitution, awarded an honorary doctor of laws degree at Colby College, Waterville, Me., in conjunction with his winning the 1960 Lovejoy Fellow Award. The award was given McGill, a 1959 Pulitzer Prizewinner, for his contributions to th American press. Robert E. L. Strider, president of the college, cited him as "a true philosopher . . . with the ability to see both sides of controversial questions."

Channel Press is promoting the Margaret Ernst-James Thurber book, "In a Word," via free tickets to Thurber's legiter, "The Thurber Carnival," for book dealers who set up Thurber displays between now and the end of the year. Dealers are receiving blowups of theatrical-page ads for the show and other display materials.



"Serious and probing,"

a life story that separates fact from fiction and finds the real Marilyn Monroe even more fascinating than the myth . . . and, at the same time, a remarkable picture of the career-building and movie-making processes of Hollywood.

Illustrated with 50 photographs

$5.75 at all bookstores

HARCOURT, BRACE

*Associated Press

Broadway

Anna Sosenko "poured"-and-buffet-partyed for author Irving Stone Monday night.

Elsa Maxwell is the Circus Saints & Sinners' "fall gal" on Dec. 29. It will be "ladies' day."

Old Time-Life Bldg. in Rockefeller Center is now billed as the General Dynamics Corp. Bldg.

Felix The Cat Productions leased the lower 5th Ave. floor formerly occupied by RCA as a soundfilm studio.

Doomed for destruction to make way for another office structure is the Princeton Club at Park Ave. and 39.

Vienna Staatsoper, apparently partial to U. S. singers, has another baritone lined up for 1961. Claude Heater. He's a Californian.

Arlene Howell, dancer, was a resident of that East 34th St. building which collapsed. Both she and her roommate, Jean Ackerman, were away at the time of the crash.

Paul Grossinger, manager-director of his mother Jennie Grossinger's famed Catskill Mt. resort hotel, elected prez of the N.Y. State Hotel Assn., the largest in the country.

Sassoon McDonald, winner of a harp contest in Israel, has hit the midwest on a concert tour which will include a date with the Fort Wayne Philharmonic under Igor Buketoff.

Cesar Balsa, new owner of the St. Regis, appreciates the "personal touch" continuing, as witness the accent anew on Pierre Bultinck's billing in all advertising as the general manager.

Phillips, Nizer, Benjamin, Krim & Ballon have established a Washington law office with Lawrence S. Lesser, member of the N. Y. and D. C. bars, who has become a member of the firm, as resident partner in the capital.

Dean Martin will be honor guest at the annual ball of Boys' Towns of Italy at the Waldorf-Astoria next March 23. Princess Margaret Drury Boncompagni hostessed the kickoff tea of the women's committee at the Colony Club.

Nelle and H. Allen Smith flirting with the idea of leaving their Mount Kisco manse for a year and taking up residence in Hawaii for a life period. It was a means to duck the ice and the snow while (2) he is completing a couple of books.

[illegible] Mortimer Baum [illegible] peech last Wed. [illegible] Balanchine's [illegible] presented in the [illegible] res of new builds [illegible] This is [illegible] becoming [illegible]

[illegible]

ley F. Kimball, James A. Linen, Philip H. Milner, Frank Pace Jr., Robert W. Sarnoff, John D. Upton, Charles R. Weber. Restaurant Associates (operators of The Forum, the Four Seasons and the just-opened La Fonda del Sol, in the new Time-Life Bldg.) will operate the international cuisine. At night it will be open to the public and called the Tower Suite.

Paris

By Gene Moskowitz
(63 Ave Breteuil, SUF 5920)

"The Lovers" still playing with English subtitles though tourists are scarcer.

Empire closing down till next spring for renovation. This means no Cinerama here till then.

Author Michel Del Castillo's last book, "The Death of Tristan," will be brought to the screen by Maurice Cloche.

Jerry Giesler articles on his law experiences among the Hollywood stars are being run in the daily paper Paris-Presse.

In and out these days are Max Youngstein, Mo Rothman, Vincente Minnelli, Glenn Ford, Charles Boyer and Louis Jourd[an]. H. G. Clouzot's "The Truth" (Col), with Brigitte Bardot, will be the French entry for the U.S. Oscar race for the best foreign film of year.

Yank legit producer Alexandre Ince has snared the Georges Bernanos play, "Dialogues Des Carmelites." It has already served as the basis of a film and an opera.

Painter Bernard Buffet doing the ads for Marcel Carne's new pic, "The Wasteland." The posters will quickly become collector's items because Buffet is a bestseller in modern art circles.

Italo legit and film director Luchino Visconti will stage the Elizabethan play, "Tis a Pity She Is a Whore" at Theatre De Paris here next February '61. It will star screen actor Alain Delon.

In and out also are Kirk Douglas on his European barnstorming for "Spartacus" (U), John Wayne and Dmitri Tiomkin in from the London opening of "The Alamo" (UA), and Simone Signoret back from locations on her French pic, "The Hard Knocks."

Oscarcast

Continued from page 2

[illegible] donated the house, and later gotten as low as $2,000 for the event, pre-sponsorship.

Schwartz's opinion alw[ays] been that, a theatreman, any [illegible] event, and certainly the Oscars are among the most major, helps hypo the boxoffice [illegible] fullest cooperation. In [illegible] before the Academy de[illegible] the Santa Monica [illegible] Universal that the [illegible] would have to face an incre[ase] [illegible] its "Spartacus" engagement but that he, as a theatreman, would not want to be the [illegible] tell the Academy anything—it would have to be U's move. [illegible]

[illegible] Steve Broidy [illegible]

[illegible]

He didn't like coverage of the national conventions by tv, either, considering it "too clinical" and "too slick."

London

(HYDe Park 4561/2/3)

James Mason her to start his role in "Lolita."

Clifford Stanton currently topping cabaret layout at the Dorchester.

The Andrews Sisters for season at the Talk of the Town starting Dec. 5.

Lord Archibald, chairman of Federation of British Film Makers, hospitalized with pneumonia.

The London tent of the Variety Club held its Election night di[nner] at the Savoy yesterday (Tues.).

Up until last Oct. 15 last, "10 Commandments" (Par) had been seen by 11,237,785 paying customers in Great Britain.

James Carreras tossed a studio party at Shepperton for the cast of "Weekend With Lulu" which Hammer Films is making for Columbia.

U. S. songwriter Kermit Goell in town to negotiate a British production of his new musical based on the story of Antony and Cleopatra.

Sc[o]ts pipers are coming to town [illegible] for the Odeon, Leicester Square, preem of "Tun[es] of Glory," the Alec Guinness-John Mills starrer for United Artists.

Current visitors to London include Henry Wilcoxon, Howard Keel, Nicholas Reisini, Joseph M. Brandell, Hedda Hopper and H. Lemieux. Latter is producer for the Ghana Film Unit.

Ruby Murray had to cancel [illegible] aude tour and an American engagement because of a severe throat infection, but hopes to be able to fill a Christmas panto engagement for Bernard Delfont.

Damascus

By Roger [illegible]ower
(Tel. 25536)

Haifa Arabi Katbi, fashion stylist and costume designer for tv, into Sadat Hospital for minor surgery.

Mohammed Rawas, chief of photography, and Said Nabulsi, chief of decor, off to Cairo in 10 days for [a] week of conferences.

Myssa Bafeh, pulchritudinous announcer, overwhelmingly voted the Cover Girl of the Month at the Cover Girl Ball held at the Orient. Her picture appears on this week's cover of the Arab Week.

Fakhri Keilany, vet newsman, of TV D[amas]cus, [a]ssigned to cover the Japanese Mission here to study the television s[et]up in the northern region. Their tour will star[t] in Damascus and cover Alep[po], Homs, Hama and Latakia.

The figures of the [S]eptember census have just been released and call for a revised estimate of the potential tv set count in Damas[cus]. They [illegible] throw some light on northern region's tv potential. [illegible] estimate for Damascus and Damascus Governate (county) is for an eventual set count [illegible] approximately 130,000 sets when 9[illegible] [illegible]

[illegible]

Boston

By Guy [illegible]

[illegible]

[illegible] G. Sheldon Ballo[illegible], prexy of Dickinson Films, new Hub based

film production unit, to London Tuesday (22), and on to Madrid and Israel for start of production on "Nili Spies," to be shot in Israel, Turkey and London.

Roddy McDowall, appearing in the pre-Broadway musical tryout, "Camelot" at the Shubert Theatre, is also on screen in "Midnight Lace" at Keith Memorial, and Al Palladino, Universal exploitation, got the actor to ink autographs in the film theatre lobby between shows.

Dan Terry's Big Band On Campus bringing back atmosphere of the big college dance bands at the Meadows, formerly owned by Vaughn Monroe; it's now operated by Norm Farley, in Framingham. In for an extended stay with salutes to colleges in the area and jazz concerts on Sundays.

Police Squeeze

Continued from page 1

to get a police card. Ted Shapir[o], Miss Tucker's accompanist, did not have a card either when police inspected the spot.

The International is only one of several cafes involved: Jules Podell, Copacabana boniface, who has been charged with permitting Frank Sinatra to work on two occasions without an ID card, went for interview with McCabe yesterday (Tues.) afternoon. He conferred with Investigations Commissioner Louis I. Kaplan on Monday. McCabe also queried Podell on alleged violations of the state liquor [a]nd health laws which were said to have been found during the city-wide inspection over the weekend when more than 1,000 policemen and detectives covered all licensed cabarets in the [illegible]. However, action was postponed until Friday (25).

McCabe charges were also leveled aga[in]st the Stork Club, Embers, El Morocco, 82 Club, and the Nag's Head Inn.

At the Stork it was charged that owner Sherman Billingsley did not have a police card for himself. Date for Billingsley's questioning hasn't been set. Police contend that since Billingsley acts [as] his own host, he needs a card.

Investigations Commissioner Kaplan Monday (20) also queried operators of the Birdland, mainly on methods of maintaining business records and about police relations with the jazz club. Kaplan also declared that Podell told him that he had no information regarding Sinatra's failure to get a card when he worked the spot in 1955 and 1957.

Because of the crackdown, the police department's licensing division had extremely busy day when many cafe employees applied for cards from Monday on.

Maxwell T. Cohen, attorney working with the Citizen's Emergency Committee, has [illegible] all performers and operators to cooperate with the Investigations Commissioner unless he is superseded by State or Federal agencies. Cohen called the intensified investigation "obvious reprisal which carried with it unmistakable implications" undoubtedly a forewarning of what [illegible] if there were any fur[ther] [illegible]

[illegible]

[illegible] been known "third sex" [illegible] shows and clientele [illegible] mention open "mixing" by [illegible] "entertainers" those [illegible] with the male trade, was generally believed [illegible] had local pres[illegible] okay, else [illegible] could not hav[e] [illegible] tolerated.

The opposition to the ID cards, notably from among AGVA sources, stressed the unrealistic insistence that veteran troupers like Sophie Tucker "be subjected to fingerprinting," etc.

Hollywood

Ralph Gamble joined Harold Chiles Agency.

Sid Clute returned from two years in Europe.

Roger H. Lewis in for talks with UA producers.

Christopher Knight recuping from emergency appendectomy.

Walter Hannemann to Munich as film editor "Armored Command."

Dale Robertson appears at San Antonio Stock Show and Rode[o] Feb. 10-19.

Paul N. Lazarus Jr., arrived for sessions with Columbia's veepee Sam Briskin.

Victor Carter named general chairman of 1961 United Jewish Welfare Fund.

Jo Stafford planes to London next June to tape 13 vid-spex for global distribution.

Ray Stark in town for two weeks before departing for London preem of "World of Suzie Wong."

Ida Mayer Cummings installed for her 22d year as prexy of L.A. Jewish Home for the Aged.

Harry Wallace resigned as ad manager and district supervisor for Fred Stein Enterprises.

Bob Goodfried in Tokyo to coordinate ad-pub campaign for Asian preem of "Pepe" (Col).

Ramon Novarro's old legit theatre renamed Robinson Jeffers Theatre for legit engagement of "Mara," dramatized from narrative poem of same tab by poet Jeffer[s].

Chicago

(DElaware 7-4984)

Charlie Worpell, ex-MCA here, now with Ross W. Christena Associates in Indianapolis.

Martha Raye in "Solid Gold Cadillac" extended for a fifth frame at Drury Lane, through Dec. 11.

Company of Four, the semi-pro theatrical outfit, slated "Flowering Peach" for its next offering, starting Dec. 1.

Nat Nathans [illegible] Allied Artists branch topper, head Variety Club, Tent 26, succeeding publicitor Bill Margolis.

Sheraton-Towers shuttered its India Room and moved chirp 88er Freddie Weber to the hotel's new cocktail [illegible] the Black Pad.

Wes South, whose Chicago American pillar covered Negro activities, parted with paper and is now press rep for several performers, including Sarah Vaughan.

Ravinia Festival re-signed Walter (Chi Symph) Hendl as artistic director through the 1962 season, and also stayed with [inve]stment banker Julien Collins [as] fest chairman.

Famous old Plaza Hotel on the northside, a fave of yester[year] vaudeites, ticketed for razing —but not for three or four years. A high-rise apartment building is blueprinted for site.

Annual [illegible] St. (merchants-sponsored) Christmas parade for [illegible] [S]unday (27) with [illegible] Kookie Byrnes leading. And right behind, Nancy Kwan, Vic Damone, Bert Lahr, Ken Murray and Mari Wilson.

Albuquerque

By Chuck Mittlestadt
[illegible]

[illegible]

[illegible] Gerald Grever [illegible] to guest at Albuquerque [illegible] Symphony on Nov. 23 at [illegible]

Robert (Pop) P[illegible] student at New Mexico U and former member of Red Skelton's writing staff on the Co[illegible], new copywriter at KOB-TV here, replacing Susie Morris.

John Robb, retired dean of fine arts school at U. of New Mexico and member of AFM local 618, invited to speak on Spanish-American music at Folklore Society session in London, next month.

OBITUARIES

CLARK GABLE

Clark Gable, 59, Metro stalwart and one of the top stars of the screen for a quarter of a century, died Nov. 17 of second presumed heart attack in his h spital bed.

He had suffered a first coronary thrombosis on Nov. 6 at his home, but swift action in rushing him to the Hollywood Pres yterian Hospital for emergency treatment is credited with having saved his life at that time. His wife, former actress Kay Williams, moved into his room while doctors and day and night nurses attended him.

Gable's tenure as a star had extended nearly 30 years, dating from the time he appeared opposite Norma Shearer in "A Free Soul" in 1931, until the present. His most recent picture was with Marilyn Monroe in "The Misfits," which he completed Nov. 4, only two days before he was stricken. He stated when he left the set on final day's shooting that he would make n more appearances until after the birth of the child his wife is expecting in March.

Born William Clark Gable Cadiz, O., actor became a call boy at an Akron theatre. He drifted to the oil fields near Bigheart, Okla., working as a tool dresser, but abandoned this to join the touring Jewell Players Kansas City.

JACK CARNEY

NOV. 27, 1956

Later, he hit the road with Jane Cowl's "Romeo and Juliet," played Sergeant Quirt in "What Price Glory," and attracted film producers' attention with his performance in "Th Last Mile" in Los Angeles.

During the middle '20s he had made several extra appearances in Hollywood films but left after failing to make an imprint.

After making his film bow in Pathe's "Painted Desert" a heavy in 1931, Metro signed him for "The Easiest Way," with Constance Bennett, and he remained at this studio until early 1955, when he left to freelance. During the last five years he made such films "Soldiers of Fortune," "Band of Angels," "Teach 's Pet," "But Not for Me," "It Started in Naples."

At a time when his first peak of popularity was waning in 1934, Frank Capr, called him to costar with Claudete Colbert in "It Happened One Night," at Columbia, which subsequently won him an Oscar for Best Actor, and launched the po ularity that marned thereafter.

During World War II he enlisted in the Air Force as a private, was

In Loving Memory

LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

'arged as a major after win- wings as a gunner. He also with the First Motion Pic- unit on the task editing reelage taken during forays over Europe for use as an Army training film. Married five times, his arriage to Carole Lombard ended with her death in a plane crash while returning from a bond-selling appearance during World War II. He and Lady Ashley, widow of Douglas Fairbanks, were divorced.

U. S. Air Force participated in the Gable funeral in Hollywood, he having joined as a private and left service as a major during World War II. With the approval of Gable's widow, the former Kay Williams Spreckels, the actor buried in a crypt next to the bod of Carole Lombard.

JACK HARRISON

Jack Harrison, 53, longtime New York editor of the Hollywood Reporter, died in New York Nov. 20. He suffered a heart attack several months ago from which he appeared to h recoverin llowing hospitalization and co lescence at home.

He returned to his job a couple of weeks ago but a limited schedule. Second cardiac seizure proved fatal.

Harrison was widely acquainted as film tradepaper reporter.

Harrison had the opportunity to move to Hollywood but he had an affection for the Gotham scene that couldn't be shaken. He stayed east through the years.

Survivors are two sisters and a brother, Edward Harrison, who is a film importer.

Approximately 350 persons, representing show business and the pre.., attended the Harrison services at Manhattan's Universal Chapel on Monday (21). Eulogy was delivered by Ephraim London, attorney prominent in the field of film censorship.

JOHN ZANFT

John Zanft, 77, former v.p.-general manager of the Fox Theatres Corp., died in New York of a heart attack Nov. 19. Major Zanft as he was know in he trade (the title was an honorary one) used to write a theatrical column for the Morning Telegraph and it was through this that he became acquainted with the late William Fox, film producer and exhibitor, who brought him into the exhibition business.

In 1928 Zanft had become supervisor of the Fox theatres in New York and a director of the Poli circuit in New England.

Zanft was married to the late Hattie Carnegie, fashion designer, who died in 1956. At the time of his death, Zanft was head of Hattie Carnegie Colognes-Perfumes Inc., a post he had taken over during World War II.

Surviving are two sisters, Mrs. Susan Zanft and Mrs. Yetta Winters.

CECILIA EVANS

Mrs. Cecilia Graham, 58, silent film and Broadway actress known professionally Cecilia Evans, died Nov. 11 in San Rafael, Cal. She was a 15-year-old schoolgirl from a San Joaquin Valley farming community when she visited Hollywood in 1917 with her uncle and, on a dare, entered a bathing beauty contest. She Her prize was $100 and a two-week contract with the late Mack Sennett.

The contract led to a 10-year film career, mostly in Sennett comedies, and much ballyhoo as "The Girl with the $100,000 Legs"—Sennett, of course, insured her legs for that amount with Lloyd's of London.

After working for Sennett, she worked in several Cecil B. DeMille films and then went to New York, where she appeared on Broadway in "Poppy" and "The Shanghai Gesture."

Her husband, William Graham, died three years ago and she had been living in Corte Madera, Cal., since then. Brother surv

EDWARD FORD STEVENSON

Edward Ford Stevenson, 66, a commercial and military film producer, public relations man and advertising executive, died 6 in Chaplin, Conn.

Despite physical imi ments resulting from bein wounded and ga-sed in the first World War, he not only conducted several busines ventures after the war but served with the Army in World War II, producer of training films and other pix, including those of the international conferences at Tehran and Yalta.

This work grew out of his peace- operation of the Visugraph Co., hich made training films for business. Before that, he had produced and done publicity for several Broadway plays, including "Accent on Youth," "Hat, Coat and Glove" and "Ten-Minute Alibi."

His wife, son and daughter survive.

ELLABELLE DAVIS

Ellabelle Davis, 53, soprano, died New Rochelle, New York.

In 1941, she sang in a series of Coffee Concerts in the Museum of Modern Art. It led to her appearance in an 18th-Century opera, "The Chaplet." A recital debut in Town Hall followed in 1942.

One of the most important events in her career came when the League of Composers commissioned a work for her from Lukas Foss. It was a solo cantata called "The Song of Songs," and she sang the first performance with the Boston Symphony 1947. She gave her first Carnegie Hall recital in 1948 and made her first European tour that same spring, giving 27 concerts in 13 countries. Last spring, before her illness she made a South American tour.

Her sister survives.

EMIL COOPER

Emil Cooper, 82, operatic conductor and director, died Nov. 16 in New York, after a brief illness.

A career which spanned more than 60 years, he began conducting when he was 20 years old at the Municipal Opera Theatre in Kiev, in his native Russia. From there he went to Zimin's Opera at Moscow, where he conducted the world premiere of Rimsky-Korsakoff's "Coq d'Or."

Following a long and successful career throughout Europe, South America and Canada, he came to the U.S. He conducted in N.Y., Chicago and other major cities. From 1940-50, he conducted at the Metropolitan Opera House.

His two sisters survive.

ISADORE FREED

Isadore Freed, 60, composer, music teacher and lecturer, died Nov. 10 in Rockville Centre, Long Island, N.Y.

Born in Russia, he came to the U.S. when he was three years old. He was a founding faculty member of the School of Sacred Music of Hebrew Union College-Jewish Institute of Religious Record in Manhattan.

A student of some of the leading musicians both here and abroad, including pianist Josef Hofmann and composers Ernest Bloch and Vincent k'Indy, he combined a career of teaching music, conducting choruses and orchestras, and composing.

His wife, daughter, two brothers and three sisters survive.

JAMES A. JACKSON

James A. Jackson, known as Billboard Jackson, 83, a retired public relations man, died Nov. 16 in New York. He was active in Negro affairs and had been an honorary member of 37 such groups. He had been with Esso for 21 years during which time he traveled more than 250,000 miles and made thousands of speeches on behalf of the company's products. He remained with Esso for 13 years following the retirement age of 65.

Jackson acquired his nickname from the publication of that name for whom he was a writer for sev eral years. He then went to the Dept. of Commerce.

Survived by his wife, and two sisters.

CHARLES COOLEY

Charles Cooley, 57, former v. ude headliner who got Bob Hope his first big break in vaudeville, died of a rare blood disease in Hollywood Nov. 15. He was taken to Hollywood by Hope in 1938 when latter signed with Paramount and remained with the comic as his secretary and travelling co panion all his junkets until four years when illness forced his retirement. He also appeared in many of Hope pix and tv shows.

Born Charles Cali in Cleveland, he and Hope became friends in gra schools there.

CHARLES G. TAYLOR

Charles G. Taylor, 70, president of the St. Moritz Hotel, . Y died Nov. 16 in Nev York after a long illness. He became president of the hotel in 1948 following the death of his brother, Gregor , with whom he operated three N.Y. inns, the Buckingham, Dixie, and the Montclair (now the Belmont Plaza). The St. Moritz was built by the Taylor Bros. in 1931.

Taylor was born in a part of Greece that is now Turkey and came to the U. S. 45 years ago. He was a director of the N. Y. Hotel Assn.

Survived by his wife, two daughters and a sister.

JOYCE LEAR

Joyce Lear, legit-tv actress, died Nov. 14 in New York, after a long illness.

Her last Broadway appearance was in "Auntie Mame." She played the role of Gloria Upson throughout the Broadway run. Prior to that she was seen in "Tonight in Samarkand," opposite Louis Jourdan and in "The Small Hours." Her tv appearances were numerous, being on many of the top shows including "Studio One" and "Kraft Theatre." She also appeared on "Today is Ours," a daily soap opera.

Her husband, mother and sister survive.

UPTON CLOSE

Upton Close, 66, author and former radio commentator, was killed Nov. 13 when his auto collided with a train in Guadalajara, Mexico. Upton Close was the pen name of Josef Washington Hall.

He began his career as a radio commentator in the 1920's. In 1942, Close began to broadcast regularly for NBC. He later joined Mutual Broadcasting. He wrote several books, including "In the Land of Laughing Buddha" and "Revolt of Asia." He collaborated on "An Outline History of China."

His five sons survive.

TONI RODGERS

Lolita Rodgers, 37, onetime Chicago radio and tv personality known professionally as Toni Rodgers, died Nov. 14 in Chicago. A radio actress in her childhood, she created the show, "Talking With Toni," on WCFL in 1947 and turned it into a tv show on WGN-TV in 1950. She retired in 1951.

Survivors include her husband, president of Sherwin Robert Rodgers & Associates ad agency in Chi, a son and daughter.

BERNARD SZOLD

Bernard Szold, 66, former Hollywood dramatic coach, died of a heart attack Nov. 15 after a minor auto accident in Victoria, Tex. At the time of his death, he was director of the Victoria Civic Theatre. He also had been a screen actor.

During his years in Hollywood he coached such players as Rita Hayworth, Gregory Peck, Glenn Ford, Henry Fonda, Dorothy McGuire and others.

His wife and daughter survive.

WALLACE MIDDLETON

Wallace Middleton, 58, founder and head of the film agency bearing his name, died of a heart attack Nov. 7 in Hollywood. He entered show biz as an actor and dancer, and launched his talent agency 30 years ago.

Brother and two sisters survive.

PAUL P. WILLIS

Paul Peter Willis, retired executive of Erwin Wasey, Ruthrauff & Ryan ad agency in Chicago, died Nov. 13 in Vincennes, Ind.

Wife, daughter and two sons survive.

H. LESLIE ATLASS

H. Leslie Atlass, 66, pioneer broadcaster and retired v.p. and general manager of the CBS stations in Chicago, died of a heart attack . 18 in Miami, Fla.

Details in tv section.

HAL HUFF

Hal Huff, 68, projectionist for 40 years, died in Hollywood Nov. 13 after a lengthy illness. At the time of his death he was chief projectionist at Assn. of Motion Picture Producers.

Wife and sister survive.

FRED C. MASON

Fred C. Mason, 79, member of projectionists Local 110 and stagehands Local 2, both Chicago, died Nov. 16 in Reseda, Cal., after a lon illn ss.

Wife survives.

CORINNE FRANCIS

Mrs. Corinne F. M. Hunting, 65, onetime vaude performer know n professionally as Corinne Francis, died 11 in Red Bank, N.J., following a heart attack. A native of Buffalo, she trouped on the Keith-Albee circuit with her husband, Tony, in an act billed as Hunting & Francis. The Huntings also entertained U.S. troops during World War I.

Surviving, besides her husband, is a sister.

GUY GRENVILLE

Guy Grenville, 63, vaude actor, gag and script writer, died Nov. 8 ing Bexhill, Eng.

He wrote material for many comedians, including Tommy Handley, Jewel & Harris, Max Bacon and Briane Reece.

Mrs. Marguerite Lillian Miller, 97, former newspaper editor who sold the Rochester (Ind.) Republican in 1927 to start lecturing and radio broadcasting, died there Nov. 14. A son survives.

Joshua Hellinger, 53, legal adviser to the Puerto Rican government who died in San Juan, P.R., Nov. 17 of a heart attack, was a cousin of the late columnist-producer-writer Mark Hellinger.

Bernard V. Parent, 58, Coast manager of Christian Herald for 20 years, died of a heart attack Nov. 12 in Burbank, Cal. Wife and three children survive.

MARRIAGES

Joy Elizabeth Nathan to Carl L. Stern, Nov. 27, New York. He is with KYW, Cleveland.

Marilyn Buferd to Milton J. Stevens, Beverly Hills, Nov. 18. Bride is a former Miss California and Miss America winner.

Christina Marsh to Derek Fuke, Blackwell, Eng., Nov. 6. Bride is a former actress; he's an actor.

Lorie Downes to Don Knapp, Hollywood, Nov. 13. Bride's a tv model; he's a percussionist with "Once Upon a Mattress" road company.

Mary Jenkins to Carl Sims, Dallas, Nov. 10. Bride is with the United Artists exchange; he is booker with Warner Bros. exchange in that city.

Anne Neyland to Steve Ede, Dallas, Nov. 8. Bride is a film actress.

Linda Tarlton to Gene Reynolds, Nov. 6, Far Rockaway, N.Y. He's half of the comedy team of Reynolds & Ford.

BIRTHS

Mr. and Mrs. Dave Lewis, son, Milwaukee, Oct. 11. Father is news announcer at station WRIT, Milwaukee.

Mr. and Mrs. Marc de Mauregne, son, Hollywood, Nov. 6. Mother is actress Ann Barrett.

Mr. and Mrs. Joe Garcio, daughter, Hollywood, Nov. 11. Father's an actor.

Mr. and Mrs. Tom Hutchins , son, Nov. 13, London. Father is film reviewer, columnist, and screen writer.

Mr. and Mrs. Mal Bellairs, son, Chicago, Nov 14 Father is radio personality on WBBM there.

Mr. and Mrs. Renn Reynolds, son, Glendale, Cal., Nov. 16. Mother is singer Marlyn Reynolds; father's a film editor at Revue.

Mr. and Mrs. Sam Denoff, daughter, New York, Nov. 13. Father is continuity director of WNEW, N. Y.

Mr. and Mrs Pete Fulton, son, New York, Oct. 30. Father is with the tv sales staff of the Katz Agency.

Mr. and Mrs. Sam Goodm , son, Pittsburgh, Nov. 14. Father is a disk jockey with WWSW there; mother is a writer and tv personality.

Mr. and Mrs. Bob Denver, son, Hollywood, Nov. 11. Father's an actor.

Mr. and Mrs. Warren Berlinger, daughter, Hollywood, Nov. 18. Mother is actress Betty Lou Keim; father's an actor.

Mr. and Mrs. Peter Markos, daughter, Hollywood, Nov. 14. Father is prexy of Omega Artists Agency.

Mr. and Mrs. Michael Bentine, daughter, Richmond, Eng., Nov. 17. Father is a tv and stage actor.

Mr. and Mrs. John Tidmarsh, daughter, London, Nov. 18. Father is a BBC announcer; mother is actress Pat Pleasance

Mr. and Mrs. Ronnie Hilton, daughter, Leeds, Eng., Nov. 16. Father is a pop singer.

Mr. and Mrs. George Hoov , son, New York, Nov. 17. Father is trade press editor for ABC.

Mr. and Mrs. Elliot Field, son, Hollywood, Nov. 13. Father is a KFWB deejay.

Mr. and Mrs. Mitch Leigh, son, Nov. 16, New York. Father is president of Music Maker's Inc.

Bernard of Hollywood Portrait

"See Mort (Sahl), **Shelley** (Berman), **or Bob** (Newhart) **for Titters then catch PAUL GILBERT for the really big laugh.**

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Personal Management
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Hollywood 46, Calif.

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MIAMI BEACH BETS ON SHOW BIZ

N.Y.'s the Place to Live, Says Behan, But He Wouldn't Want to Work Here

By JESSE GROSS

Being a character is paying off for Brendan Behan. The Irish playwright, whose scorn of convention is evident in both his writing and personal behavior, figures he's earned around $100,000 in the last couple of years from his play, "The Hostage," and his autobiography, "Borstal Boy."

Behan, whose living quarters have included digs in Dublin and London, as well as reform school and jail, has been residing in recent months with his wife, Beatrice, at the Algonquin Hotel, N. Y. He's probably the liveliest personality to hit the hotel since the old "round table" had its celebrated lunches there when the late Frank Case was the owner.

There's one aspect of Behan's character that could be a problem for the Algonquin's present owner, Ben Bodne, who took over following Case's death. That's the Anglo-Saxon profanity which the loquacious writer uses freely, generally in an audible voice during interviews in the hotel lobby-lounge.

Behan has been in Manhattan about three months in conneection with the Broadway production of "Hostage," which opened Sept. 20

(Continued on page 20)

Anti-Theme Song

Paris, Nov. 29.

Marcel Aymont, pop French singer-composer, has roused the ire of the Castro government with his newest song, "Don't Go To Havana."

Cuba has beefed to the French government, but no action. Song has no political implications.

Chicago Spreading, Theatres Included

Chicago, Nov. 29.

Reversing the trend, Chicago is starting to come by some new theatres. A new hardtop opened recently in suburban Skokie. A 5,000-seat theatre is part and parcel of McCormick Place, the new lakefront exposition centre just unveiled, to which the Metropolitan Opera will go.

A third showcase, seating 1,250, is planned as part of Marina City, the $36,000,000 housing-commercial project just north of the Loop, for which ground was broken last week.

Downtown legit earlier lost the Selwyn and Harris theatres, since converted to films as (a) Cinestage and (b) Michael Todd, respectively. The Erlanger, another legit dome, is slated for demolition next year to make way for a new Federal office complex.

The Marina City development is sponsored by the CIO-AFL Building Service Employes Union, and projects twin 60-story circular towers, lower stories for commercial tenancy, uppers for residential. Also blueprinted are a marina for 700 boats, year-round swimming and skating facilities, a 54-lane bowlery, and restaurants.

Direct Call to Mr. K Paves Way for Oatune Combo's Tour of USSR

Hollywood, Nov. 29.

Personal manager Jim Moloney thought a Soviet tour by folk balladeer Stan Jones and the Sons of the Pioneers would be a good idea, but the U. S. State Dept. held out little hope the Russians would ever agree. So Moloney took matters into his own hands—with State Dept. permission—and put through a call to Nikita Khrushchev. He admits it was a fluke and a bad connection at that, but he got through.

Moloney said he talked to Khrushchev at midnight Los Angeles time, doing most of the talking with K's interpreter. Said Moloney: "Mr. Khrushchev was most cordial, was receptive to the

(Continued on page 17)

Mails Clark Gable Brandy Tieup Despite Demise

Jack Poust & Co., sales agent for Stock's Italian brandy and vermouth, sent to dealers last week a mailing piece that hit the nadir in bad timing. Promotion featured Clark Gable in a scene from "It Started in Naples," with the brandy set out in front of him.

Mailed ad was postmarked Nov. 23, Gable died Nov. 17.

Kennedy's Press Confabs May Be at Night & on TV

Washington, Nov. 29.

Possibility exists that President-elect John F. Kennedy may hold some of his press conferences at night after taking office and make them available for live television coverage.

Kennedy's press secretary, Pierre Salinger, today (Tues.) confirmed that such a change in White House procedure is "under discussion" but stressed that it is "a long way from a decision." He said he has had no conversation yet with the tv networks on such a possibility.

BOOSTS TALENT COSTS TO $3-MIL.

By LARY SOLLOWAY

Miami Beach, Nov. 29.

This resort's hotel-cafe entrepreneurs have increased talent budgets for this winter despite uncertainty of the effects the current "national recession" may have on their "big season."

To insure a steady flow of vacationers during upcoming weeks the bonifaces have added more "free extras" to all-inclusive rates already loaded with giveaways, and the prime item, per every annum at this time, is the nightlife programming around a hotel, not only for the guests, but in order to attract patronage from rival inns. Thus, the take-home bag of dough for performers and musicians will tote up to an estimated $3,000,000 for the 16-to-20 weeks of an extended season.

The hoteliers are placing their faith in the potentials of promotional literature and national advertising that sings a song of show biz, with buildups of the nighttime divertissments they have planned for guests stopping at their inns. The majority offer not only the shows set for their cafes, but one-night performances on a

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N.Y. Cabaret Rule On Fingerprinting Relaxed by Mayor

The first break in the battle to relax Police Dept. fingerprint requirements came Monday (28) when New York City Mayor Robert F. Wagner agreed to permanent fingerprinting in a central mid-Manhattan location to replace fingerprint renewal every two years. He also said that he had written Gov. Nelson Rockefeller that he was in favor of easing the ID card requirements. This concession came following a confab between the Mayor and representatives of culinary and bartenders unions plus those of the American Guild of Variety Artists and Local 802 of the American Federation of Musicians. The Mayor also said that if Police Commissioner Stephen P. Kennedy did not agree to the changes, he would drive the reforms through the City Council.

This concession came after the Mayor declared that charges of corruption in the Police Dept. levelled by the Citizens Emergency Committee were groundless, according to the findings of Investigations Commissioner Louis Kaplan. He also defended the diversion

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Looks Like AFTRA-SAG Strike Will Be Averted in Upbeat Talks

Atmosphere of the negotiations by the American Federation of Television & Radio Artists and Screen Actors Guild with advertising agencies and networks changed this week from poor to hopeful. Management and union sources agree that the contract dickers look "optimistic," and the feeling is that all the major obstacles to a new two-year agreement might well be cleared up before the week is over.

The key obstacle to easy settlement throughout the extended negotiations has been the wide gap between offer and demand on tv blurb fees. However, on Monday (28) as the negotiators closeted themselves for informal meetings in a N.Y. sidestreet hotel, the representative of the agencies from the Assn. of National Advertisers and the unions' leaders, according to observers, each "bent a little."

While they are too general to be meaningful in terms of actual gains for labor, the following percentages are offered to show how close in principle, if not principal, the negotiators are: The agencies were offering increases in spot commercials of 23 to 25% and AFTRA and SAG demands were

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Off-Type Casting

Hollywood, Nov. 29.

It's a nice switch, and mebbe Samuel Bronston's the one to do it.

Jeffrey Hunter, who enacted the role of Jesus Christ in producer's "King of Kings," which Metro will release, is being romanced by Bronston to essay title role in "Captain Kidd."

Lipton's Early Bid On '64 Conventions

So satisfied was Lipton Tea with its share of sponsorship in NBC-TV's convention and election coverage this year that the bankroller—four years early—has asked for what amounts to the right of first refusal on the 1964 treatments by the network.

Through its agency, Sullivan, Stauffer, Colwell & Bayles, Lipton wrote sales a "formal request (that Lipton) be given the opportunity to participate in the 1964 convention and election coverage on NBC-TV." Request is by no means binding to either the sponsor or the network; cycles and enthusiasms change in tv in less than a season, so certainly they can change within four years.

But the Lipton note elicited a guarantee from NBC-TV, according to a web spokesmen, that the sponsor, who is undoubtedly the first to assert "strong interests," shall be entitled to the first crack at purchase. Selling should start in 1963.

Meyer Davis Has Steady Date at D.C. Inaugurals

Washington, Nov. 29.

Presidents come and they go, but Meyer Davis keeps right on waving his baton. For the seventh successive time, covering a period of 24 years and four different Presidents, the maestro has been commissioned to deliver the music for President-elect John F. Kennedy's inaugural ball on Jan. 20 at the 15,000-capacity Armory here. He'll be conducting a 50-piece orch for the occasion.

While the Armory has been the site of the last three inaugural balls, the 1956 affair launching Pres. Eisenhower's second term also had auxiliary balls at the Statler, Sheraton Plaza and Mayflower Hotels. That proved too confusing for ticket-holders last time and cued the decision to confine the

(Continued on page 56)

Pittsburgh Pirates' Win Of '60 World Series Gets Immortalization on 2 LPs

Pittsburgh, Nov. 29.

The World Series victory of the Pittsburgh Pirates has been recorded in story and song on two albums and will be placed on sale throughout the country for the Christmas trade.

The first entitled "The Incredible Pirates," is strictly for Pirate fans and baseball buffs and deals with the team through its 60 years of existence. Using the Ed Murrow "See It Now" technique, the record was produced by Peter Thornton, public relations director at KDKA-TV, and Ed Beachler, who writes most of the special events material at the station and is a former sports writer on the

(Continued on page 22)

Merchants' Giveaway Tix Gets Burg's Films Back

Port Neches, Tex., Nov. 29

Merchants of this city have agreed to purchase film show tickets to be given away to their patrons free of cost in order that the Neches Theatre might be reopened.

Jefferson Amusement, which had shuttered the house due to a lack of attendance, agreed to the reopening on a trial basis after a group of local businessmen established the free ticket plan.

Mexico's 3d World Fest Preems On Sked Sans Prelim Bally, Many Stars

Mexico City, Nov. 29.

Minus any preliminary fanfare or publicity ballyhoo, sans bikini-clad foreign or national starlets for glamour, and with only a token turnout of foreign star and film delegations, Mexico's Third World Review of Film Festivals at least preemed here on schedule and in Acapulco. Inaugural deadline of Nov. 18 at the San Diego Fortress was a race with time, with completion of the open air theatre, housing 2,000, just under the wire.

Bayonets of federal troops, strategically dispersed in unobtrusive locations in Acapulco kept factions wishing to depose Guerrero's Governor Raul Caballero Aburto at bay. Politicos also called back deposed reform Mayor David Joseph Piedra for a month so that public peace can be maintained during the fest and the following Pablo Cassals festival.

There wasn't much of a public turnout either for the Acapulco inaugural or the festival preem here two days later, on Nov. 20. Despite the fact of weekend open-

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Cutback of U.S. Military Denendents Abroad Gets Mixed Show Biz Reaction

Tokyo, Nov. 29.

Interested show biz officials are registering mixed feelings on the impact that will be felt here from President Eisenhower's edict to cut back U.S. military dependents overseas, beginning early next year.

The big nightclubs in downtown Tokyo would hardly be affected is is believed, since bulk of their patronage comes from resident Japanese and foreign expense accounters, other businessmen and tourists. These cabarets are beyond the spending power of most GI's.

Rubbing their hands in anticipation, however, are operators of the smaller bistros and the community

(Continued on page 70)

Phantom Recital

Paris, Nov. 29.

These things keep happening. Paris-Presse, one of the largest Paris dailies, printed a fine review of a concert the other day. Pollini, the Italian pianist, said the criticism was excellent, in top form et cetera. Unfortunately, however, the pianist had become ill the day before the concert and did not play.

P.S.: don't bother phoning this particular music critic at his newspaper any more; he's "on vacation."

CASTRO REGIME POISON FOR HAVANA NIGHTLIFE

Visitors returning from Havana report that nightlife under the Fidel Castro regime is virtually non-existent. The casinos, still attempting to operate, are almost empty. Most Habaneros have neither the money nor the inclination to spend in niteries. They are also forbidden to be seen gambling unless they can prove a certain level of income. Casino operators would like to close, but are forbidden by law to take any step that eliminates jobs.

The tourist business is virtually nil and there are only a few Americans now left in Cuba. Another factor that many Americans contend with is the possibility that their mail may be checked.

Thurber Rests for London

James Thurber has been ordered to cancel speaking engagements and ease off generally because of a throat virus until he and his wife sail in January to open "A Thurber Carnival" in London in March.

He will be in the West End cast along with Joan Anderson, the English girl who plays his secretary at the ANTA, on Broadway.

11/30

Xmas

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Exceedingly capable DIRECTOR OF ENTERTAINMENT at the fabulous CONCORD HOTEL, New York, says:

"2500 guests, continuously, requesting PAUL ANKA were right. Overwhelmingly popular, PAUL ANKA'S talent and personality established a new all time record on Nov. 26. He'll be back again and again."

Xmas Lull For Stars' 'Benefits'

Hollywood, Nov. 29.

Talent Authority Inc., which sifts requests for star appearances at benefits, has handled between 200 and 225 applications this year and now starts a Christmas lull.

The Authority, of which the AMPP and all talent unions and guilds are members, customarily approves better than half the applications, permitting top talent only to work for nothing, if they elect to do so. Non-stellar talent is required by union rules to charge for services.

Reason for the Christmas lull, it's explained, is that stars try to schedule their benefit appearances at times other than the holiday season since—aside from family and other personal considerations—there's a greater demand at this time for appearances at parades, hospitals, etc.

Friars Break Sod For New Coast Monastery; Robed Jessel Officiates

Beverly Hills, Nov. 29.

Grounding-breaking ceremonies were held Thanksgiving Day for the new $750,000 Friars Club of California near the center of this star-populated hamlet. Janet Leigh turned the first shovel of earth, with Abbot Frank Sinatra heading turnout of celebs for the event.

George Jessel, donned in a friar's robe, declared club was making way "for the building of a house—a good house—wherein men will laugh and drink and dine and tell a story and cut a card—all in goodwill."

Plans include a wing for a Friars-Town Hall of Fame to honor the creative achievements of actors, producers, directors and writers of the motion picture industry. Gary Cooper will be the first honoree, at fund-raising ceremonies Jan. 8.

SHOOTING LUCIANO—ON FILM

Glassman-Gosch Plan Gangster Biog For Naples.

Barnet Glassman, in association with former rodeo official Martin Gosch, has set plans to produce a film dealing with the life of Lucky Luciano. According to Gosch, Glassman acquired the rights to the former ganglord's story. Luciano, who has been living in Naples since his deportation from the U.S., is said to have received an advance payment and is also down for a piece of the picture.

The picture, Gosch stated, will be "100% based on fact" and will "tell what has happened to Luciano since he left the United States." Plans are to shoot the film in Naples, with May as the tentative starting time.

According to Gosch, major company financing and a distribution arrangement will be sought after the screenplay is completed.

Monks' Disappointment in 1926 Proves Boon for 'Francis of Assisi' Film

Assisi, Italy, Nov. 29.

The Lateran Palace anno 1209, complete with Pope Innocent III and his colorful entourage, came to life again here this week in a huge Papal apartment in the monastery of the Basilica of San Francesco. The occasion was the filming of a key scene for "Francis of Assisi" which is currently locationing at Assisi.

Sequence involved the day in April of 1209 when Francis and his group of 12 followers faced Innocent III and obtained his approval of their role of absolute poverty. The moment marked the start of the Franciscan order which from then on spread rapidly through Italy and the rest of the world.

Since it wasn't possible to film inside the Vatican, producer Plato Skouras and director Michael Curtiz were hard put to find a suitable substitute. Then one of the Franciscan monks mentioned the Papal apartment at the Basilica,

(Continued on page 68)

Cover Up Belly Dancers

Cairo, Nov. 22.

Belly dancers performing their traditional ageless art in Cairo niteries are now being jeered and booted at by enraged Egyptian oglers.

The reason is a new edict by Nasser's Ministry of Culture that bars bare midriffs. Unhappy dancers now must sport their traditional bows, spangles and veils atop old-fashioned all - concealing high-necked evening dresses. The effect is bizarre and distressing, and ringside patrons aren't sparing their derisive comments.

JUDY GARLAND TOPS ROYAL CHARITY BILL

London, Nov. 29.

Judy Garland headlines a royal charity gala bill at the Palladium on Thursday (1) to be attended by the Queen Mother. The show is organized by the Variety Artists Benevolent Fund as a show business tribute to the St. John Ambulance Brigade. Tickets range from $30 top down to $3.

Apart from Bruce Forsyth, former emcee of tv's Sunday Night at the London Palladium, the rest of the lineup will mainly come from the current Palladium revue. Among artists set for the royal show are Edmund Hockridge, David Kossoff, Joan Regan and Cliff Richard.

Smithsonian Repository For 'Great Debate' Props

The Smithsonian Institute has formally requested all television cameras, sets and props used by CBS-TV in the first of the four Kennedy - Nixon "Great Debates" in September for recreation as a permanent exhibit in the museum in Washington.

Request went to Dr. Frank Stanton, president of CBS. He hasn't made a decision in the matter yet, since the cameras are expensive, working equipment.

All three networks took turns in televising the debates, but CBS produced the first one, on Sept. 26, from Chicago

Rooneys' Pop-Son Act

Hollywood, Nov. 29.

Mickey Rooney and his 13-year-old son, Timmy, will both be in Allied Artists' "The Big Bankroll," Samuel Bischoff and David Diamond's biopic of N.Y. gambler Arnold Rothstein. Juve will play role of Johnny Burke, lifelong pal of Rothstein, as a boy, with the senior Rooney to take over the adult Burke.

Paul Robeson 'Top' With Aussie Public in His 1st Down Under P.A. Tour

Melbourne, Nov. 29.

Paul Robeson, previously only known here through recordings and films, is tops and his voice "as good as ever" according to Aussie opinion.

Robeson, touring Down Under and New Zealand, has already given one concert in Brisbane and four in Sydney. He is giving three here, then does two in Adelaide and two in Perth. He's playing to capacity or near-capacity houses.

At his Melbourne debut last week he got the cheer treatment—even before beginning his recital. These demonstrations are usually reserved here for teenage warblers. A large percentage of the capacity audience in the huge Melbourne Town Hall was made up of older age groups.

Robeson, with great ease, goes through Beethoven, Schubert, Negro spirituals, quotes poetry and gives an excerpt from "Othello." Interspersed are references to "peace," "injustices," "brothers under the skin" etc., which gain much applause—for it is applause for a great and superb artist.

At one point in last week's performance Robeson said he had been made "an honorary member of the "Wharfies' Association." This was in reference to a current strike here of wharf workers and public's sympathy is definitely not with them. Yet this statement too, said half jocularly, half seriously, received wild applause.

Robeson says he hopes to be back Down Under next year and appear with an Aussie cast in a production of "Othello."

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ABEL GREEN, Editor

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DAILY VARIETY
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FILMS CHURN IN DULL TRADING

Amusement Stock Quotations

Week Ended Tues. (29)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	141	35¾	33	34¾	+ ⅝
41⅝	25¾	Am Br-Par Th	193	43¼	40⅞	43⅛	+2⅛
42¼	19½	Ampex	2397	24⅝	21⅝	22¼	—2⅜
45¼	36⅝	CBS	277	36¾	35¼	35⅜	—1¼
25¼	14⅝	Col Pix	557	26⅞	24	26¼	+2
38⅜	17⅜	Decca	204	38	35¾	36	—1¼
49¼	20	Disney	222	27¾	24⅜	25½	+ ¾
136½	94	Eastman Kdk†	178	114	109	109½	—1½
8½	5¾	EMI	160	6⅛	5¾	5¾	— ¼
23⅞	11½	Glen Alden	332	12⅜	11¾	11¾	— ⅜
19	14	Loew's Thea.	351	17	15⅞	16⅞	+ ¾
40⅛	22¼	MCA Inc.	57	37½	35¾	35¾	— ½
40	24⅞	Metro GM	765	41¾	38½	39¾	+1¼
66⅞	12⅞	NAFI Corp.	271	32¾	26½	29¾	+3½
13	4¾	Nat. Thea.	132	5	4¾	5	..
67⅝	39½	Paramount	142	55⅜	53½	53⅞	—1⅛
38¼	17¼	Philco	339	18¼	17½	17⅝	— ¼
261¾	163¼	Polaroid	231	239¼	232	232½	— ¼
78⅜	46½	RCA	605	57½	54¾	57½	+2½
11¾	7½	Republic	135	11¼	10¾	11⅛	+1
15¼	12⅝	Rep., pfd.	17	14⅞	14½	14¾	+ ⅝
42⅝	19½	Stanley War.	91	26¼	23½	23½	—1½
43⅜	30	20th-Fox	365	42½	40½	41⅝	+1⅜
34¼	23⅝	United Artists	421	34⅝	32⅞	33½	+ ⅛
51¼	28¼	Univ. Pix	4	49⅛	49⅛	49⅛	— ⅝
83¼	70½	Univ., pfd.	†90	82	82	82	..
52¼	37⅜	Warner Bros.	85	53⅛	51⅜	51¾	..
129⅜	89⅛	Zenith	196	106⅝	100	103¼	+2¾

American Stock Exchange

6¾	4½	Allied Artists	54	5⅝	5⅜	5⅜	..
7¼	3	Buckeye Corp.	146	3½	3⅛	3⅜	+ ⅛
11⅛	8	Cap. City Bdc.	39	10⅜	10⅛	10⅛	..
6½	3⅜	Cinerama Inc.	124	5⅜	5⅛	5½	+ ⅜
14¾	10	Desilu Prods.	236	13⅛	10⅝	11⅞	+1⅛
7½	4½	Filmways	19	5¾	5¼	5½	..
2⅜	5 16	Guild Films	115	7/16	⅜	7/16	..
8⅜	7½	MPO Vid.	22	⅞	7⅝	7⅞	+ ⅛
8⅞	2½	Nat'l Telefilm	70	2¾	2⅝	2½	— ⅛
10⅞	6⅞	Technicolor	353	10½	9¾	9⅞	— ⅛
14½	8⅛	Teleprompter	22	10⅝	10⅛	10⅝	— ⅛
4¼	2	Tele Indus.	62	3¼	3⅛	3⅛	— ⅛
13¾	8½	Trans-Lux	30	13	11¾	13¼	+1

* Week Ended Mon. (28).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1⅞	2⅛	..
Gen Aniline & FA	400	433	+40
Gold Medal Studios	⅝	1	..
Magna Pictures	2¼	2⅝	..
Metropolitan Broadcasting	17¼	18⅝	+ ⅛
Movielab	13½	15⅛	..
Scranton Corp.	2¼	3¼	..
Sterling Television	1½	2	..
U. A. Theatres	5¾	6½	— ⅛
Wometco Enterprises	13⅛	14¼	+ ⅝

(Source: National Assn. of Securities Dealers Inc.)

'I'll Never Rival Tony Curtis But Films Now Give Me Fat Parts'—Nisei Actor

By DAVE JAMPEL

Tokyo, Nov. 29.

Patience and well-calculated crossings of the Pacific have paid off for Jimmy Shigeta, who returned to these shores last week to star as the late Japanese diplomat Hidenari Teresaki with Carroll Baker in MGM's "Bridge to the Sun."

Since leaving Japan almost two years ago for Nipponese edition of the "Chevy Show" with Shirley MacLaine and Louis Jourdan, Shigeta has become a hot property. He headlined the "Holiday in Japan" show in Las Vegas for more than six months and has had leading roles in "The Crimson Kimono," "Walk Like a Dragon" and "Cry for Happy."

His first LP (Silver Slipper) recently hit the market and the kick-off number, "I've Got Somebody to Love," is acting like a hit.

After "Bridge to the Sun," the actor-singer rushes into the film version of "Flower Drum Song." And a leading role in the adaptation of "Diamond Head," set in his native Hawaii, is among the heavy count of future possibilities for Shigeta.

Hailed in Hollywood today as the first romantic Oriental leading man, the Nisei had a standoff with films when he first banged on studio doors years ago. He declined to accept the houseboy and sinister soldier types of parts that were then the lot of the Oriental actor.

Although he had worked a number of the plushier clubs in the States as a singer, he decided, after his discharge from the Marines, to spend his waiting period in Japan. For five years he performed here, mainly as a singer, in night clubs, theatres and on tv until the States beckoned. Then he crossed the Pacific once more, his journey again timed to find a greater reception in the land of the departure.

Passing through Tokyo en route to six weeks of location work in

(Continued on page 15)

Are Stuffed Shirts Over-Protected?

That's the Thesis of

Sir Francis Scully

Our Own Papal Knight

* * *

writing another Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

INVESTORS EYE FLICKERS ANEW

By GENE ARNEEL

What with the Thanksgiving holiday and the usual year's-end doldrums, the New York Stock Exchange was hardly a robust trading post last week—except for the picture business issues. After a brief period of neglect investors came back with renewed affection, sending five film business stocks to new highs for 1960 and for the most part supporting others with just a little less enthusiasm.

Thus again has come about a situation that has marked downtown bear and bull runs frequently during the course of 1960. It's been a case of offishness for all listings except a few groups, with motion pictures among the favored few.

Analysts probed below the corporate surfaces of pic outfits again and found attractive assets. They and the man-in-the-street portfolio holder also seemed impressed with the blockbuster pictures presently on exhibition and upcoming. (The inside-pix opinion is not so optimistic, there being some doubt about the fiscal outcome of at least a couple of the new b.b.'s and trade reports that "Ben-Hur" is tapering off.)

But if "Ben-Hur" indeed is going at a slower pace in the lesser runs than in the showcases, there's no mistaking the obvious; this epic has proved a major klondike for Metro. Going hand in hand with this is the fact that the M-G common issue jumped $4.12½ last week, hit a high of $41.37½ and registered volume of 71,400, or beaucoup spirited trading in an otherwise dull week.

M-G also was given a helping hand by Hayden, Stone & Co., which put out a recommendation for the film company and forecast 1961 earnings at a big $5 per share.

Also endorsed by the Hayden brokerage: United Artists, Decca and Columbia for capital appreciation, and Warners and Paramount on a long-range basis.

UA last week, with 57,100 shares exchanging hands, went to a high of $34.62½. Year's low was $23.62½. Columbia, which had a low of $14.62½, went to a high of $25.50 on a 42,000-share volume. Col preferred climbed to a new peak of $71, from a low of $60, and American Broadcasting-Paramount Theatres hit a high of $42.50 from a low of $25.75.

Active, too, was 20th-Fox with a volume of 47,700 shares and a gain for the week of $3.75 per share. Closed at $42.50, or within inches of the year's high. WB and Decca also were very close to high marks.

Disney Out of Slump?

Is Walt Disney making a comeback on the New York Stock Exchange? Producing company's common stock jumped $3.12½ per share last week, for its best showing in many months.

Disney used to be a highly favored attraction downtown, with a high of $59.50 last year, $49.50 this year, and then also this year a spectacular fall to $20. Last week's activity got the price up to $26.87½.

Britain-France-Italy Could Lure Stars Under New Close Contacts, Further Crimping Hollywood Studios

By HY HOLLINGER

Hollywood's already - depleted feature film production program could conceivably take a further dive if negotiations in Europe, involving subsidy payments from three countries, are completed. At the same time, the tripartite subsidy arrangement is seen as seriously affecting the bankrolling activities of at least two major distributing companies which are prominently involved in arranging financing for independent producers.

A film treaty between Britain and France or Britain and Italy, both in the negotiation stage, is the key to the new arrangement which could have a revolutionary effect on American film production. Since a treaty between France and Italy already exists, a Franco-Italo co-production can qualify for subsidies from both countries. If Britain makes a deal with either France or Italy or both, the possibility arises of a three-way co-production involving British Eady Plan funds, and French and Italian subsidies.

As outlined by a N. Y. film attorney well versed in the foreign subsidy technique, a picture costing $750,000 or less could be completely financed with subsidy coin from the three countries if the main producer, who could be a

(Continued on page 17)

Ouch!

Alan King, gagging it up at last week's testimonial for Joe Levine, had a rib for the company where he once made pictures.

"There's a studio," he said, "that can take stars and make unknowns out of them."

Theatre Owners' Own Toll Data Vs. Paramount's

Only one family in seven watched a Telemeter home toll program in the West Toronto area covered by this Paramount system during the average weekday evening. The average expenditure was $1.22 per installation per week, which contrasts with the Telemeter claim of $2 weekly.

These are among the findings of a survey conducted by Elliott-Haynes, Inc., Toronto rating firm, according to Theatre Owners of America.

TOA, which is violently opposed to fee-tv, relates that the survey further showed:

44.1% of Telemeter families viewed only one show in the previous week; 19.1% saw two programs; 2.5% caught three shows; 34.3% did not see a single Telemeter offering; the average family is spending 80c of the $1.22 total on features; 726 sets, of a total of 5,500, were tuned in for Disney's "Sleeping Beauty"-"Grand Canyon" combination, meaning the biggest audience so far; "Ice Palace" had 87 family tuned in, the smallest.

Concludes TOA: "All the figures point up the fact that without firstrun movies, pay-tv hasn't much attraction after the novelty wears off."

It's to be noted that sources aligned with Telemeter have said right along that new films ultimately will be only a part of the programming and not the entire bill.

TOA says Elliott-Haynes called 286 housewives over a three-day span last month and from this drew the conclusions

Bob Ryan, Sid Harmon Set 'Octopus,' Railroad Melo

Hollywood, Nov. 29.

"The Octopus," which Robert Rossen was going to produce for 20th-Fox two years ago, has been acquired by Robert Ryan and Stoney Harmon who'll partner with Rossen in producing the film next summer—Harmon being producer, Ryan starring, Rossen writing and directing.

Property, a novel by Frank Norris dealing with turn-of-the-century railroad conflict in California, was first of three-picture deal Rossen and 20th dissolved two years ago. Ryan and Harmon have formed Carolwood Inc. as canopy for their part of the venture. Plan is to seek releasing deal after casting is completed and to make film, in color, on a $2,000,000 budget.

James Woolf's Innings Due on British Boycott; Writs Reach Defendants

London, Nov. 29.

Writs are being issued on behalf of James Woolf against the top brass of the Cinematograph Exhibitors Assn., arising out of a letter sent by the CEA to Jack L. Warner earlier in the year. Also being named in the action is John Davis, deputy chairman and managing director of the Rank Organization.

Among the recipients of writs are the CEA's immediate past prexy, J. D. Richards, the reigning prez, Alfred Davis, vice-president Sydney K. Lewis, general treasurer Lord Westwood, and general secretary Ellis F. Pinckney.

It was last May when the exhib body wrote to Warner in regard to reports which were then current that James Woolf was negotiating to make a picture at Burbank. The letter recalled the CEA's "recommendation" that members should not book films in which John Woolf or his companies were concerned, following the sale of a package of features to television.

The letter explained that while the recommendation did not extend to brother James, he was a director and shareholder in Romulus Films and the CEA General Council might wish to extend the scope of the resolution to give "full effect to the original intention which was undoubtedly in their minds."

Hayden, Stone's Crystal Ball

Hayden, Stone & Co., brokers and underwriters, in a recent analysis made like Nostradamus so far as per-share earnings are concerned for the following four companies:

	1959	1960 (Estimated)	1961 (Estimated)
Metro	$2.91	$3.75	$5
United Artists	2.47	2.80	3.25
Decca (Universal)	1.81	4.25	5-6
Columbia	(Deficit)	1.47	2.

India Producer

Alex Gordon

recalls when

Shooting Cowboys Began Singing

* * *

another Interesting Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

UFA Quitting Pic Distribution; Now 50% Owner of DFH; Joint Slate of 18 Features Yearly

By HANS HOEHN

Berlin, Nov. 29.

Germany's UFA and DFH (Deutsche Film-Hansa), top pic producing and distributing companies here, have been amalgamated. UFA gets 50% of DFH's shares. Its new board of directors has yet to be composed. It's believed that Theo Osterwind, the head of DFH, will become chairman of the new committee. UFA's Helmut Meyer probably will also belong.

UFA quarters at Munich and Duesseldorf may be dissolved. UFA's administrative home will remain in Berlin, while Hamburg will be its provisional seat.

DFH will take over distribution. The 1961-'62 lineup will run around 18 German-language features of which six each are UFA and DFH productions and six independent productions. Films are to be shot in Berlin's UFA studios and at Goettingen, W-Germany, where much DFH product has been produced within late years. Goettingen and DFH will be more closely associated in the future.

UFA, divorced from distribution, will concentrate on production, including newsreels and its theatre chain.

Agfa will remain, within its 15% participation, an associate of UFA.

Our Man in Berlin
Hans Hoehn
Probes the Curious Distaste for
Divided Germany Themes
* * *
another Editorial Feature
in the upcoming
55th Anniversary Number
of
VARIETY

Theatres Reduce 'Featherbedders'

Minneapolis, Nov. 29.

Three-month-old stagehand strike against the State Theatre, which spread to the Orpheum when Ted Mann purchased that showhouse (and the Pan) from RKO Theatres two weeks ago, has been settled with the main issue decided in favor of Minnesota Amusement (United Paramount) and the Mann Theatres, exhibitors involved in the fracas.

Under terms of the agreement, number of stage employes will be reduced from five to two at the 2,200-seat State, from four to two at the 2,800-seat Orpheum and from two to one at the 1,800-seat Pan. Single stagehand at the 1,000-seat Lyric, MAC's second theatre in downtown Minneapolis, will be retained.

Lengthy disagreement had been termed a "lockout" by the union while exhibitors referred to the point-at-odds as being a matter of "featherbedding." Exhibitors refused to retreat from the position that the work involved at the three showplaces didn't warrant the number of workers previously employed.

KUDOS & DATES TO CASSAVETES 'SHADOWS'

Paris, Nov. 29.

Though still not released here, John Cassavetes' freelance Yank pic "Shadows" received one of the top film critic awards, the Prix Jean-Georges Auriol. Film got the nod for its script, direction, acting and its anti-racist theme. Pic was improvised and made in 16m and then blown up to 35m to go on to win an award at the last Venice Fest and released in London for sock results and outright sale to British Lion for the English speaking marts for $200,000.

Nico Papatakis is handling the pic in France and it is due for a firstrun release soon. Private showings have garnered the pic good work of mouth and even fine critical appraisals. It concerns a white-looking brother and sister with a Negro brother and their lives and tribulations. (Pic was reviewed in VARIETY Aug. 31, '60.)

L. A. to N. Y.

Ray Bolger
Yul Brynner
Jack Diamond
Arthur Freed
Erroll Garner
Philip Gerard
Mary Healy
Roger H. Lewis
Gisele MacKenzie
Janis Paige
Juliette Prowse
Carl Ramsay
Hope Summers
Dimitri Tiomkin
Ralph Wheelwright
John Williams
Loretta Young
Richard D. Zanuck

Europe to U. S.

Noel Coward
Hermione Gingold
Jill Haworth
Juliette Greco
John Osborne
Nicholas Ray
Darryl F. Zanuck

N. Y. to L. A.

Frank Liberman
Jan Murray
Sig Shore

U. S. to Europe

Monty Berman
Mrs. James Bridie
Jerry Cargill
Jacob Goldstein
Walter Jacobs
Peter Katz
Alan Ladd
Dick Pack
Maurice Silverstein
Jim Snyder
Mike Stern
Arthur Tolchin

'The Canadians' Under Eady Plan

Hollywood, Nov. 29.

"The Canadians," Robert Ryan starrer filmed through Robert Lippert's Associated Producers Inc. for 20th-Fox, has become an Eady Plan picture, one of the few Yank pix to be filmed in Canada under the British program. Additionally, it's the first 20th film to be lensed in Canada since "River of No Return" in 1953.

Burt Kennedy wrote and directed the film, involving Royal Northwest Mounted Police, and Herman E. Webber produced it in CinemaScope and color. Webber has planed to London where the film is being edited and scored for a Feb. 15 world preem in three Canadian cities.

Crews which worked on the film were either Canadian or British.

Republic's Bright New Outlook; Carter Quips About Old Nepotism

Hollywood, Nov. 29.

Republic Corp.'s net earnings for fiscal year just ended are approximately $1,600,000, more than three times the net profit for fiscal 1959, prexy Victor Carter told L. A. Security Analysts last week. It's the company's largest net in at least 14 years.

The $1,600,000 is equivalent to 80c per common share compared to $484,882 or 24c per share last year. Both figures are computed after provision for taxes and dividend payments to a large block of preferred stock and in both cases there were 2,004,190 shares of common outstanding.

Carter attributed the rosy financial position of the company 25% to its plastics operation, 25% to its tv distribution of Republic Pictures' feature backlog, 15% to rental of the studio facilities and 35% to operations of lab subsidiary, Consolidated Film Industries.

Since revelation early this year of a plan to finance production, Republic has bankrolled two teleseries and four features, Carter said. These productions have outside money guarantors and use both Republic studio space and CFI lab facilities, but they give up no ownership to Republic.

Republic, Carter said, has $2,000,000 worth of contracts with various tv stations for televising of films out of the 850-feature backlog and expects to write another $15,000,000 in contracts over the next

(Continued on page 15)

You Can Trust Greeks Bearing
Gift of Cooperation Says
Rena Velissariou
in her Special Article on
Filming in Greece
* * *
another Special Story
in the upcoming
55th Anniversary Number
of
VARIETY

Plead for 'Alamo' In Mexico City

Mexico City, Nov. 29.

Now its the United Artists local distributorship which will attempt to convince an inflexibly opposed Film Bureau head to change his mind about granting an exhibition permit for "The Alamo" in Mexico.

A copy of the film is being imported by United Artists, with this allegedly including cuts of more blatant scenes pinching national pride. The UA office here wants Jorge Ferretis to look over and give a final formal decision in the matter.

Ferretis is the film official who strenuously opposed filming of picture in Mexico on grounds that script was "defamatory" to Mexico. He won his point and producer Wayne switched to a Texas location site.

Scared of Reds, Rail Chief Forced To Help Tremper

Berlin, Nov. 29.

German pic director Will Tremper needed for his currently producing "Escape to Berlin" a railway-train and applied to Federal German railway authorities. Latter, however, didn't like the idea after hearing that "Escape" is an anti-Commie pic. "They told me," Tremper said, "that they couldn't do it because such assistance would annoy the Communist railway authorities in East Germany."

"Those cowards!" shouted Tremper. "The East German DEFA is getting every help it wants from its authorities. But we West Germans encounter difficulties because our authorities are afraid."

Tremper ultimately applied to the Federal Press Chief in Bonn who intervened with Hans-Christoph Seebohm, the Federal Minister for Traffic Affairs, and finally got the train needed.

Rank Wins Distrib Of 'El Cid' Gt. Britain

London, Nov. 29.

Rank Film Distributors yesterday (Mon.) signed a contract with Samuel Bronston for United Kingdom distribution of "El Cid," which is currently in production in Spain, with Charlton Heston and Sophia Loren in the leads.

"Cid" is being released in the Western Hemisphere through Allied Artists. Dear Films have rights in Italy and Filmayer in Spain.

FIRST COMES LEGIT

Columbia Stage & Screen Deal With Vern Sneider

Hollywood, Nov. 29.

Columbia Pictures purchased stage and screen rights to Vern Sneider's novel, "The King from Ashtabula," and will first produce it on Broadway. Sneider will also write legit version.

Morton Da Costa will direct and co-produce stage version in association with Robert Fryer and Lawrence Carr.

William Morris Agency multiple participation under which Morton Da Costa will direct and co-produce the comedy for legit in association with Robert Fryer and Lawrence Carr.

Da Costa will then produce and direct the film.

Mike Curtiz In Italy: 'Hollywood Stars and Unions Caused Runaways'

Assisi, Italy, Nov. 29.

Unions in Hollywood crying the blues because of "runaway" production have only themselves to blame, says director Michael Curtiz who's currently piloting the film "Francis of Assisi" on location here.

"The combination of unions and stars, with their sky-high demands, are driving production abroad," Curtiz maintained. "It's a shame to watch what is happening. There is no reason for it, except that some of us are just too greedy. If people were more reasonable, and recognized that they are destroying the wonderful machine that was—and still is—Hollywood, the Europeans today would not be reaping the rich harvest of American production investment."

Curtiz, vet of some 100 films, says European technicians and crews have by now caught up to the point where they are as efficient and skilled as their Yank colleagues, and possibly more so. "This Italian crew we have on 'Francis of Assisi' works fast, they don't argue about who does what or when and they seem genuinely interested in the job," he said. "They no longer run a poor second to our Hollywood people."

Parenthetically, Curtiz noted that the Italians are willing, and used to, working on Saturdays, which gives the production an extra day each week. That pays off heavily on a short sked.

"We were spoiled in Hollywood," he commented. "We put ourselves into a position where we thought nobody could compete with us. Well, they can compete here. What's more they've been smart enough to equip their studios with the latest and the newest machinery. And the pool of American actors in Europe today is astounding. What is so tragic is that all this didn't have to happen. In fact it shouldn't have happened. But nobody can run a business properly under the conditions that prevail today in Hollywood. Your stars are asking these fantastic salaries and union demands bear no relation whatever to final revenue."

Curtiz, who dates back to the early days on the Coast, obviously yens for some aspects of "the good old days." But, says he, "I think we made a terrible mistake. There were a lot of good things about the 'old' system. Only it didn't grow. It didn't develop. I think the system today is better because it gives opportunities to more people. I think the system today is better because it gives opportunities to more people. I am just heartsick that our unions and stars are managing to kill off Hollywood as we've known it. They didn't have to drive out production."

Director opined that many pictures had to be shot overseas in this wide-screen era, but that many others could just as well be made on the Coast. "That's where the American film industry belongs," he said, "but you can't expect production to stay home if costs abroad are actually half of what they are in Hollywood, particularly in films where large numbers of extras are required."

Curtiz, who is directing "Francis of Assisi" for producer Plato Skouras, emphasized that the picture actually had to be made on location. "We couldn't have gone anywhere else," he said.

"Francis" presents Bradford Dillman, Dolores Hart and Stuart Whitman. It's a Triton-20th Century-Fox production in color and CinemaScope. After completing its Assisi location, the film moves down 275 miles to the Cinecitta Studios in Rome where 18 interior sets have been prepared. The big Crusade battle scenes will be shot near Rome and probably also in Spain.

"This is an extraordinarily difficult film to make," Curtiz opined. "We are creating a picture about a Saint. He was easily the most fascinating figure of his era and he completely dominated the 13th century. Yet, we can not permit the spiritual values to completely obscure the fact that Francis was an extraordinarily romantic and heroic figure. Fortunately, we have an excellent script which emphasizes the great personal story of the founder of the Franciscan order. He was a man of great vision and great courage who also had a wonderful and subtle sense of humor."

With a view to balancing the values in "Francis," Skouras is assembling a whole army of extras in Rome to reenact Francis' extraordinary excursion to Egypt in the early 1200s when he sought to bring an end to the Fifth Crusade by converting the Saracens.

U.S. Govt. Trying Kantrowitz For Piracy of Pix

Hartford, Nov. 29.

The trial of Clarence B. Kantrowitz of West Hartford—charged with copyright infringement of motion pictures—cointinued in U.S. Circuit Court today (Tues.) after a weekend recess. Kantrowitz, also known as Mr. K. and Mr. Kay, operates a film distribution outlet here, Arrow Films.

The government is trying him under and charges that he violated Federal copyright. The charges are the culmination of the arrest of a Chicago tavern owner and film service operator for screening bootleg prints of Hollywood feature films. Named specifically are "Pete Kelly's Blues," "Beau Brummel," "Broken Lance," "The

(Continued on page 17)

ALLER DISCOVERS GOLD

Cites Outflow As Reason To Drop O'Seas Shooting

Hollywood, Nov. 29.

Tie-in of "runaway" productions with the current gold crisis is made by Herb Aller, business rep of Cameramen's Local 659, IATSE, in a telegram to the heads of all major film companies.

Said the telegram: "In view of crisis caused by the reduction of the gold supply in the United States, we call upon you to contain American manufacturing and producing within the boundaries of the United States. We assure you of cooperating in every way possible through the auspices of organized and unorganized workers of America."

Wire was sent to: Arthur Krim, Walt Disney, Milton R. Rackmil, Spyros P. Skouras, Joseph Vogel, Barney Ba'aban, Steve Broidy, Abe Schneider and Jack Warner.

REVOLT OF THE 'ERRAND BOYS'

'Show Our People and Customs, Not Our Jungles': Brazil Plea

Hollywood, Nov. 29.

A new frontier for the American filmmaker is about to open in Brazil, according to Ruy Pereira da Silva, director and superintendent of ProCine Productions in Rio de Janeiro. "We're prepared to make it attractive for Hollywood producers to make pictures in Brazil," da Silva explained here, "providing the films say something about Brazil and its people instead of its jungles."

Da Silva noted the new Brazilian government, under President Janio Quadros, has indicated its desire to promote two specific aspects of the Brazilian economy—tourism and cinema. Plans include bank credit for producers, relief in customs regulations to lure outside filmmakers and complete cooperation in the making of motion pictures.

While in Hollywood da Silva set up ties with Persson/Serrano Enterprises, production-personal management firm which will represent him here. Brazilian producer initially is seeking co-production deals with American producers. He's prepared to put up studio facilities, actors and as much as $300,000 in financing, with U. S. partner to provide the above-the-line costs of script, stars and director.

Da Silva noted that some Yank filmmakers have produced pix in Brazil but that the results were far from admirable. "Now we want to make first class films, something the Brazilian industry itself has not done," he explained. Producer declared a film which would cost $3,000,000 to produce in Hollywood can be done in Brazil for $800,000. As representative of the Companhia Cinematografica Vera Cruz Studios in Sao Paulo (he says they are the largest in Latin America), da Silva said the facilities can be rented for $200 per day.

"Inflation, which is hurting Brazil, is a help to foreign producers," da Silva stated. "Some years ago the rate of exchange was 19 cruzeiros to the dollar. Today it is 190 to the dollar."

As part of Brazil's new concentration on film, the state of Guanabara (which encompasses Rio) will organize an international film festival in 1962. Program will involve construction of a 2,000-seat festival hall.

Da Silva is in the United States with Victor Boucas, Guanabara's secretary for tourism. Pair are working together, for it's the government's feeling that good films depicting the real Brazil—pictures that are good enough for the world market—are the best stimulus for tourism.

Brazil has come a long way, da Silva explained. Former President Kubitschek built a new capital—Brazilia—and more roads in four years than were built in all of Brazil's preceding years, da Silva said. "He developed the automobile industry and power, and now the time is ripe for the motion picture industry. French producers are making films there ('Black Orpheus' was a French-Brazilian co-production) and German producers are there. We're interested in Hollywood."

FORDHAM'S FILM STUDY CLUB STRESS: MORALS

Fordham U.'s Communications Arts Department is underway with a film study club designed to throw attention on prominent American and foreign features in terms of Catholic teachings.

Program will comprise an appreciation of a given picture by a professional critic in terms of sociological and moral aspects, screening of the film and then an open forum discussion Cultural and artistic values also will be considered.

These film classes will be available to the general public.

Independent Film Exec

George Morris

discourses on 'sensitive' themes in

Race and Romance

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

'Butterfield 8' To Posts First; TOA Eyes Precedent

Theatre Owners of America is keeping a watchful eye on the film companies which release pictures to Army and Air Force theatres ahead of commercial houses. Latest "A" to play the service theatres before it reached regular houses was Metro's "Butterfield 8."

According to TOA, it had been advised by M-G that since "Butterfield 8" represented its Thanksgiving release, for which wide playing time was anticipated during the holiday period, it gave the film to the military earlier to avoid the expense of making additional prints to permit concurrent service-commercial theatre play.

Metro, TOA says, indicated that this is the first "A" film it has given the military ahead of commercial theatres since the exhibitor organization made an agreement with the Army Motion Picture

(Continued on page 20)

PARIS OFFICE PAIR WALK OUT

By GENE MOSKOWITZ

Paris, Nov. 29.

Indie producers, go home.

This is a possible, if unused, rallying slogan of two Columbia Pictures executives who have quit that organization to set up here for themselves. Norbert Auerbach and George Pilzer, who will hereafter be A&P Films International, grumble that life has become very trying for Paris representatives of American companies now mostly composed of, and catering to, "independent" producers.

These indie producers love to travel and to "opinionate." They always know better than the people on the spot how best to handle and exploit their one picture. Pleasing these multiplying operators is very difficult indeed.

Other motives figured in the Auerbach-Pilzer decision to do it themselves. Overseas branches may, in the aggregate, account for 50% of the American distributors' annual gross rentals but compensation and incentive continues, as traditionally, to favor the home office gentry, whose end of the sales totals may be on the slump, but they control the salary and bonus arrangements.

Pair do not object to the independent producers seeking to force attention on their individual releases. That's to be expected. But as they travel more and build up pressure more against the overseas branches of their distribution company they become a nuisance.

"A man working in Paris for an American major today is converted into an office boy. Time and energy is diverted from main issues to shopping chores, hotel reservations, cafe crawling. Today's conditions flood us with visitors, who demand we drop our regular work and service and service them. Much of the service is private, though in the name of business."

Decamping pair aver that there is still too much front office hierarchy pressure at a time when foreign income means the differ-

(Continued on page 20)

Sam Goldwyn

harks back to the pioneer days of sound in a humorous memoir titled

From the Files

* * *

another Special Story in the upcoming

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VARIETY

Clagett Warning: 'Adult' Features Facing Attacks

Presidents and other key officers of the major film companies were told point blank at a New York meeting of the Motion Picture Assn. of America that more and more picture censorship is threatened and their support is needed to stave it off.

Manning (Tim) Clagett, MPAA's governmental rep in Washington, told the meeting, held the past week, that numerous state legislatures have in their respective hoppers bills for either straight blue-penciling of theatrical production or classification in terms of adult or family fitness.

There were no "announcements" as to decisions taken at this session. In fact the meeting itself wasn't even heralded.

But apparently it was almost unanimously recognized by the film industry leaders, according to ad-

(Continued on page 17)

Technamation, New Process, Aims To Minimize Physical Movement

Technamation Films Inc., a firm which has developed a new animation process, has been organized by Martin H. Poll, president of N.Y.'s Gold Medal Studios, and Stanley Schwartz, head of Technical Animations Inc. The new corporation is jointly owned by Gold Medal Enterprises, a subsidiary of Gold Medal Studios, and Technical Animations.

Technamation, which is described as applicable for entertainment films, tv commercials, and industrial and training films, is "a new technology directed to the creation of visual motion through a minimum of physical movement." The process is further stated to stem from an extension of the principles of rotary polorization combined with new optical research first investigated by Naval Research.

The company points out that because of the boom in animation and the lack of sufficiently trained technical personnel, the animating companies have been faced with serious production and delivery problems. The new technique is said to solve the personnel scarcity.

The entertainment division of Technimation has completed a 10-minute theatrical short, "The Wonderful World of Willie Doolittle," which will be ready for release on Dec. 15. It's said to be the first of a series of such shorts.

Officers of the new company are Poll, president; Schwartz, exec v.p.; Robert Jacobs, v.p.-secretary-general manager; Howard Weinberger, treasurer, and Martin Leichter, assistant secretary.

MILD PROTESTS VS. 'STARS' IN LONDON

London, Nov. 29.

"I Aim At Stars," Columbia's biopic of rocket scientist Wehrner von Braun, brought out demonstrations on its London first night, similar to those at earlier screenings on the Continent. They were relatively mild here.

As the invited preem audience of diplomats, scientists and film execs and players sat in the circle of the Leicester Square Theatre, leaflets showered from the balcony. Wording was: "The showing of the film makes a mockery of tributes to our fallen dead." Two men then appeared on stage with a 12-foot banner inscribed: "Nazi Braun's V2 rockets killed and maimed 9,000 Londoners." The men were escorted from the cinema by stewards.

SEATTLE'S 2D HARD-TICKET

Music Box with 'Spartacus' Hailed As a Trend

Seattle, Nov. 29.

Will Conner, general manager of Hamrick Theatres, reveals that Music Box will be converted to hard ducat policy, similar to its companion, across the street, the Blue Mouse. After two weeks closure the house will reopen Dec. 23 with Universal's "Spartacus" on reserved seats, similar to Metro's "Ben-Hur," now in 42nd week at the Mouse.

Connor characterizes the "legitimate theatre" pattern as a trend and the answer to the future of the metropolitan exhibitor. The Blue Mouse seats 739 with its Todd-A-O conversion. Music Box will be about the same. An intimate house with beauty in style emphasized is basic, he declared.

About $70,000 will be spent for the conversion.

'Cimarron' Opens Dec. 25

Los Angeles, Nov. 29.

"Cimarron" will have its local opening Christmas Night at the Hollywood Paramount, on the same exclusive, roadshow policy Metro is following for other starts around the country.

World preem of Edmund Grainger production will be Thursday (1) in Oklahoma City.

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Where The Boys Are
(C'SCOPE—COLOR—PANAVISION)

Potential boxoffice whopper on basis of unusually strong appeal for young people. Showcase for several of Hollywood's more promising younger players. Pictures updated college snakes.

Hollywood, Nov. 16.

Metro release of Joe Pasternak production. Stars Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Barbara Nichols, Paula Prentiss; introduces Connie Francis; with Frank Gorshin, Chill Wills, Rory Harrity, Ted Berger, John Brennan, Vito Scotti. Directed by Henry Levin. Screenplay, George Wells, based on novel by Glendon Swarthout; camera (Metrocolor), Robert Bronner; editor, Fredric Steinkamp; art directors, George W. Davis, Preston Ames; music, George Stoll; assistant director, Al Jennings. Reviewed at Westwood Village Theatre, Nov. 16, '60. Running time, 99 MINS.

Merritt Andrews	Dolores Hart
Ryder Smith	George Hamilton
Melanie	Yvette Mimieux
TV Thompson	Jim Hutton
Lola	Barbara Nichols
Tuggle Carpenter	Paula Prentiss
Angie	Connie Francis
Police Captain	Chill Wills
Basil	Frank Gorshin
Franklin	Rory Harrity
Stunt Man	Ted Berger
Dill	John Brennan
Maitre D'	Vito Scotti

A number of Hollywood's fresh, young up-and-coming players are given a chance to cut loose and show their thespic wares in Metro's "Where the Boys Are." The more studious collegian may cringe in horror at this adult eye-view of modern undergrads at play, but the Joe Pasternak production is going to pay off big at the boxoffice.

It's a long way from Andy Hardy to "Where the Boys Are" today. "The Boys" of today, according to George Wells' screenplay out of Glendon Swarthout's novel, are generally in irresponsible sexual orbit and it is up to the girls of today to bring them down to earth. The Andy Hardy peck-on-the-cheek and woo-woo are utterly passe—they have been replaced by the illicit bedtime story. These young people are far more mature than their forerunners, but they are also far less savory. The illusion of wholesome youth becomes the latest illusion to be stripped away as filmdom's mushrooming preoccupation with illicit sex continues.

Wells' scenario is set in Fort Lauderdale, Florida, site of an annual spring invasion by Eastervacationing collegians from all over the East and Midwest, most of the males apparently from the Halls of Ivy (or Yalies," as they are precociously referred to once too often here). Most of the girls manage to avoid the primitive passion, but there is an occasional casualty, in this case Yvette Mimieux who winds up walking the white line on a Florida highway after getting in too deep with a pair of these unscrupulous "Yalies" (who weren't "Yalies" after all, she comments from her hospital bed). Following this slice of melodrama, the other girls limp back to dear old nothing-ever-happens-on-campus U. and Miss Mimieux is on her way home to recuperate.

Among the "pairs" on view are Dolores Hart and George Hamilton. They make beautiful music together. Miss Hart's fresh all-American-girl beauty and budding dramatic talent herald a bright future for her in films. Hamilton is a little wooden. It appears to be an attempt at suave, mature masculinity, which is desirable but requires a shade more warmth and animation.

Miss Mimieux, in a demanding role, gets by dramatically. Visually she is a knockout, and has a misty, quality that will spring her parts as soon as the casting department draws a bead on her appeal. Paula Prentiss, making her screen debut, will be a big hit with audiences in this vehicle. Her approach is of the Rosalind Russell-Eve Arden mold, and stamps her as a valuable commodity for Hollywood. Recording star Connie Francis also makes her screen debut. Because of a less appealing role, it is less auspicious, but she does get to sing two selections, and renders them with zip and style. The tunes, by Howard Greenfield and Neil Sedaka, are pleasant but unexciting.

In other key roles Jim Hutton is affable, Barbara Nichols flashy (as a dumb blonde in an exaggerated swimming-tank sequence), Frank Gorshin animated and amusing, and Chill Wills effective. Others favorably on display are Rory Harrity, Ted Berger, John Brennan and Vito Scotti.

Director Henry Levin has whipped up some merry mob scenes, but is responsible for several extremely artificial touches. Among these are a phonily-staged back-to-back love scene between Hamilton and Miss Hart and unrealistic passages in the tank and on the highway. Robert Bronner's camera work, embellished by Metrocolor, is attractive, Fredric Steinkamp's editing generally smooth. Art directors George W. Davis and Preston Ames have made the most of the Fort Lauderdale locale on exteriors and matched the tropical holiday mood with some smart interiors of motels, bars and boats. Pete Rugolo's "dialectic" jazz adds a prominent youthful note. George Stoll's score fills in the musical balance adequately. Producer Joe Pasternak deserves a thank-you for giving all this young talent an opportunity to show off. He'll be all the better for it when the returns are in. This one has smash potential.

Studio and picture's producer both say "it's in Cinemascope with Panavision lenses." Panavision veep Meredith Nicholson says privately that Metro hasn't used C'Scope for a long time but is contractually required to use the name. Joe Pasternak says "Boys" just used Panavision lenses but picture's in C'Scope, as the credits say.

Without getting too technical, C'Scope is same as Panavision 35 except for lenses used. Now, it would seem, if Pan lenses are used, it's Panavision. But studio credits say C'Scope. *Tube.*

Fortunat
(FRENCH)

Paris, Nov. 29.

Cinedis release of Silver Film-Cinetel-PCM production. Stars Bourvil, Michele Morgan; features Rosy Varte, Teddy Billis, Frederic Robert, Patrick Millow, Gaby Morlay. Written and directed by Alex Joffe. Dialog and screenplay by Joffe, Pierre Corti from novel by Michel Breitman; camera, Pierre Petit; editor, Erick Pust. At Ambassade-Gaumont, Paris. Running time, 130 MINS.

Fortunat	Bourvil
Juliette	Michele Morgan
Mrs. Falk	Rosy Varte
Mr. Falk	Teddy Billis
Maurice	Frederic Robert
Pierre	Patrick Millow
Miss Massillon	Gaby Morlay

Overlong pic serves as a vehicle for stars Bourvil and Michele Morgan as a strangely assorted couple brought together by the trials of the occupation during the last World War. It is well carpentered but conventional with tearjerker aspects. This appears mainly a local item since a surface comedy-drama sans the characterization or feeling for the time to make it much of an arty possibility.

Miss Morgan has to be spirited into the French free zone when her husband, an important resistance man, is arrested. Bourvil gets her across with her two children posing as her husband. He then becomes indispensable and love grows causing problems with the older son. There are side complications of a deported neighbor Jewish family and life under the occupation.

Miss Morgan is svelte but plays in her usual too well made up and studied manner to make her position in this situation acceptable. Bourvil does the peasant character in love with a fragile upper class woman for laughs. Alex Joffe has given this standard treatment without trying to make the relations more revealing. *Mosk.*

Los Fanfarrones
(The Braggarts)
(MEXICAN)

Mexico City, Nov. 22.

Columbia release of Alfa Films production. Stars Miguel Aceves Mejia, Flor Silvestre, Julio Aldama; features Mauricio Garces, Irma Dorantes, Veronica Loyo, Joaquin Garcia. Directed by Rogelio A. Gonzalez. Screenplay, Alfredo Varela Jr. from original story by Jose Maria Fernandez Unsain; camera, Ezequiel Carrasco; music, Jesus Zarzosa. At Cine Orfeon, Mexico City. Running time, 90 MINS.

The tale of three wild and wooly characters who ride into the usual Mexican replica of a dusty cowpoke town, is nicely done here. They fall in love and set things aright in town, to the accompaniment of fisticuffs, gunplay and much singing. Still this simple sort of musical western goes good with the nabe house audiences.

Miguel Aceves Mejia, who covets the throne of the late Jorge Negrete, is in good ranchero voice (strong and loud), aided and abetted by Julio Aldama, who wishes to become a singing cowboy in films. Lesser aid is supplied by Mauricio Garces who is better in straight acting roles. *Emil.*

The Grass Is Greener
(TECHNIRAMA-COLOR)

Verbose, only occasionally gratifying comedy about some Anglo-American scuffling in and around England's "stately homes." Powerful cast will make the desirable difference at the b.o.

Hollywood, Nov. 18.

Universal release of Stanley Donen production. Stars Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons; with Moray Watson. Directed by Donen. Screenplay, Hugh and Margaret Williams, from their play; camera (Technicolor), Christopher Challis; editor, James Clark; art director, Paul Sheriff; music, Noel Coward; sound, John Cox; assistant director, Roy Stevens. Reviewed at Screen Directors Guild Theatre, Nov. 16, '60. Running time, 105 MINS.

Victor Rhyall	Cary Grant
Hilary Rhyall	Deborah Kerr
Charles Delacro	Robert Mitchum
Hattie	Jean Simmons
Sellers	Moray Watson

Merry old England is the site of this not-always-so-merry comedy about a romantic clash between a British Earl-ionaire and an American oil-ionaire. It will take all the cumulative magnetism of its appealing cast to bail it out at the boxoffice. But bail it out the cast probably will for Universal and Grandon Productions, latter the company in which the picture's star, Cary Grant, and its producer-director, Stanley Donen, are partnered.

The Hugh and Margaret Williams screenplay, adapted from their London stage hit, takes an outrageous premise, has some sophisticated fun with it for awhile, then slowly evolves into a talky and generally tedious romantic exercise, dropping the semi-satirical stance that brightens up the early going.

At the start, it appears the film will have something novel and interesting to say about the tourist Americans and enterprising British who make up opposite halves of the "stately homes" business in which England's titled gentry rather unwillingly fling open the doors of their historically-significant houses to curious Yanks for a stipend ("Nowadays an English home is not his castle, it's his profit"). Observations on this issue soon peter out, whereupon the story swerves toward some sharp and outspoken comments on the difference between being Anglo and being American.

While this is going on, a romantic triangle is developing among the Earl (Grant) his wife (Deborah Kerr), and a "rip-roaring Grade A romantic" American millionaire (Robert Mitchum) who wanders off-limits into milady's drawing room during the tour and promptly and preposterously falls in love with her, she with him. Balance of the picture is concerned with Grant's efforts to woo his wife back to his side and, except for his own polished performance and Miss Kerr's, has little to offer in the way of light comedy, which appears to be the objective of all concerned.

Grant, as noted, is in good form. It is a tribute to his once-a-generation flair for light comedy that every time he wanders out of eye-and-ear range, the comedy sputters, stammers and stalls. The uninspired screenplay has its staunchest ally in Grant, whose stiffest comedy competition comes not from his three costars but from Moray Watson, who so agreeably plays the butler, a fellow who admits he's too normal, happy and well-adjusted to succeed in his ambition to be a novelist. Exchanges between Grant and Watson are the highlights of the film.

Miss Kerr gives a sturdy performance as the object of this abundance of affectioin. Jean Simmons, decked out in purposely exaggerated makeup and several high-styled gowns by Christian Dior, manages reasonably well in the role of a madcap ex-girl friend of Grant's, a kind of British Zsa-Zsa. Weakest link in the romantic and comedic give-and-take is Mitchum. He's pretty sluggish on the comedy end and thoroughly unconvincing in his relationship with Miss Kerr, never really projecting the implied passion, or even interest.

There are some thoughtful, inventive directorial touches by Donen (significant empty chairs and bedroom doors softly closing), but for the most part he has failed to translate static stage techniques into cinema terms. The picture fairly talks itself to death, and the dialog isn't consistently amusing enough to bring it back to life for more than fleeting moments. There are some compelling views of the English countryside ("The Grass" does seem a lot "Greener" over there), and some striking interiors of the old house, for which art director Paul Sheriff rates a bow. As does director of photography Christopher Challis for the charming way in which his camera regards these scenic attractions. James Clark's editing cannot be faulted, and the incorporation of some of Noel Coward's memorable tunes gives matters a lift, particularly his "Stately Homes of England," lyrics and all.

An outstanding achievement is that of Maurice Binder, whose use of babies at play to match the main title credits is a stroke of originality. In fact, audiences may enjoy the titles as much as the picture proper. *Tube.*

Faces In The Dark
(BRITISH)

Implausible, but smooth meller, with a chilling climax. Worthwhile booking in any house.

London, Nov. 22.

Rank release of a Welbeck (Jon Pennington-Eady) production. Stars John Gregson, Mai Zetterling, John Ireland, Michael Denison, Tony Wright. Directed by David Eady. Screenplay by Ephraim Kogan, John Tully; camera, Ken Hodges; editor, Oswald Hafenrichter; music, Edwin Astley. At Leicester Square Theatre, London. Running time, 85 MINS.

Richard Hammond	John Gregson
Christiane Hammond	Mai Zetterling
David Merton	Michael Denison
Max	John Ireland
Clem	Tony Wright
Janet	Nanette Newman
French Doctor	Rowland Bartrop
1st Nun Nurse	Colette Bartrop
French Surgeon	John Serret
Miss Hopkins	Valerie Taylor

There are holes in this meller, but it's a smooth, compelling piece of work that sustains interest and leads up to fairly obvious but chilling climax. Despite modest marquee value, this is a useful booking for any house. Right from the outset director David Eady sets out to create atmosphere, with stylized cloud sequences and offbeat music by Edwin Astley. Cast helps to build up suspense through intelligent readings of the occasionally loose screenplay.

John Gregson plays a brusque, ambitious electric light bulb factory owner, who is experimenting on a bigger and better bulb. On the day his wife goes to the factory to tell him that she is leaving him, Gregson is involved in a laboratory accident and is blinded. She sticks with him, but between bouts of self pity and the belief that he may be going mad, Gregson has a rough time.

With a blind man's extra perception he senses that something screwy is going on, but what? He eventually discovers that his wife and his partner, her lover, are planning to kill him, but when and how is an unpleasant dilemma for a blind man. Eventually they show their hand, but in a sock climax it is they, not he, who get their comeuppance.

There are one or two glaring holes in the plot. For instance the wife flies him to France instead of Cornwall and has had his country house almost identically reconstructed. But tiny differences make him suspicious of his fading memory. Could such a plot fool even a blind man? The convenient death of his brother helps the murder plot along, but it is straining credulity to believe that the blind man would have discovered that a temporary cross bearing his name, instead of the brother's, had been stuck in the prepared grave.

However, these are minor points, as are other red herrings, which don't rob the film of its interest. Gregson plays an unlikeable boor, which makes it somewhat difficult to be very sympathetic with his dilemma. However, he gives a very effective performance as a blind man; always a difficult task. Mai Zetterling is cool and attractive as the conniving wife while Michael Denison is an equally cool, suave villain. John Ireland's role as Gregson's brother put little strain on the thesp's capabilities. Tony Wright, as a chauffeur with a past and Nanette Newman as a pert maid, round out the important roles in the cast.

Ken Hodges' lensing is okay while the sets are lush and appropriate. "Faces In Dark" is certainly good for 85 minutes of drama, which might have been helped by a little light and share humor in a rather dogged screenplay.

Of Love And Lust
(SWEDISH)

Hollywood, Nov. 22.

Films Around the World Inc. release of Europa production. With Mai Zetterling, Anita Bjork, Anders Henrikson, Gunnel Brostrom, George Fant, Elsa Carlson, Edvin Adolphson, Gerda Lundequist, Hjordis Petterson, Torsten Lilliecrona. Directed by Henrikson. Screenplay, Katherine and Tage Aurell, adapted from August Strindberg's stories of Married Life; camera, Karl Eric Alberts; music, Herbert Sandberg. Reviewed at Beverly Canon Theatre, Nov. 22, '60. Running time, 109 MINS.

In spite of one basic error of theatrical judgment, "Of Love and Lust" is an exceptional attraction for the more literate U. S. filmgoer and ought to enjoy a fair measure of success in the art theatre circuit. The subtitled Swedish picture consists of two stories by August Strindberg, effectively transplanted into cine-dramatic terms by scenarists Katherine and Tage Aurell and director Anders Henrikson. The error is in the order of arrangement.

Both halves of the bill are concerned with the same basic issue—internal marital conflict arising from sexual attitudes of the mates—one treating it lightly and satirically, the other seriously and dimensionally. As arranged (opposite to the order stated in the title), the comedy follows the tragedy and comes as an anticlimax. Had the lighter half preceded the weighty tale, each would have benefitted, the first from absence of audience anticipation, the second from natural progression of frivolity to deep involvement, whereby an audience is prepared and ready to digest meatier matter after a light appetizer.

The stories, adapted from Strindberg's tales of Married Life, are "On Payment," which delves into the tragic affair of an anti-sexual wife and her sexually-uncertain spouse, and "A Doll's House," not Ibsen's, but Strindberg's spoof of it. There are three outstanding principal performances and a flock of worthy character portrayals. The three that linger in the memory are those of Anita Bjork and Anders Henrikson (who directed the film) in "Payment" and lovely Mai Zetterling as the doll in "Doll's House."

Cinematically, there are flashes of photographic and directorial inspiration but the picture is not always sharp and clear and the subtitles are a source of considerable aggravation. There is, however, no arguing with the film's literary worth. This is an easy, diverting way to tackle Strindberg. *Tube.*

Mein Kampf
(SWEDISH—DOCUMENTARY)

Paris, Nov. 28.

Rene Thevenet release of Minerva Films production. Old newsreel and war footage compiled and edited by Erwin Leiser; commentary written and spoken by Leon Zitrone. At Avenue, Paris. Running time, 100 MINS.

Tautly edited footage traces the background to the rise of Adolph Hitler and then the horrors brought to the world by his rule and eventual defeat. It is objective and incisive, and has a wealth of rarely seen material firmly salvaged from archives and newsreels by Erwin Leiser. The story is known but here it is given more depth and interest in its visual form. This looms of theatrical interest abroad as well as for school, tv and special showings.

It is even more meaningful as swastikas again break out in hate programs from time to time. Photos, newspaper clips and footage are all tied together to tell this infamous story. The commentary is clear and a good counterpoint, in its sombreness and taste, to the harrowing events it unfolds. It also has weight in giving a rounded picture of the times that helped lead to the rise of Hitler and his nefarious aides as well as their eventual snuffing out.

Editing is expert while the quality of the images is very good. It again shows the power of the film as a document and witness of its time when put together with intelligence, insight and feeling. Some recently found footage of the horrible Warsaw Ghetto gives the film tragic weight.

This is being shown in German theatres and to German youth to make them cognizant of their past and responsibilities.

This direct, harsh picture of Hitler and his cronies shows them in all their eerie tricks and tirades. It would be almost comic if it did not mean the terrible carnage and lowering of mankind's dignity in that these men could lead a nation and a world into chaos. Guilts are there in this thought-provoking pic. *Mosk.*

GOT LOT OF HOT TOT PLOTS

Yul Brynner's Private Roles

By ROBERT J. LANDRY

Yul Brynner is the author and the co-photographer of a pictorialized report on the refugee problem just published by McGraw-Hill at $4.95 under the title "Bring Forth The Children." A careful reading of the text and study of the stills is enough to stab the heart since it lays bare the predicament of those misfortunates who are not eligible for immigration or for assimilation in the economy where they exist in charity shacks on handouts.

Brynner went to a number of camps in Austria and Germany and in the Middle East. He provides a poignant close-up of enough case histories, children and adults alike, to establish the scope of the challenge and the shame of the world's inertia. Tens of thousands of people are left stranded in life because of the tides of politics which washed them out of home and job long ago.

Whether McGraw-Hill was tardy, or the authors, or the auspices the book is published after World Refugee Year, which it was intended to help. But the problem has not disappeared and this volume still serves a useful purpose. Brynner's point is that each camp should be vacated one by one and then demolished so that it will never serve again as a shabby haven in which human dignity shrivels and dies.

While his simple, moving commentary will reflect greatest credit on the actor, his own stills are pretty good, though the work of Inge Morath is more dramatic in composition, idea-projection and documentarianism. It is sufficiently remarkable to have a player of Brynner's stature exhibit this kind of humanitarism, whatever the ego-drive of his personal yen as a sideline pro in photography.

This volume should yield Brynner a special kind of prestige since he apparently went to considerable pains. He realistically renders the bitterness of the dispossessed Arabs, driven from Israel by war, without getting into politics. Indeed he emphasizes his basic instructions were when undertaking the mission: remain neutral. The anguish of the Arabs is no less acute than of the Latvians, Lithuanians and other "stateless" people of Europe who get just enough rations to live on, and no more. It is hope that must be fed, too, wherever the hapless derelicts of war remain.

Coordinating on Film Ads

First Meeting Held in N.Y. — Goal Is for Each Branch of Industry to Assist

Longrange program of coordination and cooperation among film producers, exhibitors and the distributors in matters relating to film advertising is expected to result from the first meeting on the subject by representatives of the Screen Producers Guild, Theatre Owners of America and the ad-pub committee of the Motion Picture Assn. of America.

This initial meeting, held in New York last week, was attended by Arthur Hornblow Jr., for the SPG; Albert Pickus, TOA, Martin Davis, chairman of the MPAA group, and others. The get-together had its genesis in statements by both the producers and the exhib outfit that picture ads were antiquated. Davis, following this, asked that the three-way conference be held.

Decision was made to appoint a committee, probably with three reps from each of the three industry segments, whose job will be to study all facets of film ads. Prominent on this unit's agenda will be an appraisal of credit requirements in ad copy and the means of obtaining exhibitor acceptance of film company departures from the routine in their ads.

The matter of credit requirements has been a thorny one for years. Top promotion men at the distribution outfits say flatly that ad layouts too frequently are just about dominated by the names of producer, stars, director, writers, etc., and as a result effective artwork must be reduced to a minimum. The credit requirements are specified in production contracts.

Formation of the Advertising Coordinating Committee, as it's being called, if nothing else figures to take the film company ad-pub chiefs off the spot as pertaining to intra-trade criticism of ads. New committee means that producers and exhibs are in the act, too, and consequently all the blame can't rightly be placed on the distrib execs.

Sardou From Renault UA's O'Seas Image Man

Roger V. Sardou has been appointed as United Artists' director of advertising, publicity and exploitation for Continental Europe and the Middle East by foreign topper Arnold M. Picker.

Sardou, since 1958 sales promotion and ad director of the Renault Automobile Works in France, had previously been associated with the film industry since 1945. He held pub-ad posts in France for Metro, Selznick, and Columbia.

RETIRE PAULA GOULD

Exits Capitol, N. Y. After 20-Year Tenure

As part of the reorganization and tightening of operations of Loew's Theatres, Paula Gould, publicist for the Capitol Theatre for the past 20 years, has been retired. Her duties will be assumed by Ted Arnow who handles the State and in-town theatres. At the same time, another veteran staffer with 26 years of service was given his notice, but this was subsequently rescinded.

In another aspect of the belt-tightening, three former division managers have been assigned to theatre manager posts. Jim Grady will manage the New Rochelle Theatre. Bernard Zelenko the Loew's 175th St., and Jack Harris the Loew's Orpheum. Salli Levi, another division manager, was retired.

The changes resulted from an efficiency study made by board chairman and chief executive officer Laurence A. Tisch and chairman of the executive committee Preston R. (Bob) Tisch. The Tisch brothers control 23% of the outstanding stock of the company.

Trade Chastened By Death at 45 Of Alex Harrison

Death of Alex Harrison, former 20th-Fox general sales manager, following a heart attack at his ranch in Fallbrook, Cal., last Wednesday (23), came as a shock to his industry friends and former co-workers at 20th where he was a 25-year man. Harrison, 45, had been "taking it easy and enjoying life" ever since his dramatic resignation from the company late last April.

Today (Wed.) 20th prexy Spyros P. Skouras will deliver the eulogy at memorial services for Harrison at the Church of Jesus Christ of the Latter Day Saints (Mormon) in New York. Former exec was buried Saturday (26) at Salt Lake City, where he was born.

Even before becoming 20th's sales manager in 1956, Harrison had played an important part in

(Continued on page 17)

NEGLECTING THE YOUNG NO MORE

Although the industry has been under severe attack recently over the so-called adult films, it appears that seldom in recent years has it brought so many children's classics to the screen. At least that's the opinion of Theatre Owners of America, which recently made a survey of the pix available for the moppet trade.

In the first half of 1960, such outstanding children's classics as "The Adventures of Huckleberry Finn," "Dog of Flanders," and "The Snow Queen" were shown in theatres, TOA notes. In the last six months of this year such favorites as "Pollyanna," "Swiss Family Robinson," "The Three Worlds of Gulliver," "Tess of the Storm Country," "The Little Shepherd of Kingdom Come" and "Freckles" will be offered, the exhibitor organization points out. On the 1961 release slate are such films as "Ali Baba," "The Rin Tin Tin Story" and "Grayfriars Bobby."

In giving credit for the lineup, TOA calls attention to the fact that 20th-Fox and Disney have provided three pictures each.

The exhib org says that many other "family-type" pix may be added to the list, including "Toby Tyler," "Sign of Zorro," "Because They're Young," "Please Don't Eat the Daisies," "Visit to a Small Planet," "Conspiracy of Hearts," "The Rookie," "When Comedy Was King," "Masters of the Congo Jungle," "Bobbikins," "Dog's Best Friend," "Boy and the Pirate," "Jungle Cat," "Ten Who Dared," "Stop, Look and Laugh," "My Dog Buddy," "Sword of Sherwood Forest," "The Bellboy," "Cinderella," "Double Trouble" and "The Sundowners."

"Admittedly," concludes TOA, "many current films are controversial, but by the same token, our industry has done a job on family and child fare."

Michel Bernheim Par's Paris Rep

Michel Bernheim, who has an extensive background in theatrical and television production, has been appointed Paris production rep for Paramount. He was signed to the post by Jack Karp, studio head.

Bernheim this year produced the Gene Kelly tv special, authored the book, "Escape from Konigstein," and has held production posts with Enterprise, 20th-Fox, Charles K. Feldman and Universal. He once before was linked with Par as Paris rep for the Perlberg-Seaton unit's "Little Boy Lost."

New Job at Par will have him acquiring story and play properties and handling production details, including the hiring of talent. Similar post had been held by Edouard de Segonzac, who resigned from Par to take a similar job with Metro at what's reputedly to be twice the Par salary.

Philip Barry Jr.'s indie outfit will produce "The Widower," novel by Van Siller, for Columbia Pictures release.

Theodore Pratt
makes a pitch for new writers in
'Glamour Authors' Have No Copyright On the New Writing For America
* * *
one of the important Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

British Players Value Quality, Not Length, of Part—And That's Good; Views of Glass and Seltzer

By HAROLD MYERS

London, Nov. 29.

Motion pictures need to study the successful sales techniques of the big department stores—particularly in terms of attractive window-dressing, according to executive producers George Glass and Walter Seltzer. Currently involved in a pair of Pennebaker productions in Europe for United Artists release, "The Naked Edge" here and "Paris Blues" in Paris, Glass and Seltzer have, by virtue of publicity and exploitation backgrounds, always been noted for their hard-hitting merchandising campaigns.

"In today's market, however," they contend, "the planning has to be totally different. To use the department store analogy, it's no longer enough to provide a hard-sell once they are in the store—you've got to provide the elements necessary to get them to stop at the window and be intrigued enough to come in for a more detailed look at what you have to offer."

The more detailed look, the producers insist, should begin with a new concept on the part of the producer in putting together his entertainment package. "We used to depend on star power to get people into theatres. A few years ago everyone picked up the old cliche about 'the play's the thing.' What's needed is a combination of the two factors, since this is what you have to sell."

The combination, the producers believe, lies in a switch from usual Hollywood casting techniques — a switch that requires the cooperation of performers. What's involved, basically, is a realization that the standard British actor's practice of accepting a part based on the quality of the role rather than the number of lines, can be a key factor in producing a well-rounded entertainment package.

In the case of their current production, Glass and Seltzer are following their theory to the utmost. "The Naked Edge," which is directed by Michael Anderson, stars Gary Cooper and Deborah Kerr. Co-starring assignment have been accepted by Eric Portman and Hermione Gingold, although neither has more than six days work in a 45-day shooting schedule. Similarly, some of Britain's top actors, like Michael Wilding, Ronald Howard, Wilfrid Lawson, Diane Cilento and the Abbey Theatre's Ray McAnally, are in for important, but small roles. In Paris, where Martin Ritt is directing "Paris Blues," Paul Newman, Joanne Woodward and Sidney Poitier star and the featured lineup is headed by Louis Armstrong, Diahann Carroll, Genevieve Page and Serge Reggiani, one of France's top actors.

"This is the window-dressing," Glass and Seltzer explain. "It's not enough any more to have just a good story, just as a few years ago star power wasn't enough. Television is gradually catching up in the story field and we have to be able to offer more than just story to get people out of their houses. Obviously, the way to do it is by adding elements to the story that television couldn't provide—namely, top performers."

Few Stars Count

In general, producers believe, there are now less than a handful of performers who can be counted on for box-office success. There are, however, many whose presence in the cast is an added plus factor —and loading a cast with three or four actors of this calibre to support one or two stars of fairly solid drawing power provides an extra box-office impetus. "Salaries frequently have to be adjusted," Glass and Seltzer comment, "but that is no longer the problem that it used to be. Featured or 'co-starred' actors have come to realize the importance of having vehicles in which to work and they are more willing to work for a reasonable salary on those occasions when they take a smaller part."

Pretty Good at Six

At Allied Artists lunch for the trade press last week to promote "Dondi" (see separate story), most of the talk had to do with matters commercial. Towards the end, however, veep Maurice Goldstein turned to star, six-year-old David Kory, and asked him if he had anything to say.

Kory thought a minute and replied: "Thank you for the lunch." Goldstein asked the 3'9" youngster, suggesting that he might have some funny stories to tell. The kid asked Goldstein if he knew the story about the three eggs. Goldstein said no. Kid replied: "Too bad." Veep also bit when kid wanted to know if he knew the story about the three holes. Answer: "Well. Well. Well."

Goldstein turned to the guests with this loud aside: "Well, I can see that the kid's forte is not comedy!"

MPAA Denies Loss of Morals As Bishops Claim

Washington, Nov. 29.

The Motion Picture Assn. of America today (Tues.) took exception to last week's statement from the Catholic Bishops' Committee to the effect that the increase in "objectionable films" has created "a national crisis" and that the Production Code is "presently ineffective." The Bishops' statement was based on figures in the annual report of the Legion of Decency.

MPAA said it was obviously concerned over the Legion's report because ratings "of such organizations" are useful to both the public and the industry. "And we are most gratified," said MPAA, "that even the stringent standards of the Legion, which include religious precepts as well as moral considerations, find that three of every four Hollywood films in last year were rated acceptable, that two-thirds of the acceptable films were considered suitable for young people and that not one American film was condemned."

Admitting that Hollywood has been in the process of evolution, MPAA said that the evolution has brought about "a broadening in the subject matter of films, a change which was dictated by the American audience." MPAA denied, however, that there has been a change in the moral standards under which the subject matter is treated and "we have to disagree with the Legion's analysis of a number of film's specifically mentioned in the annual report."

The "spirit" of the Code continues to be maintained, MPAA concluded, and Code Administration has met effectively "the increased problems resulting from the change in subject matter."

Douglas Goes Economical

Hollywood, Nov. 29.

Kirk Douglas' Bryna Productions, which spent a reported $12,000,000 on "Spartacus," will budget "The Last Hero," to roll in mid-1961, at less than $1,000,000. Douglas will star again.

Edward Lewis, who produced "Spartacus," in current release, will take over same assignment on "Hero," based on Edward Abbey novel, "The Brave Cowboy." Although no distribution deal yet has been set, U will get first crack.

H.O.s Help Det.; 'Blues' Great $20,000, 'King' Fancy 15G; 'Lace' Rugged 15G, 'Alaska' 14G, 3; 'Spartacus' Wow 25G

Detroit, Nov. 29.

Only two newcomers, both strong, coupled with solid holdovers and good holiday biz will give Detroit exhibs cause to cheer this week. "GI Blues" is anything but at Palms while "Esther and the King" shapes solid at Mercury.

Among the holdovers, "Midnight Lace" stays torrid in third session at Michigan. North To Alaska" looks great in third trip at the Fox.

"Spartacus" stays mighty in fourth stanza at Madison. "Ben-Hur" gets a new lease via a very strong 41st week at United Artists via holiday biz.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49—"North To Alaska" (20th) and "Squad Car" (20th) (3d wk). Nice $14,000. Last week, 19,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Midnight Lace" (U) (3d wk). Torrid $15,000. Last week, $17,000.

Palms (UD) (2,961; $1.25-$1.49)—"GI Blues" (Par) and "Under Ten Flags" (Par). Wow $20,000. Last week, "Magnificent Seven" (UA) and "Cage of Evil" (UA) (2d wk), $13,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (4th wk). Wham $25,000. Last week, $22,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (4th wk). Oke $10,000. Last week, $15,000.

United Artists (UA) (1,667, $1.25-$3)—"Ben-Hur" (M-G) (41st wk). Great $19,000. Last week, $12,700.

Music Hall (Cinerama Inc.) (1,208; $1.55-$2.65) — "Windjammer" (NT) (36th wk). Strong $17,500. Last week, $13,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.25-$1.65)—"Captain's Table" (20th) (2d wk). Modest $4,500. Last week, $4,500.

Mercury (UM) (1,465; $1-$1.49)—"Esther and King" (20th). Fancy $15,000. Last week, "South Pacific" (20th) and "Here to Eternity" (20th) (reissues), $10,100.

Key City Grosses

Estimated Total Gross

This Week $3,034,700
(Based on 23 cities and 249 theatres, chiefly first runs, including N. Y.)

Last Year $2,076,866
(Based on 23 cities and 242 theatres.)

'Blues' Boff 24G, D.C.; 'Epitaph' 7G

Washington, Nov. 29.

"GI Blues" at two Stanley Warner houses, is transfusing some pep in first round into otherwise unspirited mainstem. "Left, Right and Center" at the MacArthur is tall. "Let No Man Write My Epitaph" at Trans-Lux is socko. "Behind Great Wall" is nifty in third Apex week.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"GI Blues" (Par). Sock $24,000 or close. Last week, "Journey to Lost City" (A-I) (2d wk), $6,000.

Apex (K-B) (940; 75-$1.10)—"Great Wall" (Cont) (3d wk). Nifty $5,300. Last week, ditto.

Capitol (Loew) (3,426; 90-$1.49)—"North to Alaska" (20th) (2d wk). Oke $12,000 after $14,000 opener.

Keith's (RKO) (1,850; $1-$1.49)—"Inherit Wind" (UA) (3d wk). Good $11,000. Last week $12,000.

MacArthur (K-B) (900; $1.25)—"Left, Right, Center" (Indie). Tall $7,500. Last week, "School for Scoundrels" (Cont) (8th wk), $3,500.

Ontario (K-B) (1,240; 90-$1.49)—"Midnight Lace" (U) (4th wk), Neat $6,000. Last week, $6,100.

Palace (Loew) (2,390; $1-$1.65)—"Butterfield 8" (M-G) (3d wk). Boff $21,000. Last week, $24,000.

Playhouse (T-L) (458; $1-$1.80)—"Night Heaven Fell" (Kings) and "God Created Woman" (Kings) (reissues). So-so $3,000. Last week, "Hell is City" (Col), $2,000.

Plaza (T-L) (276; $1-$1.80)—"Fast Set" (Indie) (4th wk). Oke $3,000. Last week, $3,200.

Town (King) (800; $1-$1.49)—"Hiroshima, Mon Amour" (Zenith) (4th wk). Hefty $7,000, same as last.

Trans-Lux (T-L) (600; $1.24-$1.80)—"Let No Man Write Epitaph" (Col). Big $7,000. Last week, "Song Without End" (Col) (9th wk), $2,900.

Uptown (SW) (1,300; $1.49-$2.75)—"Sunrise at Campobello" (WB) (8th wk). Fairish $6,000. Last week, $3,500.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (36th wk). Fancy $14,600. Last week, $10,000.

'Blues' Brilliant 12G, Port.; 'Alaska' $10,000

Portland, Ore., Nov. 29.

Biz continues to perk along the mainstem. "Inherit Wind" shapes solid in first at nabe Irvington. Both "North to Alaska" at Fox and "GI Blues" at Paramount are smash.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Midnight Lace" (U) (2d wk). Okay $5,500. Last week, $4,200.

Fox (Evergreen) (1,600; $1-$1.49)—"North to Alaska" (20th) and "Squad Car" (20th) (2d wk). Loud $10,000 or near. Last week, $9,600.

Hollywood (Evergreen) (2,000; $1-$1.49)—On second runs. Last week, "Sunrise at Campobello" (WB) (2d wk), slim $3,900.

Irvington (Smith) (650; $1)—"Inherit Wind" (UA) and "Song Without End" (Col). Solid $6,000 or close. Last week, second-run policy.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (45th wk). Stout $11,000. Last week, $11,600.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Butterfield 8" (M-G) (2d wk). Lofty $9,000 or close. Last week, $7,900.

Paramount (Port-Par) (3,400; $1-$1.50)—"GI Blues" (Par) and "Legion of Doomed" (AA). Smash $12,000. Last week, "Breath of Scandal" (Par) and "New Orleans After Dark" (Par), $3,800.

'Blues' Big $16,000, Pitt; 'Alaska' 13G

Pittsburgh, Nov. 29.

Wickets are whirling merrily at Pitt deluxers, this being the best session in months caused by double weekend and strength of current films. Only new entry, "GI Blues," looms big at Stanley. "Butterfield 8" shapes wow again in second at Penn. With closing notice posted, "Ben-Hur" is moving something like its first few weeks.

"Midnight Lace" in fourth at Fulton is great. "North To Alaska" in second at Harris shapes sock All holdovers are heavier this week than last.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Midnight Lace" (U) (4th wk). Big $8,000 after $5,000 last week.

Harris (Associated) (2,100; $1-$1.50)—"North To Alaska" (20th) (2d wk). Up to sock $13,000 for biggest week in some time. Last week, $10,000.

Penn (UATC) (3,300; $1-$1.50)—"Butterfield 8" (M-G) (2d wk). Boffo $22,000. Last week, $21,000.

Squirrel Hill (SW) (834; $1.25)—"I'm All Right, Jack" (Col) (3d wk). Wow $4,600 with $4,000 for last round.

Stanley (SW) (3,700; $1-$1.50)—"GI Blues" (Par). Big $16,000. Last week, "Breath of Scandal" (Par), $6,500.

Warner (SW) (1,513; $1.50-$2.75)—"Ben-Hur" (M-G) (45th wk). Tremendous $17,500. Last week, $12,500. Will stay four more weeks with "Alamo" (UA) to follow on continuous run policy Dec. 25. "Exodus" (UA) follows on hard-ticket.

Hub Hotsy; 'Blues' Rousing $26,500, 'Alaska' Sock 17G, 'King' Oke $10,000

Broadway Grosses

Estimated Total Gross

This Week $640,300
(Based on 27 theatres)

Last Year $409,166
(Based on 23 theatres)

'Alaska' Wham 22G St. Loo; 'Blues' 18G

St. Louis, Nov. 29.

A pair of big holdovers and two stalwart newcomers will help the overall money take this session. "North To Alaska" is rated big at the huge Fox while "GI Blues" looks socko at the St. Louis. "Midnight Lace" is pacing the regular holdovers with a smash take in second at the Ambassador.

"Inherit the Wind" is rated big in third at Esquire while "Butterfield 8" looks great in second at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Midnight Lace" (U) (2d wk). Socko $14,000. Last week, $18,000.

Apollo Art (Grace) (700; 90-$1.25)—"Royal Ballet" (Indie). Okay $2,500. Last week, "Would-Be Gentleman" (Indie), $2,500.

Esquire (Schuchart-Levin) 1,800; 90-$1.25)—"Inherit Wind" (UA) (3d wk). Big $10,000. Last week, $13,000.

Fox (Arthur) (5,000; 60-90)—"North To Alaska" (20th). Big $22,000. Last week, "Breath of Scandal" (Par) and "Fast and Sexy" (Par), $15,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (M-G) (28th wk). Good $10,500. Last week, $12,000.

State (Loew) (3,600; 60-90)—"Butterfield 8" (M-G) (2d wk). Smash $21,000. Last week, $25,000.

Pageant (Arthur) (1,000; 60-90)—"Captain's Table" (20th) (3d wk). Good $3,000. Last week, $3,500.

St. Louis (Arthur) (3,800; 60-90)—"GI Blues" (Par) and "Girl in Lovers' Lane" (Indie). Socko $18,000. Last week, "Sword and Dragon" (Indie) and "Orders to Kill" (Indie) (2d wk), $8,000.

Shady Oak (Arthur) (760; 60-90)—"Battle of Sexes" (Cont) (3d wk). Tall $2,400. Last week, $2,500.

'Butterfield' Wow 19G, Balto; 'Blues' Boff 12G, 'Sunday' Smash 6G, 2d

Baltimore, Nov. 29.

Big news currently are "Butterfield 8," socko at Hippodrome, and "Never on Sunday" which is shaping up as biggest draw Playhouse has had in months. Also doing sock biz in first week at Century, "GI Blues". "Esther and King" is fair in opener at Mayfair.

"Midnight Lace' looks' oke in fourth week at Stanton; "North to Alaska" is mild in second at the New. "Inherit Wind" is pleasing in second round at Aurora.

Estimates for This Week

Aurora (Rappaport) 367; 90-$1.50) — "Inherit Wind" (UA) (2d wk). Nice $4,500 after $5,000 in first.

Century (Fruchtman) (3,200; 50-$1.50)—"GI Blues" (Par). Sock $12,000. Last week, "Fast and Sexy" (Col), $3,500.

Charles (Fruchtman) 500; 90-$1.50) — "Royal Ballet" (Lopert) (2d wk). Oke $2,500 after $3,500 opener.

Cinema (Schwaber) (460; 90-$1.50) — "3 Penny Opera" (Brandon). Slow $2,300. Last week, "Behind Great Wall" (Cont), $2,000.

Five West (Schwaber) (460; 90-$1.50) — "Entertainer" (Cont) (3d wk). Good $2,400 after $2,500 in second.

Hippodrome (Rappaport) (2,300; 50-$1.50) — "Butterfield 8" (M-G). Smash $19,000. Last week, "Hot Wind Blows" (M-G) (2d wk), $5,000.

Little (Rappaport) (2,300; 90-$1.50) — "Let No Man Write My Epitaph" (Col) (5th wk). Good $2,500 after $3,000 in fourth.

Mayfair (Fruchtman) (750; 90-$1.50)—"Esther and King" (2th). Fair $4,500. Last week. "Song

(Continued on page 18)

Boston, Nov. 29.

Picture business is being brightened by holiday and fair weather plus big rush of early Xmas shoppers. Big spectacles continue to get the heavy brunt of the trade, but "GI Blues," smash at Metropolitan, testifies to Presley's draw, with lines at most performances. "North to Alaska" shapes socko at Paramount and "Magnificent Seven" is loud at Pilgrim. "Esther and King" looks oke at the Gary.

Two big holdovers, "Butterfield 8" at Orpheum, and "Midnight Lace" at Memorial, both in third weeks and sockeroo. "Sparcatus" continues smash at Astor in fifth.

Bangup is "Ben-Hur" at the Saxon in 54th round, benefitting from last weeks' publicity and birthday party held at the theatre on completion of spectacular's first year. "Song Without End" is buoyant at the Kenmore in ninth stanza. "Night of Love" is hot at State.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3)—"Spartacus" (U) (5th wk). Boff $17,000. Last week, $15,000.

Beacon Hill (Sack) (678; $1.50)—"Please Turn Over" (Col) (4th wk). Fine $8,500. Last week, same.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (rerun) (3d wk). Second week ended Monday (28) was sock $15,000. Last week, $15,000 in 6 days.

Capri (Sack) (900; $1.50)—"Inherit Wind" (UA) (4th wk). Slick $6,500. Last week, $7,000.

Exeter (Indie (1,376; 90-$1.50)—"I' All Right, Jack" (Col) (8th wk). Seventh week was big $8,500. Sixth week, $7,399.

Gary (Sack) (1,277; $1.50)—"Esther and King" (20th). Good $10,000. Last week, "Sunrise at Campobello" (WB) (7th wk), $5,000.

Kenmore (700; $1.50-$1.75)—"Song Without End" (Col) (9th wk). Potent $7,200. Last week, $8,000.

Memorial (RKO) (3,000; 60-$1.10)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (3d wk). Hotsy $17,000 or near. Last week, $18,000.

Metropolitan (NET) (4,357; 70-$1.10)—"GI Blues" (Par) and "Tarzan, Magnificent" (Par). Drawing lines for big $26,500 or close. Last week, "Miracle Our Lady Fatima" (Indie), $10,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Butterfield 8" (M-G) (3d wk). Smash $10,000. Last week, $24,000.

New Fenway (Indie) (1,350; 90-$1.50)—"Ikiro" (Indie) (3d wk). Mild $3,000. Last week, $4,000.

Paramount (NET) (2,357; 70-$1.10)—"North to Alaska" (20th) and "Secret of Purple Reef" (20th). Socko $17,000. Last week, "Lost City" (AI) and "Last Woman on Earth" (Indie), $14,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Magnificent Seven" (UA) and "Boy and Pirates" (UA). Lusty $12,000. Last week, "Four Desperate Men" (Indie) and "Tiger Bay" (Cont), $7,000.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) (54th wk). Strong $18,000. Last week, $15,000.

State (T-L) (730; 75-$1.25)—"Night of Love" (Indie) and "Sin and Desire" (Indie). Hot $5,800. Last week, "Ritual of Love" (Indie) and "Flesh Is Weak" (Indie) (2d wk), $5,000.

'Blues' Bright 17G In Mpls; 'Journey' Fast 8G; 'Alaska' Torrid 16G, 2d

Minneapolis, Nov. 29.

Usual pre-Christmas slump is looming on the horizon, but biz is more than holding its own this stanza, thanks to three boffo holdovers and a great newcomer. Top newie is "GI Blues," great at Orpheum. "North to Alaska" continues socko at State in second. "Butterfield 8" at World and "Midnight Lace" at Gopher, both in third chapters, also remain very strong.

Only other newcomer is "Journey to Lost City," nice at Pan. Third week of "Girl of Night" is fair at Lyric. Continuing strong showings at nabes are "Inherit Wind" in third canto and "School for Scoundrels" in fifth.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (40th

(Continued on page 18)

Turkey Day Boosts K.C.; 'Alaska' Very Big $13,000, 'Blues' Big 12G, 'Lace' 7G

Kansas City, Nov. 29.

Holiday week has spurred b.o. traffic pleasantly, with the number of good films around sharing credit for total biz "North to Alaska" at Uptown-Granada combo shapes smash. "GI Blues" at Paramount looks great. "Let No Man Write My Epitaph" at Midland is fair.

Top holdovers including "Midnight Lace" at the Brookside were bangup and "Butterfield 8" at Roxy is grand. "Inherit Wind" looms brisk at Plaza in second.

Estimates for This Week

Brookside (NT) (800; $1-$1.25)—"Midnight Lace" (U) (3d wk). Nifty $7,000 or near. Last week, $6,500.

Capri (Durwood) (1,260; $1.50-$2.50)—"Ben-Hur" (M-G) (43d wk). Holding steady around $7,000. Last week, same.

Fairway (NT) (700; $1)—"Cap-

(Continued on page 18)

'Blues' Whopping 15G, Omaha; 'Butterfield' 7G

Omaha, Nov. 29.

Only one new entry at downtown first-runs this stanza, but biz shapes great. The newcomer, "GI Blues" is wow at the Omaha, and certain to hold. Second session of "Butterfield 8" is great at State while "Midnight Lace," in second at Orpheum, is okay. Hard-ticket "Ben-Hur" looks smash in 41st week at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)"Ben-Hur" (M-G) (41st wk). Boffo $7,000. Last week, same.

Omaha (Tristates) (2,066; 75-$1)—"GI Blues" (Par). Giant $15,000. Last week, "Can-Can" (20th), $5,500 at $1.25-$1.75 scale.

Orpheum (Tristates) (2,877; 75-$1)—"Midnight Lace" (U) (2d wk). Okay $7,000 after $12,500 bow.

State (Cooper) (743; $1)—"Butterfield 8" (M-G) (2d wk). Great $7,000. Last week, $8,000.

H.O.s Best in Toronto; 'Butterfield' Loud $11,500, 'Lace' 9G, 'Stairs' 8G

Toronto, Nov. 29.

Only newcomers this week are "GI Blues," which is just satisfactory at Imperial, and "Surprise Package," which is sad at Carlton. Leading city with fourth frame is "Butterfield 8" at Loews. A strong pickup in fifth stanza makes "Midnight Lace" great at Uptown, "Alamo" and "Dark at Top of Stairs," both in third frames, are still lusty.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Surprise Package" (Col). Sad $8,000. Last week, "Inherit Wind" (UA) (2d wk), $7,000.

Hollywood, (FP) (1,080; $1-$1.25)—"Top of Stairs" (WB) (3d wk). Big $8,000. Last week, ditto.

Hyland (Rank) (1,057) ($1-$1.50)—"Please Turn Over" (Col) (3d wk). Wham $10,000. Last week, $12,000.

Imperial (FP) (3,343; $1-$1.25)—"GI Blues" (Par). Satisfactory $12,000. Last week, "September Storm" (20th), $7,500.

International (Taylor) (557; $1-$1.25)—"School for Scoundrels" (Cont) (15th wk). Okay $3,000. Last week, $3,500.

Loew's (Loew) (2,748; $1-$1.50)—"Butterfield 8" (M-G) (4th wk). Big $11,500. Last week, $13,000.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (3d wk). Lusty $11,000. Last week, same.

Towne (Taylor) (693; $1-$1.50)—"Wild Strawberries" (Indie) (5th wk). Fine $3,500. Last week, $4,500.

University (FP) (1,360; $1.50-$2.75) — "Ben-Hur" (M-G) (50th wk). Steady $9,500. Last week, $10,500.

Uptown (Loew) (2,745; $1-$1.25)—"Midnight Lace" (U) (5th wk). Still stronger at $9,000, on word-of-mouth. Last week, $8,000.

HOLIDAY WEEK HYPOS CHI BIZ

L.A. Biz Brighter; 'Alaska' Whopping 30G, 'Seven' Socko 23G, 'Sunday' Wow 12G; 'Blues' Big 27G, 'Lace' Hot 20G

Los Angeles, Nov. 29.

L. A. first-runs are taking on a brilliant hue this week, Thanksgiving holiday weekend giving a big boost to a number of potent new pictures as well as holdovers despite some damp weather. "North To Alaska" looks to hit a whopping $30,000, playing in four theatres. "Magnificent Seven" is in much the same class with a great $23,000 or near in two houses.

"Never On Sunday" also is standout with a boffo $12,000 or over likely at the small 631-seat Fine Arts. Lone weakling among newcomers is "Esther and King," which looms dull $10,000 at the Chinese.

Among regular holdovers, "GI Blues" still is big in second round in four situations with $27,000. "Butterfield 8" is heading for rich $21,000 in fourth Hollywood Paramount stanza.

"Midnight Lace" looms fancy $20,000 or over in three spots for second round. Hardticket pix are all doing smartly.

Estimates for This Week

Fine Arts (FWC) (631; 90-$1.50) —"Never On Sunday" (Lopert). Boff $12,000 or over. Last week, "Man in Cocked Hat" (Breg) (4th wk-6 days), $2,200.

Chinese (FWC) (1,408; $2-$2.40) —"Esther and King" (20th). Dull $10,000. Last week, "Inherit Wind" (UA) (3d wk), $7,300.

Los Angeles, Hollywood, Loyola, Fox Wilshire (FWC) (2,019; 756; 1,298; 1,390; 90-$1.50)—"North to Alaska" (20th) and "Murder, Inc." (20th). Whopping $30,000. Last week, Los Angeles, Hollywood, Loyola, "Legions of Nile" (20th), "Secret Purple Reef" (20th), $8,600. Fox Wilshire with Hillstreet, Iris, Baldwin, "GI Blues" (Par), "Adventures Virgin Island" (Crest), $25,000.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50) — "Magnificent Seven" (UA) and

(Continued on page 18)

'Alaska' Solid 9G, Cincy; 'Lace' 6G, 3d

Cincinnati, Nov. 29.

Thanksgiving and added school holiday heaped extra helpings for film biz here in a rousing canto. Robust newcomers include "North to Alaska" at Palace and "Inherit Wind" at Grand. "Butterfield 8" holds first-run lead for third week in swell stride at Albee. Hardticket "Ben-Hur" is surging swiftly from prodding of three extra matinees. Holdover "Midnight Lace" in third week at Keith's rates strongly.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Butterfield 8" (M-G) (3d wk). Swell $11,000. Last week, $1,2500.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (37th wk). Boff $17,500. Last week, $13,500. Exits Dec. 26 for "Cimarron" (M-G).

Esquire Art (Shor) (500; $1.25)— "Lesson In Love" (Indie). Sweet $1,600. Last week, "Sons and Lovers" (20th) (3d wk), $900.

Grand (RKO) (1,400; 90-$1.25)— "Inherit Wind" (UA). Strong $8,500. Last week, "Time Machine" (M-G) and "Mysterians" (M-G), $6,000.

Guild (Vance) (300; $1.25) — "Hiroshima Mon Amour" (Zenith) (3d wk). Okay $1,600. Last week, $2,000.

Hyde Park Art (Shor) (500; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (6th wk). Fine $1,700. Last week, $1,600.

Keith's (Shor) (1,500; 90-$1.25)— "Midnight Lace" (3d wk). Nifty $6,000. Last week, $6,500.

Palace (RKO) (2,600; 90-$1.25)—

(Continued on page 18)

'Alaska' Fast $15,000, Indpls.; 'Can-Can' 10G

Indianapolis, Nov. 29.

Long Thanksgiving holiday weekend gave biz a hefty boost at first-runs here. "North To Alaska" shapes great at Circle. "Midnight Lace" looks good in second at Keith's. "Can-Can" is having its best stanza to date at Lyric in third week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,500; 90-$1.25)—"North To Alaska" (20th). Sock $15,000. Last week, "Plunderers" (AA) and "Heroes Die Young" (Indie), $4,500.

Indiana (C-D) (1,000; $1.25-$2.50) —"This Is Cinerama" (Cinerama) (8th wk). Big $15,000. Last week, $12,000.

Keith's (C-D) (1,300; 90-$1.25)— "Midnight Lace" (U) (2d wk). Good $6,000. Last week, $9,000.

Loew's (Loew) (2,427; 75-$1)— "Esther and King" (20th) and "Secrets Purple Reef" (20th). Fair $7,000. Last week, "Inherit Wind" (UA), $5,000.

Lyric (C-D) (850; $1.25-$2.50)— "Can-Can" (20th) (3d wk). Strong $10,000. Last week, $7,000.

'Butterfield' Smash 22G, Frisco; 'Alaska' Hot 18G, 'Blues' Mighty $23,000

San Francisco, Nov. 29.

First-run biz here on the holiday weekend was very good, making for a much better showing than recently. "GI Blues" looms great at Paramount while "Butterfield 8" is equally big at Warfield. "Esther and King" is just good in first at St. Francis.

"North To Alaska" shapes fast at the huge Fox. "Midnight Lace" is rated fine in second round at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (2d wk). Fine $10,000. Last week, $20,000.

Fox (FWC) (4,651; $1.25-$1.50)— "North To Alaska" (20th) and "For Love Of Mike" (20th). Fast $18,000 or near. Last week, "Legions Of Nile" (20th) and "39 Steps" (20th), $8,000.

Warfield (Loew) (2,656; ($1.25-$1.50) — "Butterfield 8" (M-G). Wow $22,000 or near. Last week, "Hot Wind Blows" (M-G) and "Lust To Kill" (M-G) (2d wk), $4,000.

Paramount (Par) (2,646; $1.25-$1.50) — "GI Blues" (Par) and "Wild Ride" (Par). Mighty $23,000. Last week, "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues), $6,000.

St. Francis (Par) (1,400; $1-$1.50) —"Esther and King" (20th). Good $10,000. Last week, "Epitaph" (Col) (3d wk), $7,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (5th wk). Good $14,000. Last week, $10,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Inherit Wind" (UA) (2d wk). So-so $6,500. Last week, $10,000.

Stagedoor (A-R) (440; $2.50-$3.00)—"Song Without End" (Col) (7th wk). Okay $5,700. Last week, $6,200.

Vogue (S. F. Theatres) (364; $1.50) — "Ostrich Has Two Eggs" (Janus). Dull $1,800. Last week, "Cranes Are Flying" (Indie) (2d wk), $1,800.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben-Hur" (M-G) (49th wk). Good $16,000. Last week, $17,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Idiot" (20th) (3d wk). Fine $2,000. Last week, $3,000.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (5th wk). Fast $10,000. Last week, $11,000.

LEWIS WOW 41G, WAYNE BIG 30G

Chicago, Nov. 29.

Thanksgiving holiday momentum looks to give first-runs here something like the rosy tone they've been looking for in the last few weeks. Batch of new product is helping, though unseasonably moderate clime is a hindrance.

"CinderFella," starring Jerry Lewis, is world preeming to smash $41,000, at the Woods while "North To Alaska" is headed for a socko $30,000 for John Wayne starrer at the Roosevelt. State-Lake's "Girl of Night" is luring lively $19,000. on opener.

Surf's "School for Scoundrels" looms stout $7,000. "College Confidential" plus "7 Ways From Sundown" shapes good at Monroe.

Still setting the pace is Chicago's "Butterfield 8," garnering great fourth week coin. "Esther and King" shapes nice in second at Oriental. "Midnight Lace" is still torrid in fifth round at United Artists. "10 Who Dared" eyes a nice third at the Loop. "Hiroshima Mon Amour" is taking a hep fifth week coin at World.

On hard-ticket, "Alamo," is perking some, for nice fifth week at Palace; "Spartacus" is hitting a sock seventh sess on at McVickers; and "Ben-Hur" is racing to torrid takings in 49th at the Todd Theatre.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)— "Mouse That Roared" (Col) (reissue) and "Carry On Nurse" (Gov) (rerun). Trim $3,100. Last week, "World of Apu" (Harrison) $3,000.

Chicago (B&K) (3,900; 90-$1.80) —"Butterfield 8" (M-G) (4th wk). Great $40,000 or over. Last week, $48,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Breath of Scandal" (Par) (3d wk). Good $8,000. Last week, $9,500.

Loop (Telem't) (606; 90-$1.80)— "10 Who Dared" ((BV) (3d wk). Mild $5,000, after $7,000 in second.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (7th wk). Soaring to wow $27,000. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)— "College Confidential" (U) and "7 Ways From Sundown" (U). Nice $6,000. Last week, "Cage of Evil" (UA) and "The Pusher" (UA), $4,300.

Oriental (Indie) (3,400; 90-$1.80) —"Esther and King" (20th) (2d wk). Fine $21,000. Last week, $25,000.

Palace (Indie) (2,177; $1.75-$3.50) — "Alamo" (UA) (5th wk). Nice $19,000 or close. Last week, $18,000.

Roosevelt (B&K) (1,400; 90-$180) —"North to Alaska" (20th). Socko $30,000 or near. Last week, "Inherit Wind" (UA) (3d wk), $10,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Girl of Night" (WB). Lively $19,000. Last week, "Sunrise at Campobello" (WB) (2d wk), $10,000.

Surf (H&E Balaban) (685; $1.80) —"School for Scoundrels" (Cont). Potent $7,000. Last week, "Battle of Sexes" (Cont) (4th wk), $3,600.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (49th wk). Solid $24,000 or over. Last week, $19,000.

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (5th wk). Sockeroo $16,000. Last week, $23,000.

Woods (Essaness) (1,200; 90-$1.80—"CinderFella" (Par). World preem teeoff hitting giant $41,000. Last week, "Sword and Dragon" (Valiant) (2d wk), $15,500.

World (Teitel) (606; 90-$1.50)— "Hiroshima Mon Amour" (Zenith) (5th wk). Robust $4,900. Last week, $4,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Holiday Tilts B'way; 'Wong'-Stage Great 170G, 3d; 'Butterfield' Wham $72,000, 2d, 'Alaska' Lively 30G, 2d

The Thanksgiving week holiday crowds and upped scales are brightening the overall Broadway first-run picture this session. Upbeat is being done without a lift from any new product excepting a couple pix at arty theatres which are surprisingly strong. Thanksgiving Day itself was one of the biggest in years at several theatres including the Music Hall.

Still champ at the wickets is "World of Suzie Wong" with stage-show which looks to hit great $170,000 in current (3d) stanza at the Hall, with a fourth week set. "Butterfield 8" pushed to sock $72,000 or close in second round at the Capitol, and starts its third week today (Wed.).

"Esther and King" is heading for a solid $26,000 or close in second session at the Palace, and stays a third. "Girl of Night" looks to reach $22,000, okay for third frame of 10 days at the Criterion. House closes Dec. 5 to prep for hardticket engagement of "Pepe" on Dec. 21.

"North to Alaska" looks to push up to dandy $30,000 in third session at Paramount or ahead of second week. "Let No Man Write My Epitaph" looks sock $18,000 or close in third round at the Forum. "Inherit the Wind" is heading for okay $15,000 or near in seventh week at Astor. "GI Blues" looms sturdy $14,000 in fourth Victoria stanza.

All hard-ticket pix were helped by extra matinees and upped prices for the holiday. "Spartacus" is climbing to a great $36,000 or close in eighth round at the DeMille. "Ben-Hur" should hit a socko $35,000 in current (53d) week at the State. "Alamo" is climbing, too, to a fancy $38,000 or thereabouts in fifth session at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Inherit Wind" (UA) (8th wk). Seventh week ended last night (Tues.) pushed to okay $15,000 or near after $11,000 for sixth round.

Capitol (Loew) (4,820; $1-$2.50) —"Butterfield 8" (M-G) (3d wk). Second round finished last night (Tues.) was socko $72,000 or near after $68,000, way below estimate on opener, but best initial week here in many months.

Criterion (Moss) (1,671; 90-$2.40) —"Girl of Night" (WB) (3d-final wk). This session finishing Sunday (27) is heading for okay $22,000 in 10 days after $20,000 for second. House shutters Dec. 5 to prepare for launching of "Pepe" (Col) Dec. 21 on hard-ticket engagement.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (8th wk). This week ending today (Wed) looks like smash $36,000, aided by holiday weekend and extra shows, after $31,000 for seventh. Stays indef.

Palace (RKO) (1,632; 90-$2)— "Esther and King" (20th) (2d wk). This round winding tomorrow (Thurs.) is heading for solid $26,000 or near after $29,000 for opener. Stays.

Forum (Moss) (813; 90-$1.80)— "Let No Man Write Epitaph" (Col) (3d wk). This session ending today (Wed.) looks like smash $18,000 or close after $14,500 for second. Continues until about Dec. 16.

Paramount (AB-PT) (3,665; $1-$2)—"North to Alaska" (20th) (3d wk). This stanza winding today (Wed.) is heading for big $30,000 after $26,000 for second. Stays.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"World of Suzie Wong" (Par) with stage-show (3d wk). Session ending today day (Wed) looks like great $170,000 after $148,000 for second week. Holds a fourth week with Christmas stageshow and "Sundowners" (WB) opening new likely to be Dec. 8 or Dec. 15.

Rivoli (UAT) (1,545; $1.50-$3.50) —"Alamo" (UA) (6th wk). Fifth frame finished last night (Tues.) was great $38,000 or near after $30,000 for fourth week. Stays on.

State (Loew) (1,900; $1.50-$3.50) —"Ben-Hur" (M-G) (53d wk). Session winding today (Wed.) looks to push up to wow $35,000 or near, being helped by extra matinees. The 52d week was $29,500, below hopes. Continues indefinitely.

Victoria (City Inv.) (1,003; 50-$2) —"GI Blues" (Par) (4th wk). This round finishing tomorrow (Thurs.) looks like sturdy $14,000 after $12,000 in third week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Picnic on Grass" (Kings) (m.o.) (2d wk). Initial round ended Monday (28) hit fine $7,500.

Fine Arts (Davis) (468; 90-$1.80) —"Big Deal" (UMPO) (2d wk). First stanza finished Monday (28) was smash $16,000, one of bigger first-weeks here. Pic originally was titled "Big Deal on Madonna Street."

Embassy (Guild Enterprises) (500; 90-$1.75)—"Come Dance With Me" (Kings) (4th wk). Third round finished Sunday (27) was smooth $8,000 after $7,000 in second week. House closes Dec. 19 for big facelift outlay ahead of opening of "Swiss Family Robinson" (BV) Dec. 23.

Beekman (R&B) (590; $1.20-$1.75) —"Virgin Spring" (Janus) (3d wk). First holdover week completed Sunday (27) was big $16,500 after $17,000, new record for a foreign pic here.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.60)—"World of Apu" (Harrison) (9th wk). Eighth week ended Monday (28) was big $4,100 after $3,500 for seventh week.

Normandie (T-L) (592; $1.25-$1.80)—"Gigi" (M-G) (reissue) (2d wk). This round winding up tomorrow (Thurs.) is pushing up to sock $8,000 after $7,500 for initial week.

Little Carnegie (L. Carnegie)

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'Inherit' Fat 18G, Philly; 'Sun.' 14G

Philadelphia, Nov. 29.

Holiday weekend and out-of-town visitors here for Army-Navy annual grid classic and pro-Giants-Eagles football clash all are helping to make for a sharp biz uptake. Bulk of strength is coming from big holdovers. "Inherit the Wind" looks nice at the Fox albeit not as strong as had been hoped for. "Never on Sunday," playing 500-seat Trans-Lux, is garnering a mighty take. Many hard-ticketers climbed above last week's totals, "Spartacus" spurting to a wow total at Goldman in fourth round.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)— "Midnight Lace" (U) (5th wk). Fat $10,500. Last week, $10,000.

Boyd (SW) (1,562; $1.40-$2.75)— "Ben-Hur" (M-G) (52d wk). Strong $14,500. Last week, $12,000.

Fox (Milgram) (2,200; 99-$1.80) —"Inherit Wind" (UA). Nice $18,000 or near. Last week, "Magnificent Seven" (UA) (3d wk), $11,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (4th wk). Wow $19,000. Last week, $15,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Alamo" (UA) (5th wk). Pushed to hotsy $14,000. Last week, $9,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Butterfield 8" (M-G) (3d wk). Wow $20,500. Last week, $18,000.

Stanley (SW) (2,500; 99-$1.80)— "North to Alaska" (20th) (3d wk). Slow $7,500. Last week, $9,000.

Stanton (SW) (1,483; 99-$1.80)— "Let No Man Write Epitaph" (Col) (2d wk). Fast $13,000. Last week, $17,000.

Studio (Goldberg) (483; 99-$1.80)

(Continued on page 18)

SHOWMEN THE WORLD OVER

JOIN

METRO-GOLDWYN-MAYER

IN CELEBRATING

THE

First Anniversary

OF

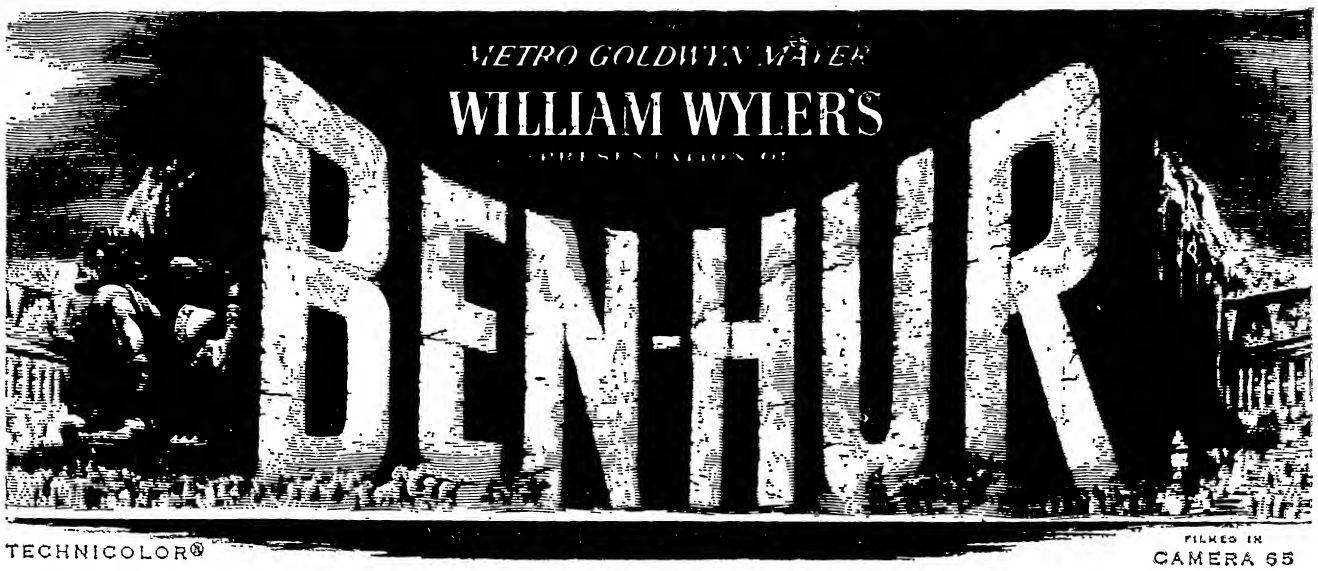
"BEN-HUR"

THE FACTS FOR THE FIRST YEAR OF THE CONTINUING SUCCESS OF THE WORLD'S MOST HONORED PICTURE...

SEEN BY 16,943,257

THEATRES PLAYED IN... 286

SHOWINGS .. 35,345



* IN ADDITION TO CONTINUING ITS LONG RUN ENGAGEMENTS IN NEW YORK, PHILADELPHIA, CHICAGO, BOSTON, LOS ANGELES, SAN FRANCISCO, TORONTO, AND IN MANY OTHER KEY CITIES THROUGHOUT AMERICA, "BEN-HUR" IS ALSO CURRENTLY AN INTERNATIONAL TRIUMPH IN SUCH CITIES AS LONDON, ROME, PARIS, BRUSSELS, AMSTERDAM, BOGOTA, HIROSHIMA, ANTWERP, TOKYO, BERLIN, CARACAS, SYDNEY, MELBOURNE, BOMBAY, BUENOS AIRES, SANTIAGO, LIMA, MANILA, LISBON, JOHANNESBURG, GENEVA and many others.

'Cleopatra' Placed in 'Suspense' By 20th Until Liz Taylor Recovers

London, Nov. 29.

As Elizabeth Taylor left London last Friday (25) for Paris enroute to Los Angeles and Palm Springs, 20th-Fox put the multi-million dollar production of "Cleopatra" into suspense yesterday (Mon.). Protective notices to some 250 technicians had been issued a week before, some of which became operative last Friday (25) and the balance coming Friday (2).

It is understood that Miss Taylor's departure was with the full concurrence of the insurance companies, even though the details of claim between the underwriters and 20th-Fox were not resolved when Spyros P. Skouras checked out of London last Wednesday (23). The general view is that "Cleopatra" will resume production when Miss Taylor returns to London, but she won't be back until the medicos give the greenlight.

Meantime, 20th-Fox has invoked the force majeur clause against the principal players who, apart from Miss Taylor, include Peter Finch and Stephen Boyd in addition to producer and director Walter Wanger and Rouben Mamoulian.

There is hope that filming may resume within the next three to four weeks, but for the time being, a large slice of London's studio space has been cornered by 20th-Fox for the production. Very nearly the whole of Pinewood and a big piece of Shepperton and the Metro British studios is filled with "Cleopatra" sets which, at a modest estimate, have cost more than $2,500,000 to build.

According to unconfirmed reports, the insurance premiums have cost around $400,000, but the underwriters stand to lose something like $5,000,000. It has been suggested, though not confirmed, that the insurance companies may be offered a piece of the pic by 20th-Fox to give them a reasonable chance to recoup. Similar action was taken when Tyrone Power died during the filming of "Solomon and Sheba" in Madrid.

Naples Finally Honors Caruso

Naples, Nov. 22.

After a gap of 40 years since his death, the greatest singer of all times has finally been honored by his native town in which following some stinging criticism of a youthful performance, he swore he would never sing again (he never did).

A tablet to Enrico Caruso has currently been walled on the Neapolitan house in which the singer was born in 1873, and one of the streets in new Naples has been named after him. The cold war between Caruso and his city has ended.

Whatever he might have felt about Naples, Caruso returned there when at 48, he knew he was dying. On the eve of his death he even auditioned a young aspiring tenor. After listening a while, he burst out "No, this way," and started singing the piece. As he did so, his gaze wandered out over the bay toward Capri floating on the horizon, and the feeble notes died away. Only the auditioning student and a few neighbors on the high balconies near his room had heard Caruso singing in Naples once again—and for the last time . . .

Signoret Pic to 20th-Fox

20th-Fox has taken the French pic, "Les Mauvais Coups" (The Hard Knocks), for distribution in France, North Africa, the Near East, South America and several European countries, plus a first call for the U.S. This has insured proper backing for this pic which could lose needed Film Aid, sometimes as much as one third of the budget, due to the presence in the film of star Simone Signoret who signed the petition condoning insubordination in French troops in Algeria.

Technically, all signers appearing in pix lose Aid for these films but it has not been made completely official yet.

Germany's 'Nabucco'

Hamburg, Nov. 22.

"Nabucco" opened this season at the Metropolitan Opera in Manhattan. So obscure was this 100-year old Verdi work that N.Y. critics had to do plenty of research to appear knowing.

Now comes the contrast with Germany, where state and local subsidy puts opera houses in the smallest burgs: at least 10 houses here this season include "Nabucco" in repertory. In one town, Krefeld, pop 200,000, two American singers, mezzo Helen Raab and soprano Emelina de Vito were in the cast.

Jewish Culture Show Gets Raves

Recklinghausen, Nov. 22.

The exhibition of Manifestations of Jewish Art and Culture, which got underway here after Nov. 3, has been getting rave reviews and big breaks in West German newspapers. As part of West Germany's efforts to fight the alleged neo-Nazism, and to prevent any recurrence of the Nazi smear campaign that swept across the land just about a year ago, the West Germans have concentrated on a study of the Nazi era in school and on the West German television net. They have set up exchange programs to send young German students to Israel while bringing Israeli students to Germany.

And an important part of the project is this excellent show titled, "Synagoga," defined as a show of Jewish culture and art. Opened by Federal president Dr. Heinrich Luebke, the show is scheduled to last until Jan. 15. It is produced by the city of Recklinghausen and the Judaicum Delitzschinum of Muenster University, with the assistance of the state of Israel.

Covering the period from the time of the Patriarchs down to the present, it offers over 100 contributions from Israel and the U.S. European lands have added about 700 valuable objects.

Wife of Polish Premier Primarily an Actress; Her 'Carlos' a Sellout

Warsaw, Nov. 29.

Three times a week the baroque-style Polski-Theatre of Warsaw registers SRO for its biggest hit of the year: "Don Carlos" by Schiller and among the actors the brilliantly shining star is Nina Andrycz, wife of the Premier of Poland, Cyrankiewicz, who as Elisabeth of Valois gives one of the best interpretations in her fairly long theatrical career. Nina Andrycz is probably one of the most interesting female figures in the Communist world.

Notwithstanding her duties as "first lady" she does not hesitate to sacrifice protocol when they interfere with her job as an actress. She is rarely seen at embassy, government or party receptions. Called "The Premierowa" by the Polish people she lives in an apartment of three rooms with bath and servant quarters. In her sitting room, whose windows open on the courtyard of the British Embassy, she receives her friends—mostly theatre people, writers and artists.

Kirk Douglas Moves 'Mercy' Pic to Vienna

Vienna, Nov. 22.

Kirk Douglas moved into the Wien Film Studios here to do the courthouse scenes of his latest film "City Without Mercy," described as a story about rape.

Kirk had shot outdoor scenes in Munich, but suddenly decided to come to Vienna. One of the reasons given was that the German studios are overloaded with the companies. With him come his stars Ingrid van Bergen, Barbara Ruetting and Christine Kaufmann. Gottfried Reinhardt is directing.

State Legits Add More Classics, Tragedies To '61 Lineup in France

Paris, Nov. 22.

In accordance with Minister of Culture Andre Malraux's edict of last year, the state subsidized legiters are beginning to add more classics and tragedies to their repertoires. The Odeon-Theatre De France, run by Jean-Louis Barrault, and the Comedie-Francaise this week unveiled Shakespeare's "Julius Caesar," adapted by Yves Bonnefoy, and Victor Hugo's "Ruy Blas," respectively. Both look in for successful runs as new additions to these house programs, but both got split reviews.

It is the spectacle in each of these plays that should make them okay draws. "Caesar" is unevenly acted. Though its first part is sustained by the fine narrative, the second portion loses the thread and impact of this tragedy. Acting was also felt wanting except for Pierre Vaneck's Marc Anthony.

"Ruy Blas," Hugo's 19th Century romantic meller about a lackey of 17th Century Spain who falls in love with the queen and manages to reach and love her, is given elegant staging and flamboyant acting. Makes this a visually stimulating show which should get solid biz and have this a hit addition to the Comedie-Francaise lineup. Raymond Rouleau directed.

Marie Bell brings her successful mountings of Racine's ancient tragedies "Phedre" and "Berenice" back to the Theatre Gymnase. These did well last year and receive a governmental handout. "Phedre" has also been done at the Vieux-Colombier with Silvia Montfort in a more offbeat manner.

Crix were not in accord and this version of a woman who fell in love with her stepson is in for a short stay. It also gets a subsidy. This is in line with the conservation of classics. The municipal Chatelet brought back the perennial "White Horse Inn" operetta. As usual, it will do well.

W. Berlin Exhibs Urge Tax Slash

Berlin, Nov. 22.

The amusement tax (20%) has been a special thorn in the eye of local exhibitors for many years. Now, the Verband Berliner Filmtheatre, an association of West Berlin's cinema owners, is now making another attempt to win a reduction of this tax. New carefully worked out suggestions as to tax relief have been submitted to the West Berlin Senate for approval. Exhibs have been told these will be studied.

Oswald Camman, chairman of the association, left no doubt that tax relief is of vital importance for the entire film trade. He called the present tax law antiquated and unjust in view of the fact that the (state-owned) television in Germany, the cinema's biggest competitor, hasn't to worry about any tax.

A West Berlin cinema is normally in okay shape if about 50% to 60% of its seating capacity is used. But now, this percentage only comes up to about 35% on the average, Camman reported. The cinemas in this city's suburbs are especially hard hit. In particular, they feel the inroads of tele. People in these areas stay at home more and tune in on tv often. Downtown houses fare best.

The unhealthy local cinema situation is also evidenced by the fact that 40 houses are currently up for sale, with few buyers. Three cinemas recently closed their doors.

Attendance figures are constantly on the decline. However, the dip is not as severe as in some West German cities. This is explained by West Berlin's position as an isolated city. West Germans have the opportunity to spend lengthy weekends outside their hometowns, but West Berliners are forced to stay within their homegrounds.

Camman said that also the production would greatly benefit from a reduction of the amusement tax. Right now, the producers must keep in mind to make films fast, but heavy and complicated tax calculations are responsible for the considerable delay in getting their money back.

Warsaw Symph Cancels

Warsaw, Nov. 22.

An apparent commitment between the American impresario, Sol Hurok, and the government cultural ministry to send the Warsaw Symphony on a tour of the United States seems cancelled. Hurok previously acted as manager of a company of folk dances from here.

Story heard here is that a quarrel developed over the choice of soloist, Artur Rubinstein.

Pallos Signs For 3 Anglo-U.S. Pix

London, Nov. 22.

Steven Pallos is back in London from a New York quickie, having completed arrangements for three Anglo-U.S. coproductions. Two will be in association with Max Rosenberg and his associate, Milton Sibotsky, and the third with Continental.

First to get underway will be "Men Who Laugh," based on a Victor Hugo story, which will be made in Technicolor. Preparatory work has already started and casting arrangements will be made immediately. That will be for Rosenberg and Sibotsky.

The second pic with them will be based on J. B. Priestley's "City Beneath the Earth," which will go into production next year.

Also slated for filming in 1961 is "Mata Hari," which Pallos will make in partnersrip with Continental. That will be in Techicolor and Edmund Greville has been signed to direct.

Herbert Graf at Milan As Maria Callas' Choice Of 'Polliuto' Prevails

Milan, Nov. 29.

Herbert Graf, long with New York's Metropolitan Opera and now just starting a five-year contract with the Zurich Opera as artistic director, will stage "Polliuto," a completely unknown work of Donizetti at La Scala for its opening night, Dec. 7.

Behind this fact lies the iron hand of Maria Callas, she having chosen the totally obscure opera for her return to La Scala.

Graf's connection relates to the difficulties of Luchino Visconti whose staging of "Arialda" by Giovanni Testori was blocked by censorship. In a rage against his countrymen, Visconti made a radical gesture of protest: refusing to stage "Polliuto."

The town of Modeno, which has become something of an Italian New Haven for breaking in new works had both "Anna of the Miracles" and "Arialda" first presented there. "Anna" has since been widely acclaimed throughout the peninsula, with Anna Proclemer and Ottavio Picola in the Anne Bancroft-Patty Duke roles of the American original.

Pathe Pictorial Goes To Par in Aussie Mkt.

Sydney, Nov. 22.

Paramount will distribute the Pathe Pictorial reel here coast to coast following a deal recently set in London.

The Pictorial, a top-ranker in patron popularity here, was formerly distributed by Metro. No reason was given by Metro officials for dropping distribution some little time ago.

Yank Talent in Vienna

Vienna, Nov. 22.

U. S. tenor James MacCracken's debut at the Vienna Statoper was well received by audience and critics. There are two other Americans here. Ronald Dutro of Oakland sang in the Volksopera in "La Traviata" and will rate more parts shortly, while Donald Woods of Detroit has been inked for one year by the Volksopera.

Other Americans around at present are violinist Charles Joseph, who is also concertmaster of the Hamburg Bach Society and Ania Dorfman (Russian-born but U. S. citizen) giving piano concerts in Musikverein and on radio.

Ireland Exhibs Seeking Tax Cut

Dublin, Nov. 22.

The opening of an Irish television service next year means a hard fight for cinema owners, James Walls, prexy of the Theatre and Cinema Assn. of Ireland, told exhibitors and trade union officials here recently. He added it was hoped that the government would appreciate the problems and make it possible for cinemas to meet and fight tele on equal terms by abolishing the Entertainment Tax duty.

The tax on admissions was cut by an average of about 20% a few months ago, and Walls was opening campaign for further revision in next Budget, due in May, 1961, six months ahead of inauguration of Radio Eireans TV. service.

Walls also commented that the training course for cinema projectionists, who are released for part-time classes at the College of Technology, is to be extended from three to four years, with a higher educational standard for entry. This has been done at the request of the Theatre and Cinema Workers' Union to provide basic knowledge to enable new entrants to shift into tv in the event of cinema closures.

AMERICAN BALLET'S 47 U.S. TOURING DATES

Lucia Chase's American Ballet Theatre has returned from its five-month tour of Western Europe and Soviet Russia. The troupe will do a 15-minute stint Dec. 23 for Bell Telephone's Christmas telecast over NBC.

The company takes to the American provinces Jan. 15 at Newark. Some 47 cities are dated. A special publicity campaign via Swofford & Ware, of N.Y., will exploit the Soviet invasion, European reviews, etc. Hopefully forgotten is the oops-sorry opening of the troupe last spring at the Metropolitan Opera House, a misstep which friends of the troupe considered notably over-reviewed and over-editorialized.

Moscow Says—'Okay'

Moscow, Nov. 22.

On the overall balance, the American Ballet Theatre did quite well here in Russia. While not all the ballet items were to the local taste, the technique and skills of the leading dancers had favorable comment.

The political side of the tour should be separately considered. The Russians have carefully kept talent protected from the rise and fall of the propaganda barometer and it's no doubt significant that Nikita Khrushchev attended and presided at a final supper honoring the American dancers.

Among Russians taking a peep were Frol Kozlov, member of the presidium of the Communist party and Ekaterina Furtzeva, Culture Minister of the USSR. Their presence in the capacity Sports Palace at Moscow's Luzhniki emphasized that the Americans had scored, Pravda described the troupe's performances as "quite a success."

Michael Gabovich, people's artist, expressed a very high opinion. He was particularly impressed with Erik Bruhn's masculine stature, "brilliant mastery," and last but not least "his noble, courageous and elegant airs." Royes Fernandez is referred to as "charming," and their "friends" as "talented." The only wish of Moscow's ballet buffs is that those dancers "could diversify the arsenal of their movements somewhat."

Audiences were very keen on Maria Tallchief and Lupe Serrano whose "Southern temperament is fiery and captivating." The critics here suggest that those American ballerinas, as well as the others seen here, should rely more on their arms," which is bound to perfect their work on the whole."

Judy Gottlieb to U.S.

Tel Aviv, Nov. 22.

Judy Gottlieb, local head of the Israel-America Culture Foundation, has left here for a three-month visit to the U.S. She will combine a vacation with confabs with the New York home office.

Her functions in Israel is to arrange foreign tours for Israeli artists, actors, etc.

GAUCHO LIBRE, SHOW BIZ PERKS

Inside Stuff—International

Hariette Stewart Cowan, wife of a U. S. Army medico performed recently at the Salle Gaveau in Paris. Lyric soprano from Portland and San Francisco had some pro experience in States but boned up with French coaches for participation in an international contest last May limited to French songs, which resulted in the Paris contest. Her husband has been on overseas assignment for five years.

Statistics compiled by Filmblaetter, W. Berlin trade paper, covering playdate results in 16 W. Berlin key cities within 11 months (Sept. 1959, to July 31, 1960) of the 1959-'60 season reveal that the Austrian film, "And Always Sing the Forests," a DFH release, was the most screened pic of that period. The first part of German film, "Buddenbrooks" (Europa), reached the second spot, while Universal's "Pillow Talk" became third most screened feature.

Runnersup were Germany's remake of "Grand Hotel" (Gloria), the French Jean Gabin starrer, "Le Clochard" (Bavaria), United Artists, "Some Like It Hot," the second part of "Buddenbrooks" (Gloria), and three other German vehicles, "Judge of the Young" (UFA), "Mrs. Warren's Trade" (Europe) and "Freddy Under Foreign Stars" (Constantin).

Mexico Clamps Ceiling on Flood Of Cuban Talent

Mexico City, Nov. 29.

The Mexican Department of State has placed a ceiling on the number of visas granted Cuban entertainers. In recent months there has been a tremendous exodus of Cuban performers from their native country and Mexico has been absorbing far too great a share.

The National Assn. of Actors reportedly told the State Dept. that Cubans are displacing Mexicans in vaude, night clubs, radio and television work and in similar fields.

A check by Mexico's Embassy in Cuba showed that a new flood of entertainers seeks work visas to enter Mexico. The limit order was then instituted and those playing here will not be able to renew visas for indefinite periods.

A State Dept. spokesman said the official ruling is not an "arbitrary" attempt to limit entry of foreign performers. But it has been deemed necessary to contain the movement in the interests of national entertainers.

Set Israel Editions Of 'Kate,' 'Irma,' 'Boy Friend'; Eye 'West Side' B'way Co.

Tel Aviv, Nov. 22.

Three musicals of different national origin, one American, another French and the third British, are planned for production here this season. The U. S. entry is "Kiss Me, Kate," in a Hebrew adaptation by Aharon Ashman, poet and author of Biblical dramas. It's scheduled for production by the Israel National Opera as its first venture in the modern musical field.

The French import is "Irma La Douce," which was adapted for London and is now being presented in New York. The Israeli rights have been acquired by the Habimah Theatre. The British entry is "The Boy Friend," scheduled for presentation by the Z.O.A. House, an amateur group foreign diplomatic service personnel.

There's also talk of importing the American "West Side Story" company, now appearing on Broadway for an Israeli tour.

ACT Films to Produce Wesker's Play, 'Kitchen'

London, Nov. 22.

ACT Films, the production company formed some years ago by the technicians' union, is to film Arnold Wesker's play, "The Kitchen," starting at Shepperton next year. The pic has been scripted by Sidney Cole, who also will produce. James Hill has been named director.

Wesker came into national prominence earlier in the year when his trilogy of plays, "Chicken Soup With Barley," "Roots" and "I'm Talking About Jerusalem," was staged at the Royal Court Theatre. No distribution deal has yet been made by ACT Films for "Kitchen."

Scots Feel the Pinch

Inverness, Nov. 29.

Cuts are being made on the rural cinema circuit at ten centers in the Scot Highlands, and will be effective from Jan. 1.

One island, Mull, will be without film entertainment completely, while glen and mountain villages will have less frequent shows.

Service is operated by the Highlands and Islands Film Guild in 182 locations in Scotland.

Television is not entirely to blame, according to Hugh Ross, Guild secretary, although it does have a big bearing on the position.

"But even without the advent of television," he told VARIETY, "there would have been some minor re-organization. The Guild is all the time facing rising costs, with audiences which just cannot increase in numbers."

U.S. Shortage Vs. More 'Open' Japan

Tokyo, Nov. 29.

While the Finance Ministry mulls liberalization of foreign film imports quotas, perhaps removing the lids altogether, major distributors of American product here are viewing developments with mixed feelings.

While some seek an easing of the quota system, others, mindful of Hollywood's reduced production, fear indie importers would flood the market with pickup product while they are restricted to handling only films to which their companies contributed a major financing share.

Europe's Pix Production Council in Paris Meet

Paris, Nov. 22.

The Council of European Film Production, composed of reps from film producer outfits from all the Common Mart countries (France, Italy, West Germany, Benelux), met here this week. All agreed that the first measure was to create an equitable working set-up for facilitating coproductions between these countries.

This was handed to a committee charged with working out all these problems for a future confab. Main aspects of this were free interchange of film materials, players, technicians and creators and a means of balancing coproductions as well as freer exchanges of films and fiscal matters.

BRITAIN'S LEIPZIG WIN

London, Nov. 29.

British collared the main prize for the best national program at the third Leipzig shorts and documentary festival with "Bow Bells" (directed by Anthony Simmons), "We Are the Lambeth Boys" (Karel Reisz) and "Miners Gala Day" (Derrick Knight).

Main prize for the best film was shared by "Musicians" (Poland) and "The Peaceful Atom" (France).

POST-PERON ERA CUES REBIRTH

By NID EMBER

Buenos Aires, Nov. 22.

This year's surging television industry, partly fostered by Gore Mestre, a refugee from another kind of dictator, Fidel Castro of Cuba, is but one notable aspect of what has been happening in Argentina. The world has perhaps too little remarked what the removal of dictatorship has done to Argentina. The country's long "cringe" under the mailed fist of Juan Peron and the cupped fingers of his shakedown cronies is over. While many problems remain, the inrush of fresh ideas, new money, ambitious plans is everywhere evident. Show business is well up on the list of those benefitted.

Extension of television into the Argentine hinterlands is part of the new government's desire to make life easier for the people and to bring them within the cultural family more intimately. Video goes alongside plans to upgrade farming, mining and oil.

In 1961 the Government hopes to make Argentina a show place of what Free Enterprise can achieve, from which other Latin-American countries can take encouragement and example. Provided politicos, armed services and labor leaders sit back and let Economy Minister Alvaro Alsogaray and his Economic Team push through this objective, this Re-Birth of a Nation should go from stabilization to Development, with all fields of Entertainment striding forward with everything else.

Popular it is not, but the present Government is the first go-ahead, get-things-done Government the country has had since 1920. The gap between left a tremendous void (plus holes in the Treasury), and 40 years' work must now be done in a couple of years, but at last the effort is being made and by April-May, when the 1961 show business season opens, the fruit should be harvested. If, despite much general economic depression, show business has flourished as it did in 1960, the following 12 months should go even better.

Already impresarios are making big plans. Probable bookings include Frank Sinatra, Maria Callas, the Helen Hayes legit tour, Tamara Toumaneva, Rudolf Firkusny, Alberto Lissy, Byron Janis and Frank Ratzer will concertise. Jean Cocteau's "La Voix Humaine" will probably have its world preem at the Colon, with Poulenc music, and with an imported cast. The Third International Film Festival at Mar del Plata is due in January, the General San Martin and Coliseo Theatres will really open, and the network of stations will gradually spread over the country.

Meanwhile newspapers and magazines have never before enor had such volumes of advertisjoyed such freedom of expression, ing. Many magazines were added to their number. Even the formal, dignified old dailies, "La Nacion" and "La Prenza" have brightened their formats and added many columns and features connected with show business.

Argentines is reading voraciously and eclectically. Best-selling foreign authors: John Steinbeck, Vicki Baum, Salvador de Madariaga and A. J. Cronin, also Remarque, Becquer. Popular are Lawrence Durrell's "Justine," Giuseppe Tomasi di Lampeduza's "Black Cat," "Leon Uris "Exodus." Tennessee Williams, "Orpheus Descending" and Morris West's "Devil's Advocate," also Aldous Huxley's "New World Revisited."

Eating habits are undergoing radical transformation, as old, formal restaurants and cafes were wiped out by changing customs (and demands of Waiters' Unions).

Film theatres have, of course, been crimped by the rise of television in Greater Buenos Aires, Cordoba City and sea-bound Mar del Plata. But the big ones do big business, per "Ben Hur," "La

(Continued on page 15)

Mex Govt. Grab of Theatre Operating Chain Via $16,000,000 Deal Seen As Loose Sort of Film Biz Nationalizing

Mexico City, Nov. 29.

News confirming the sale of Manuel Espinosa Iglesias' Theatre Operating Co. chain to the government came as a rude shock to Mexican film circles, despite the reports which have been around for months about just such an action. While the transaction has gone through, official sources are reluctant to talk about the federal move in on the exhibition front. Reason for this may be that government is also quietly readying to absorb Gabriel Alarcon's Gold Chain.

But even with buying of the Theatre Operating Company, the government has achieved a loose sort of nationalization of the film industry. It now has distribution sewn up via the three major distributorshps (Cimex, Peliculas Nacionales and Peliculas Mexicanas), the Churubusco Studios (with a possible buying up of the lone independent San Angel Inn Studios also reported), a production unit via Churubusco Films and now an exhibition chain.

The government is reported to have paid between $13,200,000 to $16,000,000 for a 20-year lease of the 133 houses making up the Theatre Operating Co. chain. Industry circles have long labeled Iglesias as front man for exhibitor magnate William Jenkins, who ostentatiously retired from Mexican exhibition activity many years back.

Incidentally, government paid for the chain lease in bonds with Nacional Financiera, semi-official credit institution an intermediary. Titles of the chain were turned over to the National Urban Mortgage and Public Works Bank, another official institution.

Film Bureau May Run Chain

Actually the Film Bureau may run the chain now, with the names of Cesar Santos Galindo, current head of the Churubusco Studios, and Eduardo Garduno mentioned as heads of the new setup. Garduno, who developed the so-called "Garduno Plan" for survival of the Mexican film industry some years back when he headed the Film Bank, has denied he knows anything about this. He is head of the recently nationalized Mexican Light & Power Co. Galindo remains mum.

While deal involved only 133 theatres, the circuit is larger through loose arrangements with independents allied with it for the purpose of obtaining national and foreign films. Actual number controlled is a secret, but is said to include about 500 houses. The Alarcon chain has almost an equal number of houses sewn up, with this totaling more than half of the approximate 1,500 full-time cinemas in the republic (official dependencies peg number at about 2,400 but the balance are houses not on regular showing schedules, roadshow spots, church, school and social organization halls, etc.).

Now the big $64 question is whether the government purchase is a move to break up the monopoly that has traditionally existed in Mexican exhibition or whether a new, official form of monopoly will be instituted.

Hollywood Worried

That Hollywood is worried about this latest turn of events is evidenced by the fact that Eric Johnston, flying down ostensibly to lend his presence to the Third World Review of Film Festivals, has a heavy schedule of meetings with such top dignitaries as Gabriel Alarcon, head of the Gold Chain; Raul Salinas Lozano, Secretary of Industry and Commerce; Jorge Ferretis, of the Film Bureau, Federico Heuer, of the Film Bank, and other industry functionaries.

Speculation centers around whether the federal chain will inaugurate a policy of Mexican films only, or book foreign product, too. Nobody knows the answers to this except high officials involved, and they are not talking.

Italo 'Oakie' Drama

Venice, Nov. 22.

Italy shares with the United States a number of social problems, one of them the migration of poor, illiterate workers from South to North. This theme, the Italian version of American Oakies has now been treated on the stage in a new play by a young dramatist, Carlo Marcello Reitman. His "The Great Hope" (La Grande Speranza) deals with the resentment of the established elements in the well-to-do Lombardy region around Milan against laborers from Calabria and Sicily.

The plot is somewhat violent but realistically pictures the dreadful loneliness of these people, unwanted by their prosperous fellow-Italians.

Avant Garde Fest For Paris in Dec.

Paris, Nov. 22.

That artsy-craftsy aspect of show biz and the arts, which in many cases has become accepted regular, offbeat and even commercial fare, will finally get its due via the avant garde fest running here till Dec. 15. This will display the innovations in legit, films, art, culture and music. Called "Sets For an Imaginary Play," it is unfolding at the Palais De Glace and will branch out into the performing arts also. It is nationally underwritten.

Programs will consist of a mounting of Rabindranath Tagore's Indian play "Chitra," a deeply philosophical poetic opus, at UNESCO, films of animated forms of Werner, Graff, Hans Richter and others will unfold at the Museum of Decorative Arts. On Dec. 23, experimental films by Arcady, Yank Ian Hugo and Lapoujade will be shown at the Renelagh film theatre, with a series of poetry readings of Ezra Pound, Arp, Bali, Isou and Heideck around town.

The Experimental Theatre will get its due as well as music. This paying homage to the offbeat followers of the arts and show biz will wind with a panto show by Maximilien Decroux at the Theatre Alliance Francaise plus an outdoor playhouse on the Esplanade Des Invalides where several plays will be done using mobile scenery that will move for each entry.

B. BRECHT PLAYS DUE FOR FRENCH RATINGS

Paris, Nov. 22.

The theatrical works of the late East German Communist writer Bertolt Brecht, who, because of Nazism, spent his years of exile in the U.S., will be an integral part of the repertoires of the various nationalized legit theatres here this season and next. Theatre National Populaire, under Jean Vilar, mounted Brecht's "The Resistible Rise of Arturo Ui" this week.

TNF, in its adjunct theatre, the Recamier, soon will do Brecht's "The Good Woman of Sechouan" while the staid Comedie-Francaise will do "Galileo," about the 17th Century scientist. The Odeon-Theatre De France has his "The Visions of Simone Machard."

Brecht's newfound popularity here probably stems from the success of the East German Berliner Ensemble (he founded and managed), which did four of his plays at the Theatre of Nations this year to big boxoffice and intense local interest.

XMAS WILL NEVER BE MERRIER!

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267 dates of HOLIDAY playing time already set...with more rolling in daily from the smartest bookers in the business!

BOB HOPE LUCILLE BALL

IN A PANAMA & FRANK PRODUCTION

FOR HOLIDAY FUN... Watch the screen's two greatest clowns whoop it up in the funniest marital mix-up you ever saw! But it's also a movie with a world of tenderness... a warm, wonderful story that gets you here!

THE FACTS OF LIFE

Co-starring RUTH HUSSEY DON DE FORE LOUIS NYE

Directed by MELVIN FRANK · Produced by NORMAN PANAMA

Screenplay by NORMAN PANAMA and MELVIN FRANK · AN H-L-P PRODUCTION

THRU UA

Variety Tentsmen Choose Up Guides

Toronto, Nov. 29.

Phil Stone, veepee of CHUM, Toronto, was unanimously elected Chief Barker for next year of Variety Tent 28, which maintains Variety Village, vocational training school for handicapped boys here. Stone's assistants are Frank H. Strean and Lionel Lester. Chester Friedman is Property Master and J. C. Egan, Dough Guy. Members of executive are Hye Bossin, Frank Fisher, Ernest Rawley, George Heiber, Sam Shopsowitz and Don Summerville.

Special appreciation was voiced to the outgoing Chief Barker, John J. Fitzgibbons Jr. for his administration of the annual convention of Variety Clubs International (first time held in Canada), at the Royal York Hotel here last June.

Talbert to Head D. C. Tent

Washington, Nov. 29.

Variety Club Tent No. 11 here has elected Edward D. Talbert Sr. as Chief Barker.

Others elected were Felix Grant, first assistant chief barker; Joseph M. Samoiski, second assistant barker; Ross Wheeler, Property Master; and Sam Galanty, Dough Guy.

Minneapolis' Tent's Slate

Minneapolis, Nov. 29.

Tom Burke was reelected to a second term as chief barker of the Variety Club of the Northwest. He's general manager of Theatre Associates, the territory's largest buying and booking group. New slate includes first assistant Gil Nathanson, second assistant Eddie Schwartz, treasurer Bob Karatz and secretary Byron Shapiro.

At the group's annual meeting held previously, 11 members were elected to the board. Named, in addition to the above officers, were Jack Greenberg, Don Palmquist, Don Swartz, Sheldon Grengs, Don O'Brien and Ralph Green. Clem Jaunich and Dan Peterson were appointed alternates.

Burke, Joe Podoloff, LeRoy Miller and Sim Heller were named international delegates.

Beachler in Dayton

Dayton, O., Nov. 29.

Walter Beachler, president of United Fireworks Manufacturing Co., was reelected to a fifth consecutive term as Chief Barker of the Dayton Variety Club.

Other officers named are Harry Good, first assistant barker; Dr. A. J. Denlinger, second assistant barker; Roy Wells, property master, and Sylvan Fred, dough guy.

It's Chas. Alicoate In N.Y.

Charles A. Alicoate, publisher of Eilm Daily and Radio-TV Daily, has been elected chief barker of the Variety Club of New York, Tent 35, for 1961. He succeeds Harry Brandt.

Other officers named at the annual election last week were Robert K. Shapiro, first assistant; Irving Dollinger, second assistant; Jack H. Levin, property master; and Jack H. Hoffberg, reelected dough guy.

Named canvassmen were Bud Edele, Walt Framer, Joseph E. Levine, Morris Sanders, Charles Smakwitz, and George Waldman.

Ted Levy as Barker

Cleveland, Nov. 29.

Ted Levy, district manager of Buena Vista exchange here, has been elected new chief barker of the Cleveland Tent No. 6 of the Variety Club. Milt Grant became first assistant barker; Leonard Nishkind, second assistant; Samuel Schults, dough-guy: Jay Schults, props master; Jules Livingston, press guy.

Appointed to board of directors for 1960 were Nat Barach, Milton Grant, Tony Graydon, Levy, Jerome Lipow, Jules Livingston, Leonard Mishkind, Ray Schmertz, Jay and Sam Schult, Sam Watkins, Marshall Fine, Jack Silverthorne, David Rosenthal, James Levitt and Irwin Shenker. Delegates named to attend Variety Clubs' international convention next spring in Miami are Silverthorne, Levy and Irwin Shenker.

Garner Leads Cincinnati

Cincinnati, Nov. 22.

Bill Garner, Cincy exchange manager of Walt Disney Productions, is the new chief barker of Variety Club, Tent 3. Elected with him were Bill Shane and Phil Fox, assistant chief barkers; Saul Greenberg, property master, and Jim McDonald, dough guy.

Retiring chief barker Nate Wise, two termer, becomes five-year member board of trustees with Bill Onie, Joe Alexander, Jack Haynes, Pete Palazzolo, Ray Russo, Irv Sochin, Ralph Kinsler, Art van Gelder and Welden Waters.

Installation dinner set for Jan. 9 in clubrooms at Hotel Metropole.

Egotists Wrecking Allied?

Nothing But Criticism Within Exhibitor Group; Personalities Play Big Part in Swamping; Top Job Cheapened by Ad-Percentage Tie

Allied States Assn. continues to be torn by factional dissension and unless a way can be found to halt the petty politics and the bitter recriminations, the 31-year-old exhibitor organization faces dissolution or perhaps a split into two separate new organizations. Despite the heated differences between the two squabbling groups, which for purposes of identification can be broadly characterized as east versus west, last-ditch efforts are being made to heal the serious breach.

However, a drastic reorganization of the association, and a "giving in" by some of the leaders of each faction are required before peace can be restored. The latter concession appears at the moment to be the most necessary element, for the Alliedites, generally known for their belligerency toward the film companies, are displaying surprising jugular vein tactics toward each other.

Allied has been dissension-racked for more than a year. The over-Election-Day convention in Chicago gave no indication of an end to internecine warfare. Indeed some observers characterized the convention as "the funeral of Allied." The turnout of 125 was regarded as extremely sparse and companies paying fat fees to display their wares at the National Assn. of Concessionaries show complained about the poor attendance.

Turnout was attributed to three things—the dissension in the organization, the economic plight of many Allied members who could not afford the transportation and hotel costs, and the fact that someone goofed in scheduling the convention to coincide with the national election.

The convention itself could not solve the factional back-biting. The board spent the first seven hours in a wrangle to determine whether or not the meeting constituted a legal session. The election of Jack Kirsch, long a bulwark of Allied, as the new president did not ease the tempers, although Kirsch is rated a strong leader.

Still Hand of Myers?

The retirement of Abram F. Myers, the longtime board chairman and general counsel, apparently did not assuage the dissenters to his policies and personality. Myers had been a particular target of the easterners, but some of them felt that Myers, who attended the convention in his capacity of advisor, was still pulling the strings behind the scenes.

The bitterness in Allied, which bills itself as the spokesman for the small exhibitor, stems from differences in the approach to industry problems. Basically, the westeners, or firebrands, favor tough tactics against the film companies and continued appeals to the Government to investigate their trade practices. The easterners, or moderates, prefer a conciliatory approach to the distributors and oppose Government intervention. The easterners strongly supported the American Congress of Exhibitors which, they believed, could present an all-exhibitor viewpoint in tackling the film companies.

Allied was almost split asunder a year ago in Miami Beach when Al Myrick, of Iowa, representing the western philosphy, defeated Ed Lider, of New England Allied, for the presidency. Charges of "sellout" were hurled after the election since Lider had been regarded as a shoo-in for the post.

Lider's defeat and the tactics allegedly employed to bring it about resulted in the resignation from Allied of the New England and Western Pennsylvania units. The Western Pa. unit asked for reinstatement just before the Chicago convention but, according to reports, was sorry later. New England Alliedites attended the Chi sessions as observers, but the unit has so far shown no sign that it intends to rejoin the national organization.

Crucial Meeting Due

A board meeting scheduled for January may be the most crucial session in Allied's history. At this time, it's expected that Allied will either bury the hatchet or decide to throw in the towel, with each faction deciding its own future course. The chances of either group allying itself with Theatre Owners of America are regarded as slim, since many of the TOA members, particularly the large circuits, are regarded as bitter enemies, as the film companies. A good many of the complaints of Allied members involve disputes in which they contend that the larger theatres are receiving more favorable treatment from the distribs. The biggest fight now revolves around the hardticket pictures which, in most instances, are booked in theatres operated by TOA members. The Allied members feel that these pictures should be placed into general release so that their theatres can obtain the entries when they are fresh and new.

Therefore, a strong likelihood exists that if the two Allied units cannot live together, they may divorce and organize new exhibitor associations. Or perhaps the separate units might function as state or regional groups as have New England and Western Pa.

Cheapened

The brother-against-brother battle is not the only thing troubling Allied. The organization's financial condition is in dire straits. Dues payments have been slow and lax. The financial problem is believed to be an important factor in delaying the hiring of an executive director who would take on some of the functions formerly performed by Myers. To get the type of individual Allied has in mind would require a salary of at least $25,000 to $30,000 annually. In addition, office and travelling expenses would be required.

Allied may have botched its effort to find a high class executive director by tying his basic salary with a percentage of the dues collections and also advertising in the convention journal. The executive director, in order to increase his take, would have to be active in the collection of dues and in the solicitation of the advertising. This cheapened the job and the organization's minds of possible candidates.

Goucho Libre

Continued from page 13

Dolce Vita," "Hiroshima Mon Amour," "Pillow Talk," "Can-Can," "Porgy and Bess," "Seven Wonders of the World," "Anatomy of a Murder," "Suddenly Last Summer," "Les Cousins," "Les Dragueurs," "Les Quatre Cents Coups," "Orfeo Negro," "Les Amants," "The Diary of Anne Frank," "Tiger Bay," "La Grande Guerra," "It Started with a Kiss," "The Gazebo," "Bachelor of Hearts," "The Captain's Table," "Carry on Nurse," "Upstairs and Downstairs," "Solomon and Sheba," "On the Beach," "The FBI Story, "The Nuns Story," and "Operation Petticoat" roused infinite comment and poured money into the till.

Legit took on a new lease of life, under the impetus of tv, as players found the new medium sharpens interest in legit personalities seen on the home screen. Players found their bread well-buttered by the new source of employment and advertisement, while composers, musicians, lyric writers, etc., found that against the $1,000,000 collected by SADAIC (ASCAP) in royalties last year, in 1961 the royalties will exceed $1,500,000, due to television performance rights.

Intelligent, well planned Government assistance, in the form of year-round tent theatres, erected on Municipal land, and loaned to legit companies, promoted hitherto untapped audiences and provided new patrons for the professional theatre. Levelling of film and theatre prices contributed to the increase in theatre audience. Visits by the Theatre Nationale Populaire, the Citta di Torino, and Dolores del Rio, added brilliance to the legit year.

Though a recession hit the disk trade hard and some major diskeries were financially shaken, a New Wave of Young disk talent stirred even this field, and achieved Continental (South American) rather than mere Domestic importance. Employment for Argentine talent was obtained even in hitherto hard-to-conquer Mexico.

Republic

Continued from page 4

five years, almost all of which is gravy.

The Republic prexy was particularly pleased with the operations of Consolidated Molded Products, plastics subsid, and claimed that it is the first to make major use of "Delrin," new plastic which DuPont reportedly spent about $40,000,000 to develop. CMP, he said, has a contract with Chrysler to use the stuff making dashboards for the Valiant compact car and makes gadgets for Ford as well.

Coast Plastic Plant

He's looking, he said, for a Coast plastics facility and also for profitable ventures in the space-age" industries.

Of the 70-acre San Fernando Valley property, some 30 are now undeveloped. Carter said company will soon start use surveys on the latter portion and he indicated it's likely the 30-acre plot will be used for office buildings, industrial park or apartments.

Company has no bank debt and does have (as of Oct. 29, 1960, end of fiscal year) $2,700,000 in cash. Some $5,002,000 in 4% debentures due in 1965 are being steadily paid off, he said. Approximately $200,000 of the debentures were bought back during the last fiscal year.

Gross receipts during fiscal 1960 were about $30,000,000, compared to $28,250,273 in fiscal 1959, during which year the company wrote off losses remaining from the company's film production days. Current assets, Carter said, total about $10,900,000 (including aforementioned cash) compared to $4,500,000 in current liabilities.

Carter revealed he personally owns: 30,000 of the 400,000 shares of cumulative convertible preferred stock ($10 par, callable at $15); 317,000 of the common shares (which closed at 10⅛ yesterday); and $1,264,008 of the 1965 debentures.

Carter permitted himself some wry remarks about the company's former administration, observing that company now pays 15c per share quarterly and it had "become fairly lax in this respect. Soon after I assumed active management (16 months ago) it became apparent that highly paid relatives with little or nothing to do were not simply figments of a bad script writer's imagination." He cut, he said, the management expense from $700,000 to $400,000 per year, "largely by relieving relatives of former management of imagined responsibilities."

Cutback, he said, involved pruning of some 150 people from payrolls but there are still about 2,000 employes.

Sanguine about future prospects, Carter said "we feel fairly certain" that profits for 1961 should be approximately $1.25 per share.

New With Legion: Choice of Vows

Catholics at mass on Dec. 11 will be given either one of two (the selection is to be decided by diocesan prelates) National Legion of Decency pledges against immorality in motion pictures.

First is simply a repeat of the one traditionally offered to churchgoers and focuses squarely on unacceptable films and the vow that they shall be condemned by the individual who shall also seek to strengthen public opinion against them.

Emphasis in the new pledge is on the positive side. Its text, as previously reported, gives prominent position to a promise to promote "what is morally and artistically good in motion pictures," includes a commitment to consult Legion ratings and includes, of course, enlistment in the fight against immorality.

Nisei Actor

Continued from page 3

Kyoto on "Bridge to the Sun," he considered his good fortune and told VARIETY, "I don't want this to sound wrong, but it was as though they were waiting for such a type. There was a total acceptance of me this time. Suddenly there are stories with leading parts that I can do.

"The trend in Hollywood has changed completely," he continued. "When I first wanted to get into pictures, I could never find a leading part. They weren't ready for an Oriental leading man.

"But now the trend is definitely toward the Orient," he offered. "The thinking in Hollywood has broadened, especially with international production tie-ups and exchanges of stars."

Regrading his own rapid rise, Shigeta submitted realistically, "Of course I owe a great deal to the fact that I am one of the few Oriental actors around that meets a certain physical demand."

Shigeta does not begrudge his lengthy stay in Japan while waiting for Hollywood to crook its finger. "I had to leave my own country for the opportunities I really wanted," he said. "I certainly don't knock the things I did here. It all worked out for the good. I couldn't have a better training ground."

Having played a Nisei policeman, a Chinese immigrant, a Nisei sailor and slated to portray a Chinese-American, Shigeta said, "The fact that I'm not typed in Japanese parts is good.

"I can also play an East Indian or a Mexican," he offered, "but let's face it, I'll never play the typical clean-cut American kid. I won't find as many parts as someone like Tony Curtis."

While he hopes to straddle acting and singing, Shigeta said, "I may not do what they call the night club route, but I'd certainly like to do singing guest spots on TV and continue to make records."

Evidence of Hollywood's revised treatment of the Oriental actor is reflected in Shigeta having won the girl in each of his pictures. "I don't object to it," he smiled.

Blow to Bias

Tokyo, Nov. 29.

While here Carroll Baker was asked about the fact that several leading actresses had turned down the role of Mrs. Gwen Teresaki in MGM's upcoming "Bridge to the Sun." They rejected the part because they feared adverse public reaction to their appearing in a romantic situation opposite an Oriental.

"I was told about that, but I didn't even want to hear who they were," added Miss Baker.

The film will be based on Mrs. Teresaki's autobiography, telling of a Tennessee woman's marriage to a Japaneses diplomat and of their difficult life in Japan during World War II. Miss Baker will play Mrs. Teresaki with Jimmy Shigeta co-starring as the late Hidenari Teresaki.

Sy Bartlett's original, "Fiona," which brings to three the number Bartlett is prepping for Universal, others being "A Man's Castle," "The Executioners."

"★★★★½"

"Rollicking! All for fun! Zestful farce winds up in pandemonium! A steady flow of comedy!"
—Dorothy Masters, Daily News

"BANG-UP JOB! CLASSICALLY HILARIOUS! HAS A WHALE OF A WALLOP! WAYNE IS AT HIS BIGGEST, BLUFFEST BEST! CAPUCINE COMES OFF WITH FLYING COLORS!"
—Justin Gilbert, Mirror

"THE MEN OF THIS MOVIE ARE OF HUGE DIMENSION! CAPUCINE, THE FRENCH CHARMER, IS A GIRL TO MAKE EYES AT!"
—Alton Cook, Wld.-Tele.-Sun

"CAPUCINE IS THE MOST PROMISING ACTRESS OF 1960!"
—Louella O. Parsons

"LIVELY, SLAPSTICK COMEDY! A SUCCESSION OF SLAM-BANG FIGHTS, BOUTS AND CHASES!"
—Rose Pelswick, Jour.-Am.

"BOISTEROUS! BIG! BRAWLING! JOHN WAYNE, STEWART GRANGER AND FABIAN PERFORM LIKE FUGITIVES FROM A MACK SENNETT COMEDY, BREAKING UP THE SCENERY WITH GLEE! KEEPS MOVING AT LIVELY PACE!"
Eugene Archer, Times

20th Century-Fox presents

JOHN WAYNE
STEWART GRANGER
CAPUCINE
ERNIE KOVACS
FABIAN

Produced and Directed by
HENRY HATHAWAY
Screenplay by
JOHN LEE MAHIN
MARTIN RACKIN
CLAUDE BINYON

Based on the Play "Birthday Gift" by Laezlo Fodor from an idea by John Kafka

NORTH TO ALASKA
CINEMASCOPE
COLOR by DE LUXE

New York Sound Track

Hasty readers thought last week's line re Sam Briskin being at liberty was a current situation. This and other items in the same paragraph were from the files 25 years ago and, were so labelled.

Joe Levine, the "Pioneer of the Year," tendered an all-industry dinner at the Waldorf's Starlight Roof, by the Motion Picture Pioneers: "Last time we met at this hotel it was some 20 months ago and I gave a little party on the fourth floor, and now we're here at the Waldorf Roof on the 20th floor, which means that in these 20 months I've gone up 16 floors."

A cab driver, perennial barometer of public sentiment (well, mebbe sometimes), was telling a reporter he's gotten "stung" with too many inferior pictures because of their big campaigns, now will pay to see only films modestly promoted. Heaven help the Barnum & Bailey specialists if this develops into a trend.

Quentin Reynolds will head and organize a special program for the 1960 "Health for Peace" dinner. The dinner will be held on Dec. 14 at the Waldorf-Astoria on behalf of the Children's Asthma Institute for Research and will honor attorney **Louis Nizer. Max E. Youngstein** is honorary chairman of the dinner . . . **Ronald Neame**, director of "Tunes of Glory," arrived in New York over last weekend. He took part in promotions on behalf of the picture before leaving Friday (25) to attend the Third World Review of Film Festivals in Mexico City and Acapulco . . . "Goodbye Again" is the new title of **Antole Litvak's** film version of **Francoise Sagan's** "Aimez Vous Brahms?" now being filmed in Paris for United Artists release.

Hurd Hatfield remained over in Spain after completing his Pontius Pilate role for "King of Kings" (Metro) in order to play a courtier-conspirator in **Sam Bronston's** next feature, "El Cid" (Allied Artists). Hence Hatfield will not now exit Spain until next April . . . Meanwhile El Cid-impersonator **Charlton Heston** copped the Spanish film industry's Triunfo award as "year's best actor" coincidental with **Conchita Montes** and **Adolfo Marsillach** being tagged "best actress and actor of Spain." (**Roberto Rossellini's** Italian "Il General della Rovere" and Spain's "El Lazarillo de Tormes" were respective foreign and native "best pictures" of year.)

Hermione Gingold has returned from London after completing her first film assignment in three years—"The Naked Edge," the Pennebaker-Baroda production for United Artists release. **Diane Cilento**, also in "The Naked Edge" cast, has been signed by tv producer **David Susskind** to play Becky Sharp in a two-part televersion of "Vanity Fair." She's due in N. Y. on Dec. 15 to start rehearsals for the tv spec . . . United Artists pub-ad v.p. **Roger H. Lewis**, back from Coast conferences, was guest lecturer at the New School on Monday (28). He discussed "The Individual in Show Business" . . . **Ruth Furst**, head of group sales for Loew's State engagement of "Ben-Hur," says indications are that the special group theatre parties and student matinees for the picture will equal, if not surpass, the first year's record. Bookings are being set as far ahead as March and April, 1961 . . . Installation luncheon of the Variety Club of New York will be held Dec. 9 at the Hotel Astor to honor **Charles A. Alicoate**, incoming chief barker, and **Harry Brandt**, retiring chief barker . . . **Maria van Slyke** has joined Valiant Films Corp. as special representative on forthcoming **Joseph Harris-Sig Shore** presentations . . . **Brigid Bazlen**, the 16-year-old given a term contract by Metro on the strength of her performance in **Samuel Bronston's** "King of Kings," is now at the M-G studio getting ready for future roles. She's the daughter of Chicago fashion commentator **Maggie Daly** . . . **Pandro Berman** to London to prepare his next Metro film, "The Turning Wheels," based on **Stuart Cloete's** novel about South Africa . . . **Clark Ramsey**, Metro's studio ad chief, and **Ralph Wheelwright**, coordinator of the "King of Kings" campaign, in for homeoffice talks . . . **Joe Weihandler's** firm retained by Atlantis Films as national publicity reps.

Ten Hollywood performers have taped special radio blurbs which will be used to promote the 1961 White House Conference on Aging. They are: **Janet Blair, Walter Brennan, Billie Burke Ziegfeld, Charles Coburn, Nanette Fabray, Mary Pickford, Vincent Price, Jane Wyatt, Ed Wynn** and the late **Ward Bond**, who died a few days after taping. The spots are being sent to all radio outlets in advance of the Conference, which will be held Jan. 9-12, in Washington.

Jerry Wald huddling with John Huston anent working on screenplay and directing "Ulysses," James Joyce novel, for 20th-Fox release . . . 20th talks on with Greek actress **Melina Mercouri**, of "Never on Sunday," assignment in "Justine," **Walter Wanger** production which **Joseph Manklewicz** is scripting and will direct . . . **Chestyn Everett** will script "The Bessie Smith Story," **Odetta** starrer which Dandetta Productions will film . . . Mirisch inked **Barbara Bel Geddes** for "By Love Possessed," with **Lana Turner** and **Efrem Zimbalist Jr.** . . . **Patricia Medina** set for the Queen in 20th-Fox release, "Snow White and the Three Stooges."

Anti-Nazi demonstration marked the premiere of "I Aim at the Stars" in London as attacks upon the Columbia biopic on **Wernher von Braun** continue . . . **Mike Selsman**, 20th-Fox tradepress contact, engaged to actress Carole Lynley . . . **Juliet Prowse** in to tape a **Perry Como** show.

James A. Mulvey back in Gotham after two weeks in France and Italy auditioning product for his newly-formed Beaver-Champion Attractions.

Blake Edwards' Homewood Productions inked two-pix deal with United Artists, first to be "The Grand Duke and Mr. Pimm," based on **Lindsay Hardy** tome . . . Paramount set **Debbie Reynolds** for "My Six Loves," adapted from **Peter V. K. Funk** Redbook novelette . . . **Betty Lasky** and **Peter Abenheim** sold their original screenplay, "The Eye of the Needle," to **Fred Gadette** Productions . . . **Charles K. Feldman**, who previously talked with UA about release of "Walk on the Wild Side," **Nelson Algren** novel which he's packaged for **Edward Dmytryk** to produce and direct, has opened negotiations with Paramount . . . **Betty Ulius** will script her original story, "Hate Town," for **Buddy Bregman's** indie program.

While **Spyros Skouras** was still involved in negotiations to decide the future of 20th's multi-million dollar production of "Cleopatra" at Pinewood, a British company was quietly at work at the same studio filming "Carry on Cleo." It's latest in the "Carry On" series, being produced by **Peter Rogers**, with **Hattie Jacques**, Britain's outsize star, in the role of Queen Cleopatra. It's for release through Anglo-Amalgamated.

Metro has arranged an exclusive roadshow engagement of "Cimarron" for the Paramount Theatre in Hollywood beginning Christmas night . . . **Sig Shore** planed to the Coast to set final details for a limited, Oscar-qualifying engagement for "The Angry Silence," the British film he is presenting with Joseph Harris. The pic won two prizes at this year's Berlin Film Festival . . . Following slate for nominations has been made for 1961 by the Motion Picture Bookers Club of New York; **Myron J. Starr**, president; **Martin Perlberg** and **Frank Patterson**, vice presidents; **Lillian Seidman**, treasurer; **Lester Shoenfeld**, financial secretary; **Kitty Flynn**, secretary, and **Ben Levine**, sergeant at arms. Election will be held on Dec. 5 as part of the regular meeting at the Hotel Manhattan.

After a run of 12 weeks at the Rivoli Theatre in Houston, "This Is Cinerama" has made way for the second in the series, "Cinerama Holiday."

From VARIETY, 25 Years Ago

Ben Goetz set to supervise 12 Metro features in England and France . . . New York film reviewers organizing as a unit to select the year's best pictures . . . **Hal Horne** bought 50% of the Blackstone ad agency . . . Agents not so welcome on the Paramount lot any more, all contacts to be made via appointment only . . . **Arthur Hornblow Jr.** making "Life of Houdini" for Par . . . Warners moving into the legit financing field in a big way . . . **Lionel Barrymore** set for the lead in "Silas Marner" . . . George J. Schaefer leaving general manager's post at Par . . . Senate unit probing Fox-West Coast bankruptcy . . . Columbia's "Crime and Punishment" in $60,000 first week at New York's Radio City . . . RCA sold control in RKO to Atlas Corp. and Lehman Bros. . . . Sunday picture shows closed for Pennsylvania . . . Warner ad heralds a "new star" in "Captain Blood," name of **Errol Flynn**.

Common Mart Meeting

Paris, Nov. 29.

The coming meeting in Brussels (Feb. 15-18) of film industry and governmental representatives of the Common Mart should be one of the most decisive as far as displaying exactly what measures will be taken to insure easier CM cooperation in film and television, plus the means. Besides the six signatories, observers from other nations will be present.

A goal is to force vacillating nations to definite decisions. There are dissensions as to cinema between the big producing countries-France, Italy, West Germany in which the Benelux countries are mainly spectators.

3-Nation 'Threat'

Continued from page 3

star, "gives away" the distribution rights in England, France and Italy. As his share, the star would retain the distribution rights for the rest of the world.

A Condition

To be sure, the star, if an American, must be associated with producers in each of the three countries. For their contributions, the native producers are given the picture for each of their local markets. The star, however, keeps the rights for the rest of the world.

According to the attorney, this scheme has manifold ramifications. A prominent American star, for example, could work for no salary, but would receive distribution rights for all countries excepting England, France, and Italy. The star, if he desires, could make a distribution deal with a U. S. company and take a chance on a piece of the world-wide (with the exception of three countries) returns. Or conceivably the star could retain the rights to the film for six months and then arrange a complete sellout for a favorable capital gains deal.

The attorney acknowledges that the three-way co-production, if it gains favor, would result in more runaway production, for it presents an opportunity to obtain financing without resorting to banks or distributors. Absolutely no coin outlay is required from individuals or corporations, since the money is provided by the governments of the three countries.

Angles

On pictures costing more than $750,000, there would be an opportunity for U. S. distributors to participate. On a $1,000,000 picture, for example, a Yank distributor could obtain U. S. release rights by providing only $250,000 of the financing. For pictures with larger budgets, other markets would be offered for additional financing.

Producer groups in England, France, and Italy have already expressed their approval of the new film treaty. However, a stumbling block has been the British film unions which are strongly opposing the deal because they feel they would be faced with runaway production. The arrangement, if ever completed, is seen as being particularly favorable to the big international stars.

Clagett

Continued from page 5

vices from the inside, that the "mature" features of late have made them fair game for the critics.

While Clagett rammed home the point that more vigorous support against censorship is needed from the film companies, and the company reps are expressing caution anent mature production for immature audiences, it is to be noted that MPAA president Eric A. Johnston is on record as being against any kind of official classification. He's against it for the simple reason it's a form of censorship.

Supply 'Green Sheet' to TOA As Ammunition Re Adult Films

As part of its program to combat rising tide of public opinion re "adult" films, Theatre Owners of America is now servicing its approximately 2,000 members with copies of the monthly Green Sheet. Latter is film rating service prepared by the Film Estimate Board of National Organizations and distributed under Motion Picture Association of America auspices.

Henceforth TOA members will receive Green Sheet under same cover they get their copies of the semi-monthly TOA bulletin which go out on the 15th of each month.

Move is considered significant because one of the most frequent criticisms leveled at the Green Sheet has been that, despite official MPAA figures, it does not reach enough people to effectively inform the public on film content. MPAA distributes about 23,000 copies of the Green Sheet every month, but execs claim readership is much higher, basing their claims on fact that copies of it are posted in public places (churches, schools, etc.), as well as published in various periodicals.

In its current bulletin, TOA calls the Green Sheet "a wonderful tool," and adds:

"Buttressed by these ratings, you can go after family or child audiences. And, if criticized about showing a film, you have a ready-made defense by showing that if parents consulted this service, the parents would have a valuable guide in deciding whether or not the film should be seen by their children."

Bulletin reports that TOA approached MPAA for copies to service TOA members in course of TOA convention in Los Angeles, "as a tool for TOA members when the majority of state legislatures reconvene this winter and censorship and classification bills will crop up before many of them. With it, we felt, our industry could show another example of its self-regulation."

Just how the TOA members should use the Green Sheet ratings was not suggested in the Bulletin. In Memphis for last nine months, local exhibs have been publishing the ratings in their film ads in an apparently successful effort to forestall a city government-classification system. It's understood, however, that TOA will not suggest its members follow the Memphis example.

Though TOA has only about 2,000 members, it's expected that Green Sheet circulation will be increased a good deal more than that number since many TOA members are circuits with considerable theatre holdings.

According to one MPAA spokesman, similar service will be offered to Allied States members if they wish.

Sol Schwartz Succeeds Si Fabian as C. of E. Chief

Sol A. Schwartz, president of RKO Theatres, yesterday (Tues.) was unanimously elected chairman of the American Congress of Exhibitors. He succeeds S. H. (Si) Fabian, Stanley Warner topper, who has held the post since the formation of C. of E. in December, 1958.

In accepting the post, Schwartz said he would continue the policies of the umbrella exhibitor organization as outlined in its original agenda. Fabian will continue to serve as a member of the C. of E. executive committee and as chairman of the committee on ways and means to increase film production. This effort is said to be well on its way toward fruition with the organization of an Congress-backed production company.

Call to Mr. K

Continued from page 1

idea of a folk music package touring Russia and told me airmail him all information. He said he would handle the matter himself and answer me by mail."

Manager subsequently called the State Dept. again, and initial plans are underway. The governmental department had told Moloney that a Jones-Sons of the Pioneers tour would be received well in Poland, and it looks now as though that's underway, too.

Alex Harrison

Continued from page 7

the company's sales policies. In 1953-54, while home office rep for the sales department, he played an important part in the company's successful effort to sell the nation's exhibitors on the conversion to CinemaScope. When the late Al Lichtman stepped down from the top sales post in 1956 to produce films, Skouras promoted Harrison, then western division manager, to general sales manager. It was under Harrison that the company domestic distribution setup was revamped 18 months ago to the "autonomous" branch system, which eliminated regional division supervision and gave branch heads authority "to make their own deals."

Harrison, who had spent his entire professional career with 20th, joined the company in 1935 as a poster clerk in the San Francisco branch, advancing to the post of booker before entering military service in World War II.

In 1946 Harrison rejoined 20th as executive assistant to Herman Wobber, then head of the San Francisco branch, taking over as manager in 1948 and then head of the Los Angeles office in 1951.

Because Harrison had been regarded as one of 20th's most dynamic execs and a personal protege of prexy Skouras, his resignation from the company in April stunned friends and co-workers. However, his disagreement with Skouras, which led to the blow-out, had nothing to do with policy but was simply a case of an overworked exec who wanted a rest from what Harrison himself used to call a "25-hour-a-day" job.

Since his resignation, Harrison had received a number of job offers from other companies but had apparently preferred to take it easy a little longer and tend his two citrus ranches in California. Indicative of the esteem in which he continued to be held by 20th toppers is Skouras' desire to give the eulogy at today's memorial services in New York.

'Piracy' Trial

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Charge at Feather River," and "War Drums."

Trial is already on its third day. In those two stances, three of the films were show and then introduced as evidence against Kantrowitz. First two—as a short cut device—were shown in a sideroom and reels introduced into evidence after identification. They were "Pete Kelley's Blues" and "Beau Brummel."

After defense objections of this type of procedure, the third film, "The Charge at Feather River" was screened in front of the entire court before the film was introduced as evidence.

Listed as legal distributors of the films—in the charges—are Warner Bros., United Artists, 20th Century-Fox, and Metro. Experts from these companies are testifying at the trial. Pictures were originally made in 35mm. Bootleg prints seized in Chicago were 16 mm.

Kantrowitz is charged with being the supplier of the bootleg prints to Alexander T. Miller who was arrested by FBI in August of 1959. Under Federal law, the charge of infringement of copyright is a misdemenor. Maximum penalty, after conviction, calls for fine of from $100 to $1,000 or a prison term that cannot exceed one year. In a statement to FBI, Miller said he paid $10 a night rental for each film.

Picture Grosses

'Alaska' Sturdy 10G In L'ville; 'Butterfield' Grand 13G, 'Lace' Hot 6G

Louisville, Nov. 29.

Ideal springlike weather brought shoppers into downtown area Friday (25). This brought hefty biz to stores and film houses. "North To Alaska" will be nice at Rialto while second week of "Butterfield 8" at United Artists will be smash. Holdovers are continuing brisk. "Can-Can" in fifth at Brown, and "Midnight Lace" in third at the Kentucky, are getting a nice share of trade.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2) — "Can-Can" (20th) (5th wk). Fine $8,000 after fourth week's $9,000.

Kentucky (Switow) (900; 75-$1) — "Midnight Lace" (U) (3d wk). Sturdy $6,000 after last week's $7,000.

Mary Anderson (People's) (900; 75-$1)—"Breath of Scandal" (Par). Moderate $5,000 after last week's $4,500 for "Sunrise at Campobello" (WB).

Rialto (Fourth Avenue) (3,000; 75-$1)—"North To Alaska" (20th). Swell $10,000 or over. Last week, "Plunderers" (AA) and "Heroes Die Young" (AA), $5,000.

United Artists (UA) (3,000; 75-$1.25)—"Butterfield 8" (M-G) (2d wk). Sock $13,000 after last week's $16,000.

KANSAS CITY

(Continued from page 8)

tain's Table" (20th) (2d wk). Light $800. Last week, $1,000.

Kimo (Dickinson) (504; 90-$1.25) —"Never On Sunday" (Lope). Moderate $1,800; holds. Last week, "School for Scoundrels" (Cont) (2d wk), $1,000.

Midland (Loew) (3,300; 75-$1)—"Let No Man Write Epitaph" (UA) and "Walking Target" (UA). Fair $8,000 or close. Last week, "Hot Wind Blows" (M-G) and "Stop, Look, Laugh" (Col) (2d wk), $4,000.

Paramount (UP) (1,900; 75-$1)—"GI Blues" (Par). Socko $12,000; holds. Last week, "Aim at Stars" (Col) and "Conquest of Space" (Par), (reissue), $4,500 in six days.

Plaza (NT) (1,900; $1.25)—"Inherit Wind" (UA) (2d wk). Bright $8,000. Last week, $7,500.

Rockhill (Little Art Theatres) (750; 90-$1.25) — "Entertainer" (Cont). Okay $2,000; stays. Last week, "I'm All Right, Jack" (Col) (4th wk, $1,000.

Roxy (Durwood) (850; $1-$1.50)—"Butterfield 8" (M-G) (4th wk). Grand $8,000; holds on. Last week, ditto.

Uptown, Granada (NT) (2,043; 1,217; 85-$1)—"North To Alaska" (20th). Great $13,000; continues. Last week, "Sword and Dragon" (Valiant) and "Terror Is a Man" (Howco), $7,500.

MINNEAPOLIS

(Continued from page 8)

wk). Bangup $10,000. Last week, $10,000 with one extra showing.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (14th wk). Snappy $9,000. Last week, $9,500.

Gopher (Berger) (1,000; $1-$1.50) —"Midnight Lace" (U) (3d wk). Big $9,000. Last week, $8,500.

Lyric (Par) (1,000; $1-$1.25)—"Girl of Night" (WB) (3d wk). Fair $4,000 in 5 days. Last week, $5,000.

Orpheum (Mann) (2,800; $1-$1.25)—"GI Blues" (Par). Looks great $17,000 or near. Last week, "Breath of Scandal" (Par) $4,000.

Pan (Mann) (1,800; $1-$1.25)—"Journey to Lost City" (AI) and "Mysteries of Deep" (BV). Nice $8,000 or near. Last week, "Where Hot Wind Blows" (M-G) (2d wk), $3,500.

St. Louis Park (Field) (1,000; $1.25)—"Inherit Wind" (UA) (3d wk). Breezy $4,500. Last week, $4,000.

State (Par) (2,200; $1-$1.25)—"North to Alaska" (20th) (3d wk). Huge $16,000 this round after opening with giant $22,000.

Suburban World (Mann) (800; $1.25)—"School for Scoundrels" (Cont) (5th wk). Sturdy $3,000, same as last week.

Uptown (Field) (1,000; $1.25)—"Surprise Package" (Col) (4th wk). Okay $2,500. Last week, $3,000.

World (Mann) (400; $2-$3.50)—"Butterfield 8" (M-G) (2d wk). Boff $9,000. Last week, $10,000.

'BLUES' BOFFOLA 24G, DENVER; 'KING' BIG 7G

Denver, Nov. 29.

New product is helping to make real activity at boxoffice this week. "Esther and King" shapes big at Aladdin opening session while "GI Blues" looks boffo on initial week at the Denver, "Butterfield 8" still is great in second Orpheum round while "Midnight Lace" shapes smash in third at Centre. "Goliath and Dragon" looms good in first round at Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Esther and King" (20th). Big $7,000 Last week, "Sunrise at Campobello" (WB) (2d wk). $5,000.

Blue Bird (Fox) (700; $1.45)—"Sunrise at Campobello" (WB) (m.o.). Nice $3,300.

Centre (Fox) (1,270; $1-$1.45)—"Midnight Lace" (U) (3d wk). Smash $12,000. Last week, $13,000. —"Ben-Hur" (M-G) (33d wk). Sturdy $12,000. Last week, $9,000.

Denver (Fox) (2,432; $1-$1.25)—"GI Blues" (Par) and "Jazz Boat" (Col). Boff $24,000. Last week, "No Man Write Epitath" (Col) and "Barefoot Mailman" (Col), $10,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (28th wk). Dandy $2,500. Last week, $3,000.

Orpheum (RKO) (2,699; $1-$1.25) —"Butterfield 8" (M-G) and "Danube" (BV) (2d wk). Tall $19,000. Last week, $18,000.

Paramount (Indie) (2,100; 90-$1.25)—"Goliath and Dragon" (Indie) and "Crazy Legs" (Indie). Good $13,000. Last week, "Inherit Wind" (UA) (2d wk), $9,000.

Towne (Indie) (600; $1-$1.45)—"North To Alaska" (20th) (2d wk). Hep $7,000. Last week, $12,000.

LOS ANGELES

(Continued from page 9)

"Walking Target" (UA). Great $23,000 or near. Last week, Orpheum, "Top of Stairs" (WB) (2d wk), "Ask Any Girl" (M-G) (reissue), $3,100. Hawaii, "Boy's Prison" (Man), "Killer Bait" (Man) (reissues) $900.

State (UATC) (2,404; 90-$1.50)—"North by Northwest" (M-G) and "Last Voyage" (M-G) (reissues). Dim $2,200. Last week, with Four Star, Crest, "Carry On, Nurse" (Gov) (1st wk), State, Four Star; 37th wk, Crest). "Ring" (Gov) (1st wk, State). $7,100.

Music Hall (Ros) (720; $1.85-$2.25)—"Please Turn Over" (Col) (2d wk). Sock $9,000. Last week, $8,000.

Hillstreet, Iris, Baldwin, El Rey (Metropolitan - FWC - State - FWC) (2,752; 825; 1,800; 861; 90-$1.50)—"GI Blues" (Par) (2d wk, Hillstreet, Iris, Baldwin; 1st wk, El Rey) and "Adventures of Virgin Island" (Crest) (2d wk, Hillstreet, Iris, Baldwin), "High Time" (20th) (Repeat) (1st wk, El Rey). Lusty $27,000 or close. Last week, El Rey, "Let No Man Write Epitaph" (Col) (m.o.), "Ocean's 11" (WB) (reissue), $2,600.

Warren's, Pix, Wiltern (B&B-Prin-SW) (1,757; 756; 2,344; 90-$1.50)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (2d wk). Fancy $20,000 or better. Last week, $21,200.

Crest, Four Star (State-UATC) (750; 868; 90-$2) — "Carry On, Nurse" (Gov) (38th wk, Crest; 2d wk, Four Star). Bully $7,000 or thereabouts.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G) (4th wk). Rich $21,000. Last week, $16,200.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started fifth week on Sunday (27) after big $19,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50) — "Alamo" (UA) (5th wk). Hotsy $25,700. Last week, $22,300.

Vogue (FWC) (810; $1.50-$2)—"Can-Can" (20th) (5th wk). Slick $7,100. Last week, 6 days, $4,800.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (6th wk). Brilliant $28,800. Last week, $25,000.

Beverly (State) (1,150; $2-$2.40) —"Sunrise at Campobello" (WB) (9th wk). Trim $4,500. Last week, $3,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (9th wk). Fine $7,000. Last week, $5,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (52d wk). Whopping $27,000 or over. Last week, $21,500.

'Alaska' Powerful 16G, Buff.; 'Blues' Boffo 20G

Buffalo, Nov. 29.

First-run takings are on upbeat here this stanza, with some new pictures obviously helping to a great extent. "GI Blues" shapes smash at Paramount opening week while "North To Alaska" also is socko on opener at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49) —"Butterfield 8" (M-G) (2d wk). Fancy $20,000. Last week, $19,000.

Center (AB-PT) (3,000; 70-$1)—"Esther And King" (20th). Fine $9,000. Last week, "All Heaven Allows" (U) and "Black Shield" (U) (reissues) (5 days), $7,000.

Century (UATC) (2,700; 70-$1)—"North To Alaska" (20th). Potent $16,000. Last week, "For Love of Mike" (20th) and "Freckles" (20th), $4,000.

Lafayette (Basil) (3,000; 70-$1)—"Midnight Lace" (U) (4th wk). Okay $6,500. Last week, $8,500.

Paramount (AB-PT) (3,000; 70-$1)—"GI Blues" (Par) "Secret Purple Reef" (Par). Smash $20,000. Last week, "Beyond Time Barrier" (AI) and "Amazing Transparent Man" (AI) (5 days), $6,500.

Teck (Loew) (1,200; 70-$1.25) — "Inherit Wind" (UA). Slow $4,000. Last week, "Ben-Hur" (M-G) (36th wk), $7,500 at $2.75 top.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (4th wk). Fine $4,000. Last week, ditto.

BROADWAY

(Continued from page 9)

(520; $1.25-$2)—"Carry On Nurse" (Gov) (12th wk). This stanza ending tomorrow (Thurs.) looks to hit great $7,500 after $7,000 for 11th week. Continues at least another month.

Guild (Guild) (450; $1-$1.75)—"I'm All Right, Jack" (Col) (32d wk). The 31st session ended Sunday (27) climbed to stout $7,500 after $6,000 for 30th week.

Murray Hill (R&B) (565; 95-$1.80)—"Sunrise at Campobello" (WB) (m.o.) (3d wk). Second round ended Monday (28) was very good $12,000 after $11,000 for first.

Paris (Pathe Cinema) (568; 90-$1.80)—"General Della Rovere" (Cont) (2d wk). Initial session ended Sunday (27) hit smash $18,500, one of big weeks here, and especially outstanding because length of pic forces house to lose one show daily.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lopert) (7th wk). Sixth frame finished Monday (28) was amazing $25,500 after $24,000 for fifth week.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Love Game" (Indie) (4th wk). Third round ended Monday (28) hit okay $4,400, almost as good as first week. Second week, $5,600. "Upstairs, Downstairs" (20th) opens Dec. 5.

Sutton (R&B) (561; 95-$1.80)—"Entertainer" (Cont) (9th wk). Eighth round ended Sunday (27) was big $7,000 after $6,100 for seventh week. "Angry Silence" (Indie) preems on Dec. 12.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Let No Man Write Epitaph" (Col) (3d wk). This session ending today (Wed.) looks to hit good $5,000 after $6,000 for second week. "Grass Is Greener" (U) is due in next, likely on Dec. 23.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Inherit Wind" (UA) (8th wk). Seventh stanza completed last night (Tues.) did big $6,800 after $5,800 for sixth week. "Breath of Scandal" (Par) opens next but date not set so far.

World (Perfecto) (390; 90-$1.80) —"Crazy For Love" (Ellis). Initial stanza ending tomorrow (Thurs.) looks to hit great $10,000. Holding. In ahead. "Nature's Paradise" (Indie) (17th wk), $3,800 but for a highly profitable longrun which was longest in five years.

BALTIMORE

(Continued from page 8)

Without End" (Col) (4th wk), $3,000.

New (Fruchtman) (1,600; 90-$1.50)—"North to Alaska" (20th) (2d wk). Down to mild $4,000 after $6,000 in first.

Playhouse (Schwaber) (460; 90-$1.50) — "Never On Sunday" (Lopert) (2d wk). Smash $6,000 after $6,500 opening week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (4th wk). Okay $6,000 after $7,000 in third.

Town (Rappaport) (1,125; $1.49-$2.50) — "Ben-Hur" (M-G) (35th wk). Good $7,000 after $7,000 in previous week.

'BLUES' LOFTY $10,500; PROV.; 'KING' HAPPY 8G

Providence, Nov. 29.

"Butterfield 8" is still a hot number in its second round, at Loew's Strand with "GI Blues" is hotsy. Also strong is "Esther and King" at Majestic. RKO Albee is also nice with "North to Alaska."

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"North To Alaska" (20th) and "Squad Car" (20th). Nice $7,500. Last week, "Midnight Lace" (U) and "Seven Ways Sundown" (U) (2d wk), $4,000.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (23d wk). Fine $7,000. Last week, $7,500.

Majestic (SW) (2,200; 65-90)—"Esther and King" (20th) and "Secret of the Purple Reef" (20th). Happy $8,000. Last week, "Journey Lost City" (AI) and "Last Woman On Earth" (AI), $7,000.

State (Loew) (3,200; 65-$1)—"Butterfield 8" (M-G) (2d wk). Sock $13,500 after hitting $19,000 in first.

Strand (National Realty) (2,200; 65-90)—"GI Blues" (Par) and "Tarzan Magnificent" (Par). Hot $10,500. Last week, "Plunderers" (Col) and "Bluebeard's 10 Honeymoons" (Col), $3,500.

'Blues' Bright $20,000, Cleve.; 'Inherit' 16G

Cleveland, Nov. 29.

Biz at deluxers here this round is perking. "Inherit the Wind" looms big at Stillman while "GI Blues" is great on opener at Palace. "Butterfield 8" still is smash in second at State while "North To Alaska" shapes fancy in second at the Allen. "Esther and King" is rated fair at Hipp for first stanza.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50) — "North To Alaska" (20th) (2d wk). Fancy $15,500. Last week, $15,000.

Continental Art (Art Theatre Guild) (950; $1.25)—"School for Scoundrels" (Cont). Fast $4,000. Last week, "Captain's Table" (20th), $1,700.

Heights Art (Art Theatre Guild) (950; $1.25)—"Carry On, Nurse" (Gov) (4th wk). Great $6,000. Last week, $4,500.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Esther and King" (20th). Fair $13,000 or near. Last week, "Midnight Lace" (U) (4th wk), $5,000.

Ohio (Loew) (3,700; $1-$2.75) — "Ben-Hur" (M-G) (44th wk). Sock $18,000. Last week, $13,600.

Palace (Silk & Helpern) (2,739; $1-$1.50)—"GI Blues" (Par). Great $20,000 or near. Last week, "Plunderers" (AA), $4,300.

State (Loew) (3,700; $1-$1.50)—"Butterfield 8" (M-G) (2d wk). Smash $23,000. Last week, $22,000.

Stillman (Loew) (2,700; $1-$1.50) —"Inherit Wind" (UA). Big $16,000. Last week, "Hot Wind Blows" (M-G) (m.o.), $3,000.

PHILADELPHIA

(Continued from page 9)

—"Sun Lover's Holiday" (Indie) and "Devil's Commandment" (Indie). Big $6,000. Last week, "Geisha Playmates" (Indie) and "Love and Jealousy" (Indie) (2d wk), $3,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lo). Mighty $14,000. Last week, "Hiroshima Mon Amour" (Zenith) (4th wk), $2,800.

Viking (Sley) (1,000; 99-$1.80)—"Esther and King" (20th) (2d wk). Pale $5,500. Last week, $9,500.

World (R&B-Pathe) (449; 99-$1.80) — "Behind Great Wall" (Cont) (2d wk). Lean $2,200. Last week, $3,400.

CINCINNATI

(Continued from page 9)

"North To Alaska" (20th). Solid $19,000 or near. Last week, "Breath of Scandal" (Par), $6,000.

Twin Drive-In (Shor) (1,200 cars each side; 90c)—"West side: "Tess of Storm Country" (20th) and "Desert Attack" (20th) (reissues). So-so $3,000. Same last week for "Hell Is City" (Col) and "Nights Lucretia Borgia" (Col). East side: "Studs Lonigan" (UA) and "Alias Jesse James" (UA) (subsequent). Okay $4,500. Last week, "Female on Beach" (U) and "Saskatchewan" (U) (reissues), $3,000.

Valley (Wiethe) (1,200; $1-$1.50) —"Sunrise at Campobello" (WB) (2d wk). Fairish $5,000 topping $4,000 preem.

Bill Thomas-Sam White Merit Co. Into Theatrical Production, Along With TV

Hollywood, Nov. 29.

Bill Thomas and Sam White, who recently formed Merit Productions to produce and package teleseries, have decided to expand their operations and embrace feature production as well.

First theatrical film will be "The Treasurer's Report," Lewis R. Foster original, which will be submitted to Sir Alec Guinness as a possible starrer. Negotiations also are on for Foster, who previously scripted for the old Pine-Thomas Productions, to write the screenplay and direct his property.

Plans call for project to be set up as a complete package before any release is sought.

ALL THAT NOISE IS JOE LEVINE'S MEDALS

Boston, Nov. 29.

Gov. Foster Furcolo of Massachusetts presented Joseph E. Levine, of Embassy Pictures Corp., with an inscribed Paul Revere Bowl in recognition of the "aggressive and successful advertising methods he has contributed to the progress of the motion picture industry."

Levine has been man-of-yeared aplenty of late, lacks only an Oscar and a Pulitzer.

Among Bostonians making the trek to New York for the recent 22d anniversary dinner of Motion Picture Pioneers honoring Levine as "Pioneer of the Year" were: George Kraska, Joe Wolf, Harvey Appell, Harold Levin, all of Embassy Pictures, Boston; Arthur Stein of Round Hill Drive-In, Springfield; Julian Rifkin and George Roberts of Rifkin Theatres; Ted Fleisher and Malcolm Green of Interstate; Herbert Higgins of Higgins Booking Office; Ernie Warren, owner of Paramount, Needham; Arthur Howard, Affiliated Theatres; Mickey and Al Daytz of Daytz Enterprises; Edward Lider of Yamins Theatres.

100 Screen Players Made Personals During 1960

London, Nov. 29.

As part of its promotional drive, Associated British Cinemas has concentrated on personals. In the first 10 months of 1960, more than 100 players have done p.a.'s in various parts of the country.

A special effort has been made in the sphere of children's matinees, and the circuit toppers are convinced of the long-term advantages of young filmgoers seeing screen personalities face-to-face. Among the artists who have followed the p.a. route during the year are Richard Todd, Anthony Newley, Shirley Ann Field, Dennis Price, Janette Scott and Marie Devereux.

Jonathan Sheppard Preps Texas Yarn for Allied

El Paso, Tex., Nov. 29.

Jonathan Sheppard, writer and producer, has completed plans to film "Satan's Sanctuary," a suspense feature on location here and in Houston. Expected cast: Karl Malden, Sterling Hayden and Ralph Meeker.

Sheppard is here scouting locations and doing research prior to production slated to star in January.

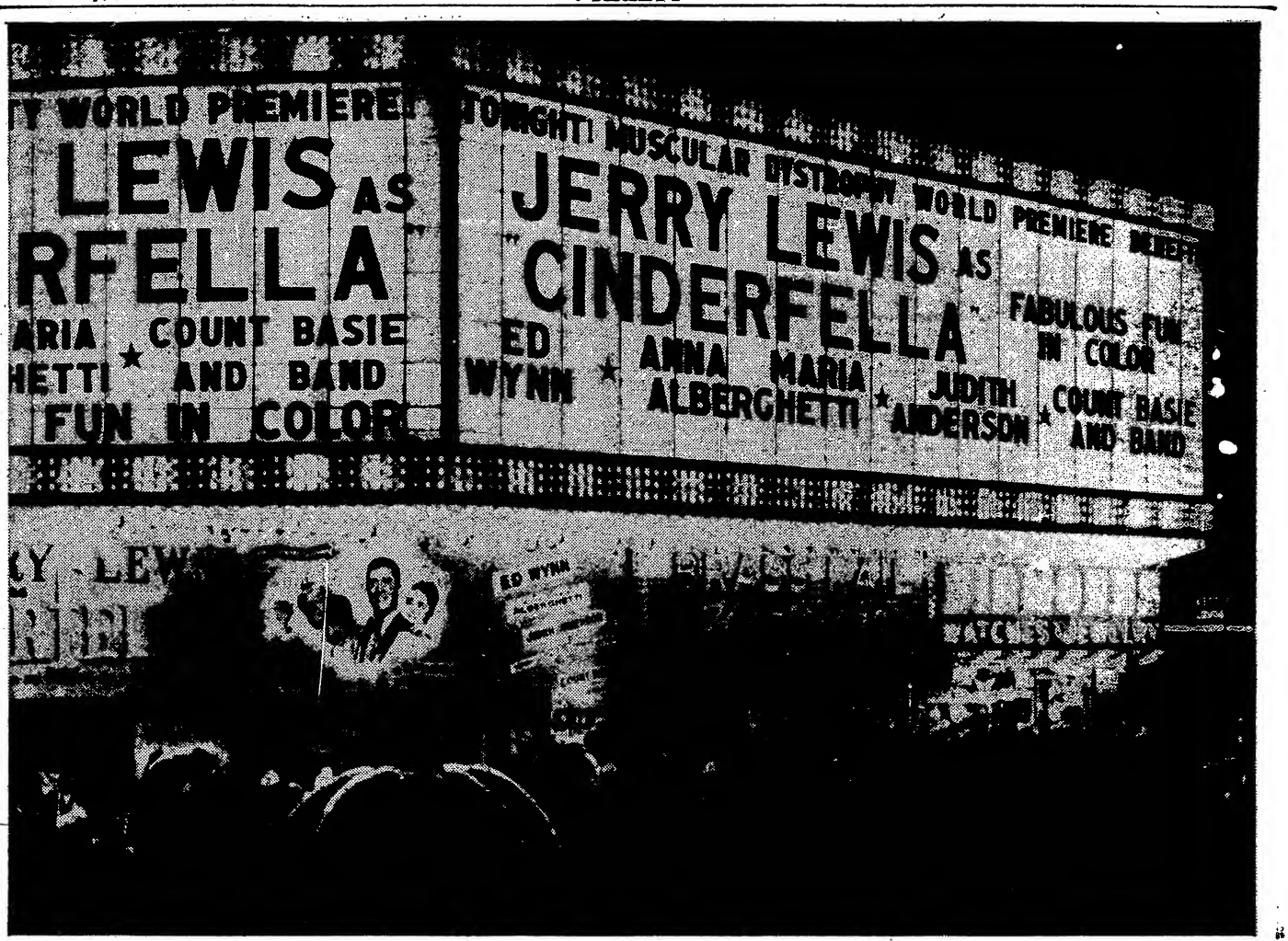
The story, to be released by Allied Artists, is based on factual incidents involving the Border Patrol, Texas Rangers and the F.B.I. This will be Sheppard's second Texas locale picture, the first was "The Big Country," with which he was associated.

Murphy's Widened Beat

Cleveland, Nov. 29.

Frank Murphy, district manager of Loew's theatres in Ohio for 10 years, has been made central division supervisor of Loew's houses in wider area.

Increased by addition of several other cities in a national realignment of the circuit, his territory now includes stands in Cleveland, Akron, Canton, Columbus, Toledo and Dayton, O.; Buffalo, Chicago, Indianapolis, Niagara Falls, Rochester, Syracuse and South Bend, Ind.



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National Boxoffice Survey

Holiday Booms Biz; 'Butterfield' First for Third Week in Row; 'Blues' 2d, 'Alaska,' 'Hur' Next

The fact that this is Thanksgiving holiday week is being reflected at the boxoffice all over the country currently, with upbeat the sharpest in many months. New product, which has shown great drawing potential, is giving the greatest assist.

"Butterfield 8" (M-G), which has been No. 1 for two weeks in a row, again is finishing on top by a wide margin. "GI Blues" (Par), comparative newcomer, is copping second money with a smash showing in most of some 18 key cities covered by VARIETY.

"North To Alaska" (20th), fourth last round, is winding up third. "Ben-Hur" (M-G) is taking fourth money by dint of improved showings in many keys via the holiday weekend.

"Midnight Lace" (U), which was second a week ago, is capturing fifth place, playing in some 19 key cities. Showing is being made despite few new openings. "Spartacus" (U), enjoying its best week since teeoff session in most spots, is winding in sixth position.

"The Alamo" (UA) is finishing seventh as against sixth place last round. "Esther and King" (20th), just out to any extent this stanza, is capturing eighth spot.

"Inherit the Wind" (UA) is taking ninth place while "Let No Man Write My Epitaph" (Col) rounds out the Top 10 pix. "Sunrise at Campobello" (WB), "Carry On, Nurse" (Gov) and "School For Scoundrels" (Cont) are the runner-up films in that order.

"Never On Sunday" (Lopert), showing in great style in additional key cities this session, promises to be one of strongest foreign-language films boxoffice-wise to come along in many months. "Cinderfella" (Par) is rated wow on opening stanza in Chi. "Please Turn Over" (Col) also shows strong potential, being fine in Boston, wow in Toronto and sock in L.A.

"Windjammer" (NT) looms big in Detroit. "Left, Right, Center" (Indie) is lofty in Washington.

"Can-Can" (20th), fine in Louisville and L.A., shapes strong in Indianapolis. "The Entertainer" (Cont), good in K.C. and Balto, looks big in N.Y.

"Hiroshima Mon Amour" (Zenith), hep in Washington, is robust in Chi and okay in Cincy. "Captain's Table" (20th), not so hot in Detroit, shapes good in St. Louis.

"Girl of Night" (WB), lively in Chi, shapes okay in N.Y. "Song To Remember" (Col), good in Boston, looms fine in L.A.

"Gigi" (M-G) (reissue) is socko in N.Y. on second round. "Breath of Scandal" (Par), good in Chi, looks mild in Louisville.

(*Complete Boxoffice Reports on Pages 8-9.*)

'Butterfield 8'

Continued from page 5

Service and the film companies last January. The arrangement, not legally binding, called for the release of top pictures to the commercial theatres before they are booked at military camps. Theatres in localities where there are Army and Air Force installations had complained that they were losing business because of the priority of the service theatres. As a result of the TOA beefs, it was agreed that most "A" pix would go to the commercial theatres first. In addition, a tighter control on the admission of civilians to the service theatres was instituted.

TOA is not too angry at Metro for giving "Butterfield 8" to the military first, since it points out that M-G has a better record than most companies in adhering to the agreement.

C. S. Chaplin's Status

Charles S. Chaplin will continue to function as United Artists' Canadian district manager following a realignment of the company's sales divisions in the United States and Canada.

Chaplin will retain responsibility for the Calgary, Montreal, St. John, Toronto, Vancouver and Winnepeg exchanges.

'Errand Boys'

Continued from page 5

ence between black and red on the fiscal books. Both maintain that too often decisions made in Manhattan, by showmen not completely up on differing conditions abroad gravely hampered work. Latterday practice of sending over new people to handle certain pix without the necessary foreign and lingual background for the jobs, is also deplored.

N.Y. Knows Best

Another vexation is that not all U.S. films have international appeal and yet films for the more difficult "quota" countries are sometimes picked over the heads of men on the ground who knows the marts best. Both feel that the Yank film is still a potent international commodity. But they think they can use their talents best on an indie basis.

Both are Yanks with years of foreign experience and their new company will try to service indies, both US and continental, wanting individual attention in selling, publicity and placement abroad. They also offer production superivision services and intend acquiring offshore pix for US distribution. Auberbach will channel the latter thru his father's, Joe Auberbach's, foreign film setup in the US. They are also partnered with Gilbert De Goldschmidt, a French producer, for coproduction possibilities or for US investments for American rights.

Pilzer was in charge of special sales and will continue in a sales capacity. A&P now represents Warwick of Britain.

N.Y.'s Place To Live, Says Behan

Continued from page 1

at the Cort Theatre, N. Y., thence moving to its current berth at the Barrymore Theatre, and next slated to shift Dec. 10 to the O'Neill Theatre on a four-week interim booking.

The British production of "Hostage" had an eight-month London run, and Behan estimates that his income thus far from the Broadway, London and other productions of the play is at about $70,000. He figures the revenue from his autobiography at around $30,000 to date.

The author was previously represented in New York by the Circle in the Square off-Broadway production of his play, "The Quare Fellow." He says his income from that presentation wasn't much. The Dublin production of the play, he figures, paid him about $2,000. "Fellow," incidentally, is scheduled for television presentation in December by the Canadian Broadcasting Co.

Another of his plays is "The Big House," which is put on sporadically by dramatic companies. The work, originally a radio script, won an award given by the Dramatic Society of British Railways in Colwyn Bay, West Wales. Behan is also the subject of a 20-minute short, which has been shown in Dublin film houses. The pic is titled, "Meet the Quare Fellow."

The playwright intends returning to Dublin with his wife for Christmas. He then plans heading back to the U. S. to attend the Jan. 20 inauguration of President-elect John F. Kennedy in Washington. Following that, he contemplates staying in N. Y. until next summer when he'll return to Dublin.

His latest play, "Richard Cork's Leg," which he intends completing during his Christmas stay in Dublin, is slated to be unveiled next February at the Theatre Royal, Stratford, East London. The script has been the subject of numerous trans-Atlantic conversations he's had with Joan Littlewood, operator of the Theatre Royal and director of "Hostage." It's possible Behan will pass up the opening in favor of remaining in New York. In comparing London and Manhattan, he claims the former is a place to work and the latter a place to live.

While in New York, the author has caught a few Broadway shows and has spent some time in Greenwich Village with some of the better known beatnicks. Behan, as have others, thinks that the tearing down of Broadway legit houses for parking lots is ironic, since legit shows are one of the Main Stem's principal lures and that fewer houses would consequently permit fewer attractions.

The playwright has also been active on television, having appeared on several Jack Paar shows and in an "Open End" discussion session. He had to shell out $217 to join the American Federation of Television & Radio Artists to appear on the Paar stanzas. His earnings from tv, he asserts, total $1,001 thus far. The $1 represents payments for the "Open End" stint. When questioned as to whether he's been watching television, he replied he's caught little other than the shows on which he appeared.

He's also been lecturing at colleges and universities to the extent that he figures he's almost earned a degree.

BERGMAN ON OSCARCAST TEAM, EAST COAST

Maurice Bergman, has been named eastern public relations coordinator for the next Academy Awards television program April 17, and in this role will rep the Academy.

Bergman will work under an industry public relations coordinating committee comprising Harshe-Rotman Inc., which is the Academy's p.r. counsel; rep of the Assn. of Motion Picture Producers and press members of the ABC network, which will carry the Oscar tv'er.

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Walter Pidgeon

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Non-Theatrical Market Also Tunes Up In The Treble (Damages) Cantata

Two major distributors of non-theatrical 16m films—Films Inc. and Encyclopedia Brittanica Films Inc.—have been named defendants in an antitrust suit involving treble damages of more than $2,000,000. Also named in the complaint were individuals associated with the firms, including William Benton, Morris B. Mitchell, Paul G. Hoffman, Harry E. Houghton, and Adlai E. Stevenson.

The suit, filed in N.Y. Federal Court, by Ideal Pictures, two other corporations, and 10 individuals, all connected with the distribution of 16m non-theatrical films, alleges violation of the antitrust laws in the distribution, exhibition, and the licensing of the 16m non-theatrical pix. It's also charged that the defendants have been obtaining most of the major film company product for 16m non-theatrical distribution and, as a result, the plaintiffs have been damaged to the extent of various sums for the past five years. It's alleged that the defendants unlawfully engaged in a combination and conspiracy by monopolizing the 16m non-theatrical field.

Cinerama's $2,250,000 Equipment Order Aimed For 70 New Installations

As an indication of Cinerama Inc.'s resurgence, Nicolas Reisini, president of the company, revealed that the company had placed an order for $2,250,000 worth of new theatre equipment.

The order, Reisini told a press conference yesterday (Tues.), will provide 70 complete Cinerama theatre installations. He described the equipment deal as "the largest single order ever given for motion picture theatre equipment." He added hat the company plans to open 70 new Cinerama theatres throughout the world in the next eight months.

The equipment, he revealed, includes 280 film projecors from Century Projector Corp., 50 complete sets of Cinerama speakers, 2,200 individual speaker units from Altec-Lansing, complete sound units from the Grass Valley Group of California, Lamp houses and rectifiers from the C.S. Ashcraft Co., and 70 film sound transports from Westrex.

As the same time, Reisini revealed the development of a completely transistorized sound system for Cinerama. Devised by the Grass Valley Group, the sound system is said to eliminate vacuum tubes and transformers.

Reisini outlined three advantages of the transistored system—(1) it provides great savings in terms of space and weight and will mean lower transportation costs to Cinerama installations both here and abroad; (2) it reduces to a minimum the amount of power loss as compared to that dissipated in heat by vacuum tubes; (3) the audio quality is vastly improved since the new equipment uses no transformers and is capable of handling high peak levels without the usual overload characteristics.

Reisini noted that development, exclusive for Cinerama's use, will mean that theatre installation costs for the process will be reduced materially.

'Atlas' to Filmgroup

Hollywood, Nov. 29.

Roger Corman, after listening to pleas of key exhibs around the country, has reskedded release of "Atlas," to go out under his Filmgroup banner, for general distribution instead of as a roadshow attraction, as originally intended.

Film now will have a 500-print saturation release in 11 exchange areas. Corman made switch following exhibs' arguments against feast-famine booking techniques.

'Dondi' for Easter; Plan 500 Prints

Allied Artists is prepared to order as many as 500 prints of "Dondi" to launch picture in key runs during the 1961 Easter week, Maurice Goldstein, veep and general sales manager, told a trade press lunch in New York Friday (25). Lunch at Sardi's was tossed for visiting kidactor, six-year-old David Kory, who plays title role in the film.

Because of "family audience" nature of pic, Goldstein said it would be "a crime" to release film at any time other than when kids are out of school. "Dondi" had originally been skedded to go out for Xmas, but was pushed back to Easter to allow company to do a full-scale promotion job on it, Goldstein said.

Company is aiming to get "first class showcase" bookings for picture's first dates, Goldstein said, but if these can't be arranged, he will set local territory saturation bookings.

Kory, with his mother, sister, tutor and press agent in tow, is expected to make a personal appearance tour taking in at least 34 cities before Easter. Kid, who appeared in the Macy's Thanksgiving Day parade here Thursday (24), is getting coop buildup via New York Daily News-Chicago Tribune syndicate which handle the comic strip.

Schneider's Major Prods. Takes Over Italo Films' 'Maciste' for English

Samuel Schneider, the former Warner Bros. executive who now heads his own Major Productions, has acquired distribution rights to "Maciste the Giant" for the U. S. and English-speaking countries. The deal was made with Jolly Films of Italy.

Arrigo Columbo and George Papi, of the Italian firm, are currently in N. Y. to complete details for Schnieder's releasing plans of the spectacle entry.

At the same time, Columbo revealed that Jolly's next film would be "Joseph and His Brethren," a Biblical spectacle now shooting in Rome under the direction of Irving Rapper. British thesps Geoffrey Horn, Belinda Lee and Finlay Currie have already been signed.

Columbia has long contemplated a film version of "Joseph and His Brethren" utilizing the Thomas Mann novel. However, because of casting and other difficulties the project has been in mothballs for a number of years.

Also on Jolly's schedule is "The Great Captain," a story dealing with a 15th Century Italian Robin Hood.

Times Square Embassy For 'Family Robinson'

The Embassy Theatre on Broadway is shuttering temporarily on Dec. 19 to prep for launching of "Swiss Family Robinson" on Dec. 23. Besides a facelift, the house, which only occasionally has gone first-run in recent years, will get new seats, a streamlined screen and new projection booth layout.

The renovations at the Embassy will represent an outlay of $75,000, according to Norman Elson, president of Guild Enterprises, which runs the theatre. It is now first-run with "Come Dance With Me," an import.

Fabian joins **Tommy Sands** in **Paramount**'s "The Beach Pad."

Highway Swallows Downtown Whole

Hartford's Film Houses, Save One, Doomed—Weird Eradication in Name of 'Progress'

Hartford, Nov. 29.

Current and future face changing of the downtown sector of this city has eradicated all of the downtown filmeries—except one—from the the blueprint of this city. At one time there were 10 downtown first run flickeries in operation. Now there are five. And only through the fickle finger of fate is the one scheduled to remain in the years ahead.

East-West highway—now under construction — will bypass the Strand Theatre by some 40 feet. All other remaining cinemas are threatened by the extinction sledge hammer. In business now, besides the Strand, are the Poli, The Palace, E. M. Loew's and Allyn Theatres.

Recently gone from the scene are Regal and Princess Theatres. New Parsons in the way of the East-West highway goes down sometime this winter. House made the transition from church to burlesque to film to legit before its demise was ordered.

State Theatre—in a north end tract bordering the downtown sector—this month became the property of the Redevelopment Agency that is developing the North end. Vaudefilmer was sold for an undisclosed price and includes several parcels of real estate, both commercial and residential. It's to be pulled apart late this winter.

Early part of November voters approved of the Bushnell Park Redevelopment Project. This will replace the Poli and Palace Theatres and the Heublin Hotel with apartment buildings. Hotel was once a hangout for top showpeople and renowned for its food. Their demise is skedded for near future.

In line for redevelopment are the two theatres on Asylum St.—the Allyn and E. M. Loew's. Both will come down to make way for new commercial properties in that area. The next door hotel, the Allyn House, is already a parking lot. Gone also is the Savoy Hotel. Both knocked down in the past two months. Both were stopping off spots for show people.

CLARK GABLE'S COMPLETE CAREER

A definitive article by Carlos Clarens, with 24 illustrations, and an index containing the important facts about each of Gable's 67 films.

In the December Issue of FILMS IN REVIEW

Films In Review is the only monthly in English seriously devoted to every aspect of the movies. The December issue also contains a full report on the recent film festival in San Francisco; knowing reviews of newly released movies, of films on tv, and of filmusic; a letters section containing invaluable historical material; and a movie quiz for eggheads.

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'Alamo' Motif Pervades Town

San Antonio, Nov. 29.

Now that "The Alamo" has settled down at the Woodlawn Theatre, the neighboring merchants in the vicinity of the John Wayne western, distributed through United Artists, are taking advantage of the heavy promotional program. Several of the biz firms are aiming their advertising at identification with the picture.

Gordon Lee Harrison has added a false front replica of the Alamo to Mammy's Cafeteria at a cost of nearly $2,500 and the front will stay up as long as the picture continues to show at the Woodlawn.

The main window at Sommers Drug Store, next store to the cafeteria, is filled with an Alamo display and inside the store are featured three pocket book versions of "The Alamo," three long play records based on "The Alamo" music, a copy of the James Bowie knife selling at $19.95 and Texas sized postcards of The Alamo.

Near the Woodlawn an enterprising operator has named his gasoline station, "Taylor's Livery Stable." He has bales of hay stacked around as props for the scheme and has his gasoline pumps encased in wooden boxes labeled "Pure water" and "Hard Cider."

Two nearby taverns have remodeled in deference to the "Alamo" crowd with biz in each one popping. All in all business in the shopping area of the Woodlawn Theatre has picked up since the world premiere of the film.

Mexico's 3d World Festival

Continued from page 2

ers, and statements from organizers that boxoffice receipts at the San Diego Fortress had hit $1,360 for the opener, more than double the $480 inaugural figure of the second festival last year, there were many empty seats. Indicator of poor business is the 96c and $1.60 admission in Acapulco, with a small reserved section. With 2,000 seats, a sellout should have grossed around $3,000.

At the National Auditorium, where opener was attended by Mrs. Eva Samano de Lopez Mateos, the president's wife, boxoffice admish was frozen at 32c. The huge hall was scarcely half full its 10,000 capacity.

First Three Nights Tame

Acapulco event was inaugurated by Secretary of National Patrimony Eduardo Bustamante and Governor Aburto. The first three night stanzas were tame affairs, short on stars and starlets, with only Spain's Conchita Velasco and Angeles Hortelano and France's Genevieve Cluny and Dany Saval displaying their charms.

At the National Auditorium, too, there was a lack of pageantry usually connected with a fest of this type although the Mexican Charro Assn. manfully gave a display of precision horsemanship. First two pictures screened included France's "Le Passage du Rhin" on opening night and Italy's "El Bello Antonio."

In a "kiss and make up" deal with disgruntled Mexican film elements, organizers grudgingly admitted national film, "Simitrio," on the fest program. Original objection to "Simitrio," which had won award at the San Sebastien Fest, was that it had been commercially exploited in Mexico just prior to the opening of the festival.

Mexican Players Stay Away

Whether from pique at high handedness of certain fest officials or because of cool disinterest in the event, Mexican players and personnel remained away in droves. Officialdom was represented by Salvador Amelio of the Cimex distributionship. In the First Lady's box, the group included Jorge Ferretis, Film Bureau head and director of the fest; Federico Heuer, Film Bank president; Miguel Aleman Jr.; and Luis Echeverria, of the State Department, representing Secretary of State Gustavo Diaz Ordaz.

A check at the National Assn. of Actors to find out easons behind the seeming snub of event brought a reply from Ramon Bugarini, publicity chief, that invitations had arrived so late that artists had made other commitments. But there is an apparent thaw-out and some major names such as Dolores del Rio, Pina Pellicer and others may soon be in evidence.

Some Call It Successful

Organizing headquarters call the Fest a success, pointing out that foreign delegations always turn up late. For example, the Czech delegation missed connections in South America and were delayed turning up in Mexico for two days. Giulieta Massina and husband-director Federico Fellini are planing in as well as a Hollywood contingent headed by Eric Johnston, Jack Lemmon and John Saxon.

However, the tremendous Hollywood turnout forecast earlier has petered out. Robert J. Corkery, Motion Picture Export Assn. veepee in charge of Latin America, presented apologies to organizers for the shrinking contingent due to prior commitments of stars. Such names as Gary Cooper, Frank Sinatra, Robert Taylor, Curt Jurgens, James Mason and Bert Lancaster, touted as sure festival visitors, will not show.

Pittsburgh Pirates

Continued from page 1

Pitttsburgh Press. The label will be "Thorn-Beach" and distribution will start with Ben Herman, who owns Standard Distributors here.

Highlight of the album is Bob Prince's description of Harvey Haddix' perfect game in Milwaukee in 1959 which he lost in the 13th inning. Chet Smith, sports editor of the Press, handles the narration for the early years. Records of the Rosy Roswell with Bing Crosby and Joe E. Brown bring the LP into the modern era where it is carried mostly by Prince with the big finish coming with NBC's Chuch Thompson's description of the exciting seventh game when the Pirates won the series with Bill Mazeroski's home run.

The other album has more of a general appeal and features Prince narrating and introducing two other Pirate heroes, Elroy Face and Hal Smith, who now are pretty good singers. There are a few lines on this album but its strongest features are the hillbilly songs of Face and Smith. Lenny Martin, owner of Robbee records, produced this and named the album, "Beat 'em, Bucs," which is the title of the single his company issued. The single was done by Benny Benack's Iron City Six.

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Nielsen's New Top 15

(ABC—6; CBS—6; NBC—3)

Gunsmoke (CBS)	36.3
Wagon Train (NBC)	33.9
Have Gun Will Travel (CBS)	32.3
Debbie Reynolds (ABC)	29.7
Real McCoys (ABC)	27.6
Rawhide (CBS)	27.2
Untouchables (ABC)	27.0
Bonanza (NBC)	26.9
Danny Kaye (CBS)	26.9
77 Sunset Strip (ABC)	26.8
Perry Mason (CBS)	26.1
Price Is Right (NBC)	25.7
Danny Thomas (CBS)	25.2
My Three Sons (ABC)	25.2
Lawman (ABC)	24.1

CBS Radio Cross-the-Board Revamp Spurred by Some Fresh Billings

CBS Radio launched its new soaperless expanded schedule of news and news features Monday (28) to the tune of some new billings. The on-the-half-hour five-minute features—43 of 'em per week, will kick off about 50% sold during the week and 70% SRO on weekends, while the expansion of on-the-hour news to 10 minutes (seven and half sold nationally) will likewise find 50% of that sold and nearer 80% on weekends.

The features range from light reports from CBS correspondents around the globe to casual information and service shows like reports on new products. Spread finds 30 of them scheduled weekdays, 13 on weekends. On the news end, the 10 minutes are broken down into seven and a half national and two and a half local, latter for station sale. Features carry a minute and half of commercials, while the expanded news carries two minutes.

Business for the new shows represents carryover sponsors from the soapers, who've moved into the new availabilities, but substantial new accounts as well. Much of the business is longterm—Kellogg is in for a 45-weeker on the news and the features, Bristol-Myers for 52 on news, Standard Brands for 52 on the features, all in 13-week cycles of course. Other new clients include Philip Morris, Grove Labs, Fritos and Sterling Drug.

Web is selling each of the capsules to two sponsors, with a one-minute and a 30 second commercial in each of the features, and two one-minute spots in the news. Latter presently includes some instances where there are three commercials, two 30-seconds and one minute, but this is a problem area caused by holdover of some 30-second sponsors from the old five-minute news and will be changed as clients can be accommodated to new berths. The minutes are priced at a onetime rate of $1,450 for both the news and features,

(Continued on page 46)

Magnus Organ's Buy

Magnus Organ Co. has made its first network radio buy with purchase of three weekly 10-minute segments of "Arthur Godfrey Time" on CBS Radio running from this week through Christmas.

Deal was set via the Wexton agency.

Inge's 'Bus Stop,' 'Tanganyika' On ABC-TV's Sked

Having forged into the No. 1 network spot this week with the release of the new National Nielsens, ABC-TV has set its sights on a number of new hour entries for next season with the utilization of the same basic program concepts that have projected the web into its current hit status.

In addition to the hourlong "Stage '61" filmed drama series on

(Continued on page 46)

Westinghouse's CKEY Dickers

Negotiations are under way for Westinghouse Electric Co. of Canada to move into broadcasting, just as the parent Westinghouse in this country has its WBC operation with its flock of lucrative o & o radio and tv stations. The Canadian Westinghouse is dickering to acquire a minority interest (20%) in CKEY in Toronto, the Jack Kent Cooke station.

Since it's forbidden for U.S. interests to own Canadian broadcasting properties, Westinghouse puts particular stress on the fact that this is a completely separate and Canadian-rooted subsidiary. But nonetheless it's seen as pointing up the corporate thinking in expanding its global broadcast horizons, since WBC has already been having some exploratory talks on acquisitions in Argentina, Peru and Mexico.

CLINCHES NO. 1 RATING STATUS

By GEORGE ROSEN

Arrival of the new National Nielsens over the past weekend cued in something of a milestone in tv annals—the emergence of ABC as the No. 1 network in rating supremacy coast-to-coast and CBS relinquishing the leadoff position for the first time in more than five years. Since it covers the pre-election two weeks ending Nov 6, it encompasses a period when both NBC and CBS were heavily preempted for political gab. Nonetheless, on the basis of all figures, hour for hour, it reflects an unmistakable pattern of the upward thrust of ABC in the three-network competitive race.

If there were evidence of unrestrained jubilation in the Leonard Goldenson-Ollie Treyz camp this week, it's for a variety of reasons, stemming from the Nielsen average audience nose-counting breakdown, all of which adds up to a solid triumph for ABC. On top of that ABC did it the hard way, managing to turn the trick despite a clearance situation problem which shuts the network out of important one and two-station markets.

Here's the ABC chest-thumping evidence:

(1). In the 47 half-hours in which all three networks are slugging it out in direct competition, ABC is is out in front with 23 average-audience-per-minute wins; CBS is second with 17 half-hour wins and NBC third with nine.

(2). Perhaps more importantly and a key factor in the onward-&-upward ascent of ABC is the fact that, in contrast to one year ago, ABC has picked up 1,045,000 homes (for a total of 8,407,000), while CBS lost approximately the same number of homes (1,131,000) for a second place position of 8,091,000. What makes it all the more intriguing—giving it an aura of the Nixon-Kennedy popularity vote stalemate-is the fact that NBC, having lost only 28,000 homes, is

(Continued on page 46)

Two Divergent Schools of Thought On Networks Permitting Outsiders To Produce Public Affairs Shows

When ABC-TV two weeks ago hired Time Inc. to produce four public affairs programs, the act shook news and public affairs specialists elsewhere in the industry and has since led rivals to re-emphasize the reasons why they have resisited outside incursions on the "precious" news and public affairs of networking. Outside production of pubaffairs may become the mode of the future, and AB-PT prez Leonard H. Goldenson for one is a staunch advocate of the practice, but for the time being, its opponents, vocal in their opposition, see five principal faults in the scheme.

The most important objection, perhaps, is that the free acquisition of properties made outside the network's immediate control can lead to the disintegration of the broadcaster's realm of primacy. "In news and public affairs, which has so limited a part of the spectrum," a partisan observer said last week, "the hiring of an outside producer is like giving away your birthright. All right, so entertainment is important, but television is for information first and foremost."

Second criticism is that an outside pubaffairs producer is likely to accede more easily than a network to "the terrific amount of pressure on him." Like any independent producer of action-adventure films, the maker of a public affairs program, who is not on a network staff, is likely to compound the excesses of timidity that already afflict broadcasters. "If you hire an outside producer whose prime function is to sell news and public affairs, he'll feel the pressures more than anyone else," said one member of the anti element.

"He'll avoid certain topics and try to foresee those that will be most acceptable to networks," it was said. "In short, he'll make the news fit the occasion, not the other way around as it's supposed to be."

A more concrete objection is that, as journalistic outlets, the networks who hire outside production teams cannot, in the same authoritative way, protect these independent "reporters" as they do their own staff journalists. This is because it's virtually impossible to understand and appreciate the

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Brit. TV's Oct. Peak

London, Nov. 29.

The highest monthly total of tv advertising in the five years that commercial video has been operating in the U. K. was chalked up in October. The figure of over $23,520,000 compares with the previous high registered in November last year, over $18,480,000.

Media Records Ltd., which keeps tabs on these ad statistics, reckons that the overall total for 1960 could hit around $218,500,000.

CBS-TV's 'Witness' Getting the Heave; New Western Set

CBS-TV has brought the axe down on "The Witness" and will replace it either Jan. 26 or Feb. 2 with a new one-hour western created by Charles Marquis Warren and to be titled either "The Gunslinger" or "The Outrider."

Still unresolved is where the new western would go in the Thursday night structure. Either it would move in as a straight 7:30-8:30 replacement for "Witness," or, CBS hopes, would go into the 9-10 period with a half-hour jump on "Untouchables." In that case, with sponsor blessings, "Angel" and Ann Sothern would move down to 7:30-8:30 in the "Witness" spot.

Also unresolved is 10-11, or actually the first half of that, with web not yet having made a decision as to whether "Person to Person" will stay put, move or be

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Last Season For 'Show of Month'?

Du Pont's tv program plans for the '61-'62 season are already underway with the status quo due for quite a shake.

Both of the company's current entries on CBS-TV, the half-hour June Allyson situation comedy and 90-minute "Show of the Month" are slated for demise. Revamp calls for an hour a week with format still in the early stages of discussion.

Neither the Allyson show, which was iffy going into this season, nor the specials off the Talent Associates production line have proved out in the ratings thus far. BBDO is the du Pont agency.

Moss Hart Bows Out Of TV's 'Gershwin Years'

Moss Hart has withdrawn as host of "The Gershwin Years," the Leland Hayward 90-minute CBS-TV special slated for Jan. 15. Hart is convalescing from a heart attack suffered in Toronto while directing the road tryout of "Camelot," and while his condition is good, physicians advised him not to take on the extra duties of the tv assignment.

Replacement for Hart hasn't been selected.

Oren Harris Wants To Abolish Legislative Oversight Committee

By LES CARPENTER

Washington, Nov. 29.

Rep. Oren Harris (D., Ark), disclosed today (Tues.) that he wants to abolish the House Legislative Oversight Subcommittee — his group which probed payola, tv quiz shows, Sherman Adams, and other headline-making hanky-panky—at the end of this year.

Enough investigating has been done of Washington regulatory agencies, including the FCC, to justify a number of new laws, some of which have already been passed by Congress and more of which he'd like to have made into law in 1961.

That's Harris' opinion, expressed in an exclusive interview, and it means he wants emphasis on legislative work to the deemphasis of digging up more dirt.

But Harris has no intention of turning his back on the regulatory agencies. He is also chairman of the investigating subcommittee's parent, the House Commerce Committee, which has permanent life and a large staff.

"While I see no need right now for further public investigations," Harris commented, "I think members of the staff should continue to watch the agencies and keep abreast of what is going on."

Not all the members of the Legislative Oversight Subcommittee want to see it head for the graveyard as Harris does. But Harris usually has his way, and it is a safe prediction he will in this instance.

The parent Commerce Committee and its Communications Subcommittee both have the authority to investigate at will.

Harris has no prime timetable yet for consideration of legislation to regulate and/or license radio-tv networks. He has a bill calling for licensing, and the senior Republican of his committee, Rep. John Bennett (Mich.), has one authorizing regulation by FCC without licensing.

"I hope to have hearings on this legislation in the New Year but can't say when right now," Harris said.

The Legislative Oversight Subcommittee met yesterday (Mon.) and today to work on a final report of the group to be presented to Congress when it reconvenes Jan. 3. The subcommittee will meet the week of Dec. 12 and members hope to complete the report then.

Aim of the report is to pull together observations and recommendations of legislation growing

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WNTA Deal For Eichmann Trial

WNTA-TV, Newark-N.Y. indie, plans to telecast the Eichmann trial in its entirety.

National Telefilm Associates v.p. Ted Cott has held preliminary talks with Capital Cities Broadcasting Corp. to effectuate the plan. Capital Cities Broadcasting has been granted exclusive world tv and film recording rights to the Israeli trial of Nazi war criminal Adolph Eichmann. Capital Cities exec producer, Milton A. Fruchtman, who negotiated the non-profit deal, has returned to Israel to set up coverage.

Cott said he was informed that there will be simultaneous translations in numerous languages of the court proceedings, similar to the simultaneous language translations at the United Nations. He also said it was likely that each court session would last about three hours.

WNTA-TV, whose coverage area encompasses the largest concentration of Jews in the world, also offered its vidtape facilities to help expedite the distribution of the Eichmann trial vidtape footage.

Capital Cities will use a new tv tape recording system for the trial, a system which reproduces film and tape simultaneously. On a non-profit basis, Capital will feed film or vidtape footage to any outlet requesting coverage, from tv stations and networks to newsreel companies and private groups.

NBC UPS GILLES AS HEYWOOD QUITS

Nick Gilles has become director of business affairs at NBC-TV, replacing Jack Heywood, who decided this week to quit the network.

Gilles, who has been director of business affairs in the NBC operational area, will report in his new job directly to the tv web's general manager, Bob Stone. New appointee's function will be the administration of business affairs for programming and he'll handle the overall budgeting for NBC-TV.

Meantime, Charles Corcoran has been upped to director of NBC-TV operations, filling the void made when Bill Trevarthen became vice president in charge of operations and engineering, Stone's old position.

NBC-TV's Bowl Runneth Over On Grid Sales

NBC-TV has made sales touchdowns with the National Football League Championship, the Blue-Gray, East-West Shrine, the Rose Bowl and the 11th Annual Pro Football games. Of the eight bowl games on the web's schedule between mid-December and January, 1961, these five are SRO, and NBC-TV is nearly at the goal line on the Sugar and Senior Bowl games, the first being seven-eighths of SRO and the latter 75% sold.

To carry the anology further, only NBC-TV's Liberty Bowl (set for Dec. 17) is wide of the goalline. With five-eights sold, this game from Philly has about 40 sales yards still to run.

Gillette and General Motors are splitting the full charges on the Blue-Gray and Rose Bowl encounters. Liggett & Myers and Carter are co-sponsoring the 11th Annual Bowl Pro Bowl. Rest of the schedule is split up mostly among participating bankrollers, with Colgate (eighths in Liberty, East-West, Sugar and Senior Bowls), Goodrich (quarters in Liberty, Sugar and Senior Bowls), Shick (eighths in Liberty, East-West, Sugar and Senior Bowls) and Whitehall eighths in Liberty, Sugar and Senior Bowls) the big buyers. Philip Morris has half of the National Football League Championship, which is otherwise cut up in quarters (part regional, part Hygrade). Other sponsors are Wynn Oil, R. J. Reynolds and Ebonite.

Lotsa Xmas Exposure For Wayne & Shuster (On Three Continents)

Toronto, Nov. 29.

With sale of Wayne & Shuster kinescopes of "Mother Goose," 90-mins. spectacle to Britain and Australia, team will appear on three continents three successive days this Xmas. Panto will be seen over the Australian Broadcasting Commission on Xmas Eve; the Canadian Broadcasting Corp. web at 7:30 p.m. EST on Xmas Day; by Granada over Britain and the Continent following day.

Besides starring Wayne & Shuster, "Mother Goose" has Joan Fairfax, Don Gillies and Bob Goulet, latter of "Camelot." Spectacle was produced by Don Hudson, with words and music by W & S; sold overseas by Bill Weston, CBC export sales. Marks debut of W & S before Australian tv audience.

KWK Faces FCC Rap

Milwaukee, Nov. 29.

A wholly owned subsidiary of the Milwaukee Broadcasting Co., radio station KWK, St. Louis, is subject to license revocation.

According to FCC, a hearing will be set relative to charges that KWK perpetrated a fraud on listeners in "Treasure Hunt" and "Bonus Club," radio contests.

WCBS' Grand Central 'Bubble' Studio May Take To the Road

WCBS Radio, the CBS N. Y. flagship, may go a'tenting if its current promotion at Grand Central Station works out. The promotion utilizes a 30x20 foot plastic-bubble type of portable studio, set out in the middle of the floor of Grand Central.

If the promotion proves out, the station may buy the bubble for use in remote broadcasts and other promotions, such as supermarket appearances by its stars, etc. Bubble, supported simply by air pressure, is manufactured by Airshelters Inc. and runs about $2,300. It's a bright blue-white plastic with transparent windows and the WCBS call letters emblazoned on the plastic.

WCBS set it up Monday (28) on the terminal floor, getting lots of crowds to watch the process, along with some hefty newspaper coverage. Bubble took over two hours to set up and inflate, and then Jack Sterling's morning show crew and band moved in for rehearsals that afternoon. Broadcasting started yesterday morning (Tues.), with Sterling stepping out of his New Canaan (Conn.) commuter train and into the bubble-studio.

Promotion, which runs till Friday, involves a $2,500 expenditure for the 20x30 floorspace by the station. Airshelters provided the bubble free (but if WCBS wants it permanently, it will pay for it). Other expenses involved costs of getting the broadcast equipment into Grand Central and setting up the studio inside the plastic.

'Family Classics' Double Pay Rap In AFTRA Ruling

CBS-TV has under consideration a proposal by producer David Susskind that the "Family Classics" be converted from a series of two one-hour specials on consecutive nights to a group of single two-hour shows. Reason is a ruling by American Federation of Television & Radio Artists that despite the fact that the two hourlong episodes are taped as a single unit and then edited for two showings, talent shall be paid twice at the one-hour rate.

As a consequence, Susskind must pay all scale players and below at twice the going one-hour rate, these payments extending all the way down to rehearsal time, etc. He's told CBS-TV he figures he could save upwards of $40,000 on a single two-hour property by doing it as such instead of in two one-hour episodes.

Network's high command hasn't taken up the matter yet, since it's been spending virtually fulltime on budget meetings and on the web's Thursday night problem, as well as girding for the threatened AFTRA strike. But while it may be sympathetic to Susskind's plight —as packager, he has to absorb most of the added costs, since the ruling came after he had begun production on the show—it's not likely CBS can go along with the change.

Reason is the difficulty of preempting two-hour periods for four additional shows. It's made arrangements for four more two-night 7:30-8:30 preemptions for each of the remaining "Classics," but a changeover would involve preempting four 8:30-9:30 periods to give the shows a 7:30-9:30 spread, and these preemptive rights have already been exercised for "CBS Reports" and the like.

Consequently, he'll probably have to retain status quo. Meanwhile, he won a race against the AFTRA strike when he completed taping "The Three Musketeers" over the weekend, having begun last Tuesday (22) in the face of the strike threat. Show runs tonight (Wed.) and tomorrow.

The Pattern of Continuing Shows

The following reflects (based on the new National Nielsens) what's been happening, audience-wise, to the NBC-CBS-ABC shows held over from last year and previous semesters. There are, of course, hidden factors in audience gains and dropoffs, as for instance the shifting of programs to new time slots (as with the Alfred Hitchcock series falloff in the moveover from Sunday 9:30 on CBS to Tuesday 8:30 on NBC), improved clearances for ABC, plus stronger entries on competitive networks. The figures below represent homes per average minute for the two weeks ending Nov. 6 both this year and last year.

ABC

	1959	1960	% Change
Adventures in Paradise	6,230,000	9,130,000	+47
Alcoa Presents	6,052,000	6,418,000	+ 6
Cheyenne	10,725,000	9,402,000	—12
Donna Reed Show	8,233,000	8,724,000	+ 6
Fights	5,785,000	4,746,000	—18
Hawaiian Eye	7,343,000	9,628,000	+31
Lawman	11,081,000	10,893,000	— 2
Lawrence Welk	9,523,000	8,633,000	— 9
Leave It To Beaver	6,764,000	7,820,000	+16
Maverick	11,437,000	10,622,000	— 7
Ozzie & Harriet	8,722,000	7,277,000	—17
Peter Gunn	9,879,000	7,548,000	—24
Real McCoys	11,793,000	12,475,000	+ 6
Rebel	8,856,000	10,396,000	+17
Rifleman	11,214,000	10,712,000	— 5
Detectives	9,167,000	8,859,000	— 3
77 Sunset Strip	12,149,000	12,159,000	..
Take A Good Look	3,382,000	2,757,000	—18
Untouchables	7,432,000	12,204,000	+64
Walt Disney	7,076,000	9,673,000	+37
Wyatt Earp	10,725,000	9,176,000	—14

CBS

Ann Sothern Show	10,013,000	3,978,000	—60
Danny Thomas	12,905,000	11,390,000	—12
Dennis The Menace	10,413,000	10,848,000	+ 4
Dobie Gillis	8,411,000	9,176,000	+ 9
Ed Sullivan Show	11,437,000	10,215,000	—11
Father Knows Best	12,994,000	8,633,000	—34
G. E. Theater	10,636,000	10,441,000	— 2
Garry Moore Show	7,120,000	8,814,000	+24
Gunsmoke	16,866,000	16,408,000	— 3
Have Gun	14,062,000	14,600,000	+ 4
Hennesey	8,900,000	8,543,000	— 4
I've Got A Secret	10,502,000	8,543,000	—19
Jack Benny Show	10,680,000	10,125,000	— 5
June Allyson Show	6,942,000	6,057,000	—13
Lassie	9,568,000	8,904,000	— 7
Perry Mason	13,039,000	11,797,000	—10
Person To Person	6,853,000	3,300,000	—51
Rawhide	12,015,000	12,294,000	+ 2
Red Skelton	11,659,000	9,582,000	—18
To Tell The Truth	6,052,000	7,503,000	+24
Twilight Zone	8,099,000	6,870,000	—15
U. S. Steel Hour	7,921,000	5,514,000	—30
Wanted, Dead or Alive	12,861,000	8,407,000	—35
What's My Line?	10,769,000	10,351,000	— 4
Zane Grey Theater	10,102,000	7,187,000	—29

NBC

Alfred Hitchcock	11,170,000	8,543,000	—24
Bachelor Father	9,701,000	9,085,000	— 6
Bat Masterson	9,123,000	7,684,000	—16
Bell Telephone Hour	6,141,000	7,096,000	+16
Bonanza	7,476,000	12,159,000	+63
Deputy	7,343,000	8,588,000	+17
Dinah Shore	9,390,000	8,995,000	— 4
Ford Show	12,149,000	9,718,000	—20
Laramie	8,322,000	9,628,000	+16
Loretta Young	8,722,000	6,464,000	—26
Perry Como	11,214,000	9,221,000	—27
People Are Funny	6,141,000	5,243,000	—15
Price Is Right	12,327,000	11,616,000	— 5
Riverboat	7,013,000	6,373,000	— 9
This Is Your Life	9,612,000	5,288,000	—45
Wagon Train	16,949,000	15,323,000	—10
Wells Fargo	9,657,000	9,628,000	..
You Bet Your Life	10,191,000	7,865,000	—23

TAP TRAVERSE FOR SPECIAL PROJECTS

Claude Traverse, a network unit manager, was made associate producer under Dick Linkroum in special programs, and his first two assignments will be "The Juliano Story," being produced by Robert Alan Aurthur, and "25 Years of Life," which Robert Bendick is making.

"Juliano" and "Life" are internal productions, and Traverse will be associate producer on both. Besides working on individual NBC one-shots, new executive Traverse will carry general administrative duties in developing special programs.

Linkroum, who has always been in on development and sales of specials, wants to expand his department's operation into more actual production work and this accounts for the Traverse appointment.

Chaseman's WBC Slot

Westinghouse Broadcasting has shipped Joel Chaseman to New York headquarters from the chain's WJZ-TV, in Baltimore, where he'd been program manager. He becomes WBC's new radio program manager.

William T. Wagner, currently program director of KTRK-TV, Houston, replaces Chaseman in the Baltimore tv post.

Tootsie Roll 750G Splurge on NBC

Tootsie Roll, reentering the network tv lists late in the season, has made a six-month deal with NBC TV which the web says will be worth just about $750,000. Tootsie out of the Sweets Co. of America has bought the equivalent of a half hour a week in the web's daytime schedule and the buy begins at the end of this month.

Bankroller is buying four alternate week quarter hours, one in each of four programs. Stanzas are the Saturday morning "Kinn Leonardo" and "Fury" and the weekday "Do Re Mi" and "From These Roots."

New CBS Radio Affils

CBS Radio has picked up a pair of new affiliates, including one former affil which tried the indie route, in KTHS, Little Rock, and WMAS, Springfield, Mass. KTHS a 50,000-watter, was a CBS affil until two years ago, when the web's Program Consolidation Plan was inaugurated; it returned with the establishment of the new network schedule this week.

WMAS affiliation was also credited to the new network schedule stressing news and pubaffairs.

WHAT GIVES AT 485 MADISON?

Still 16 Hours of Westerns

Westerns, for all their falloff in popularity over the past season or two, nevertheless continue to fill a substantial proportion of the three-network nighttime schedules. As of the moment, that proportion runs to better than 21% of all primetime programming. Total number of hours devoted to westerns runs 16 a week.

Breakdown shows NBC still with the highest proportion—web carries eight hours a week. ABC is next with five weekly hours, while CBS has trimmed down to three, its lowest in some time. On NBC, shows are "Wagon Train," "Laramie," "Bonanza," "Riverboat" (though latter is being dumped) and "Outlaws," all hours, and the half-hour "Tall Man," "Deputy," "Wells Fargo," "Westerner," "Klondike" and "Bat Masterson." At ABC, the hours are "Maverick," "Stagecoach West" and "Cheyenne" and the half-hours "Rebel," "Lawman," "Rifleman" and "Wyatt Earp." CBS has one hour, "Rawhide," and four half-hours, "Gunsmoke," "Have Gun," "Wanted—Dead or Alive" and "Zane Grey Theatre."

ABC's 'TV Heaven' Late Nite Rerun Pattern; 7G Per Minute

ABC-TV prexy Ollie Treyz, responding in kind to the affiliates who have been urging the network to keep its transmitters warmed up into the late-late hours so that they can compete with NBC-TV's Jack Paar, will notify the affils this week as to the pattern he's evolved for his projected cross-the-board "TV Heaven" series. (This is the formula for reruns of the network's major hour entries, as tipped in VARIETY a couple weeks back.)

"TV Heaven" will get a kickoff in October of '61. It will start at 11:15 p.m. (with the network servicing the affils with news and sports at 11 to bridge the gap). Into the Monday periods will go reruns of "Bourbon St. Beat"; On Tuesdays "Sugarfoot" reruns; Wednesday "Bronco"; Thursday "Cheyenne" and Friday "The Alaskans." Held in reserve, depending on their longevity as current prime time entries, will be such items as "Maverick," "Hawaiian Eye," "77 Sunset Strip" and "The Untouchables."

Network is currently involved in negotiating with the producers (Warner Bros., etc.) for 26-week rerun rights.

ABC will apply a daytime rate structure to the late-late showcasings in order to allow for per-minute sponsor participations at an approximate $7,000 rate. Although they're all hour shows, ABC will utilize them as 75-minute entries, allowing for 12 minutes of participating commercials and permitting the stations to integrate four minutes of local commercials.

'DICK POWELL SHOW' AS NBC HR. ENTRY

Dick Powell will star in pilot of a 60-minute anthology series for NBC-TV, "The Dick Powell Show," described as a "contemporary adventure anthology" which the producer-actor will host weekly and also star in one out of every three productions, is the hottest '61-'62 property on the NBC production agenda.

Four Star, Powell's company, NBC-TV will co-finance the pilot.

Johnson Wax In $17,000,000 Status As Bigtime Client

Almost unobtrusively, Johnson's Wax has become a kingsized network advertiser, with its acquisition this week of full sponsorship of the Red Skelton show bringing its total nighttime spending rate to an annual $17,000,000 in time and programs. All the Johnson money is now in nighttime and all its regular sponsorship on CBS-TV.

Wax outfit, which has shared alternate-week sponsorship of Skelton with Pet Milk since Skelton started on CBS, some six years ago, is now taking on the entire ball of wax starting in mid-February, when Pet is released by the network from its commitment. Besides the full Skelton commitment, Johnson has alternate weeks on four other shows, Garry Moore, "Angel," Ann Southern and Garry Moore.

Company has spread its billings among three agencies, retaining its longstanding relationship with Needham, Louis & Brorby but also adding Foote, Cone & Belding and Benton & Bowles. FC&B handled the deal on Skelton.

Major factor in its tv expansion this season has been its entry into the shoe polish field with a line of liquid and paste polishes in which the container also serves as the dispenser. Movein has not only occasioned more spending by Johnson itself, but has spurred competitive spending, as witness Esquire's splurge on CBS via "The Witness" and "Face the Nation."

Gitlin's 'White Papers' Giving Public Relations & Press a Going-Over

Three of NBC-TV's "White Papers" this season will concern public relations, the press and government by publicity." Executive producer Irving Gitlin sees them as interrelated topics and, like the other "WP," will be treated in 60-minute form.

The stanza on press will dissect reportage and the dissemination of news and it might ruffle some print feathers by naming names and analyzing key papers in the U. S. "Government by publicity" topic will o.o. news "sources," and the other stanza, on public relations, will be an attempt to show how influence peddlers "have an affect on the news."

First "White Paper" was presented last night (Tues.) as "The U-2 Affair." A second of these Timex-sponsored pubaffairs stanzas is slated for Dec. 20, topic undisclosed. The trilogy should be aired sometime late this winter and in the spring. Research is already underway with producer Al Wasserman supervising.

BBC's New Scot Head

Edinburgh, Nov. 29.

Sir David Milne, a leading figure in Scot national government, has been named national governor for Scotland of the British Broadcasting Corp. in succession to the Earl of Balfour, who recently resigned that office.

Appointment will run until June 30, 1962.

BRIT. ATV SKEDS YEAR-END WRAPUP

London, Nov. 29.

Associated TeleVision Ltd. the commercial web which serves the London area weekends and the Midlands on weekdays, is once again rounding up foreign correspondents for a roundttable talk this turn-of-the-year. Program, to be nationally networked and provisionally called "As Others See Us," is skedded for 11 p.m. on Saturday, Dec. 31.

The looking-back-and-forward survey has become something of an institution here. This year's effort, to run 45 minutes, will be produced by Michael Redington.

PALEY REPORTED ON THE WARPATH

To hear it told, CBS board chairman Bill Paley hardly had his bags unpacked upon his return from England last week when the big popoff came—emergency huddles over a two-day period, with three things uppermost on everybody's mind: (1) ratings are off; (2) profits are off; (3) tempers are up. This was even before the ABC coup de grace came along—the deposing of many-year champion CBS from its lofty Nielsen perch at the hands (and programs) of Leonard Goldenson-Ollie Treyz & Co.

What's going to be done about it is cause for continuing anxiety and tensions around the 485 Madison Ave. precincts, with speculation running rife. When word circulated last week of a 150,000 share sale of Columbia stock it invited immediate conjecture about a 20th floor (sanctum sanctorum) checkout. It turned out to be the late Jacob Paley's stock, but it was fresh evidence of prevailing jumpiness. (He was an uncle of Bill Paley who died recently on the Coast with his stock redistributed by the bank on behalf of his estate.)

Major concern is whether the current situation will cue a switch in program balance—more action (as championed by tv prexy Jim Aubrey) and less "CBS Reports" and sundry public affairs-information shows coming out of the news division which represents lost coin to the network. The word persists: watch the switch in the news organization.

Meanwhile frantic budget hearings have been going on designed to cut-cut-cut. No one's questioning that profits will ultimately climb again, but with Paley on the warpath there's equal certainty that there will be plenty of interim action for fast fast fast relief, perhaps even at the top of the stairs.

MAUGHAM, MARQUAND SEGS ON NBC-TV SKED

NBC-TV program chief David Levy has picked the first two entries for his much-discussed series of specials, "The Story of Love." With Leonard Blair producing and Fielder Cooke directing both, the network has scheduled adaptations of Somerset Maugham's "String of Beads" and J. P. Marquand's "Immortality Becomes Allard" for January, 1961, exposures.

Each will be an hourlong, in a Tuesday, 10-11 p.m. slot. Stephen Gethers is adapting the Maugham work for Jan. 3 showing and Irving Gaynor Nieman is revising the Marquand piece for Jan. 24 and renaming it "Honor In Love."

There are no sponsors set for the two stanzas.

TelePrompter to Close-Circuit New Hawaiian City for Kaiser Embracing Com'l, Pay, Educ'l TV

Hollywood, Nov. 29.

Kaiser Industries has closed a deal with TelePrompter Inc. to install a closed circuit television network throughout the entire city of Hawaii-Kai, brand new town under construction 11 miles east of Honolulu. System evenutally will incorporate advantages of all current tv media—commercial, pay, educational—and is being blueprinted to go beyond them by delving substantially in the area of pushbutton marketing.

Henry Kaiser has assigned Eddie Albert, veepee in charge of special projects for Kaiser Industries, to oversee Hawaii-Kai's future as well as most other aspects of the city which, when completed, will accommodate up to 15,000 persons.

Albert said that, with TelePrompter deal signed Nov. 17, engineers probably are already at work surveying Hawaii-Kai prior to laying of the lines. Sometime in the future, the system also will tie in Kaiser's Hawaiian Village Hotel and his 1,800-seat aluminum dome theatre.

TelePrompter system initially will serve as a booster antenna setup, providing "finest reception, particularly color, in the world," Albert explained. The three Honolulu stations will be brought into every Hawaii-Kai home minus ghost images which could result from surrounding mountains. Live entertainment from the islands, TelePrompter specials and feature films eventually will be sent over the wires via tollvision, with one or two channels to be reserved for educational tv directed both at students and adults.

Of the six to eight channels—all of which ultimately will be used—one channel will provide home services, Albert explained, drawing pictures that are straight from Buck Rogers and "1984." Said the KI veepee: "A tv camera, for instance, will scan the shelves at a grocery market, and a housewife can push a button in her home when she sees something she wants. We'll have a central kitchen providing food for Hawaii-Kai's 11 schools, and eventually housewives will be able to order prepared meals in the same way."

Advantage of the new tv system in Hawaii-Kai is that it is being incorporated while the city is in its first stages of construction. The 6,000 acre tract already is seeing houses going up, and the main portion of billion-dollar development should be completed within three years. Albert estimated initial costs of laying the TelePrompter system at $500,000.

Albert explained that Kaiser is "eager to develop the educational aspects of closed-circuit tv. What the Hawaii-Kai project is going to do is broaden the wonderful means of communication—film and tape

(Continued on page 47)

Carl Sandburg Re TV

Des Moines, Nov. 29.

Carl Sandburg, lecturing at the State U. of Iowa, got in some sneak punches at radio, television and films as education. Commenting on commercials, he said the public is implored to "love beer" and implored cars to "love" a certain brand of gasoline. He said, "I would not be surprised in the future to hear of cars adoring and worshiping gasoline."

Sandburg called the movies, radio and television rivals of modern education that are "aimed at the blood not the brain." He said one western on television a month is enough—"one a month is 12 a year and any bright boy after that can write his own."

Among the readings Sandburg presented was the speech he gave to the joint session of the house of Congress last year on the occasion of the 150th anniversary of Lincoln's birth. He neglected to mention that it was televised.

Hub Robinson's 'Stage '61' as An ABC-TV Entry

Hubbell Robinson Jr., the ex-CBS-TV program chieftain who is now packaging his own shows as an MCA-TV subsidiary, will try to do for ABC what he did in the past for Columbia with "Playhouse 90," perhaps the outstanding drama prestige entry in tv annals.

Robinson and ABC have gotten together on the projection of a new 60-minute prestige series, to be done on film, for a premiere in the fall of '61. Series is called "Stage '61" (following year, depending on its success, it'll be retagged "Stage '62," etc.), and will be an anthology series which will enlist the top writers from stage, screen and tv.

Only difference in the concept vis a vis "Playhouse 90" is that it will be done in hour length, as opposed to the 90-minute form of "Playhouse" and converted to film instead of live. Otherwise Robinson plans to inject the same basic ingredients in shooting for one of the major entries of next season.

The Definitive 'Peter Pan'; Even Good for Time Capsules

By ART WOODSTONE

"Peter Pan" is the first television production in history that is being made specifically for reuse, and, because of this, may serve as the keystone of a new era in which a number of ancient and modern classics are preserved in their original literary forms for posterity. This is entirely due to the technological perfection of television taping techniques.

Film has long been able to capture and preserve stories, but because of the motion picture industry's habit of tampering with the original wording and plotting of great tales. Hollywood has not supplied any faithful record of the classics.

But now, in a great sense, television is becoming what film has never been—a permanent source for the history of dramatic literature.

Besides "Peter Pan," made on magnetic tape and in color by NBC-TV for use first on Dec. 8 and then for use again and again, there is another example of a classic whose tape might someday find its way into a time capsule. It's the National Telefilm Associates' four-hour production of "The Iceman Cometh." There is also NBC-TV's new virtually untouched version of "Macbeth."

Like "Medea" (also by NTA) and others made before it, "Iceman" was not recreated on tape for definite reuse, although now that it has been viewed so enthusiastically by critics and public alike, this exact tv reproduction of Eugene O'Neill's stage play will probably find further outlets that in the future could range from the Modern Museum to the little red school house and the ladies' club.

Once, for certain, motion pictures reproduced with diligent faith a classic. Sean O'Casey's

(Continued on page 48)

'Harvest' Reaps an Okay Rating But Sun. Hardly Churchill's Finest Hour

"Harvest of Shame," the Fred Friendly-Ed Murrow "CBS Reports" expose on migratory farm workers, grabbed off one of the best audiences yet for a "Reports" outing, placing second in its Friday night (25) 9:30-10.30 timeslot.

Special averaged a 16.5 Arbitron multi-city rating for the hour. In the first half, it had a 15.9 with a 25.5% share, against 21.0 for "77 Sunset Strip" and 15.6 for "Bell Telephone Hour." Second half rose to 17.1 and a 29.0% share, vs. 18.3 for "The Detectives" and 16.5 for "Michael Shayne."

Premiere of ABC's "Winston Churchill" series Sunday (27) didn't fare nearly so well, with the documentary getting a 9.3 rating vs. 21.9 for "What's My Line?" and 17.7 for "This Is Your Life."

New Developments Help Cement Anglo-American TV Relations

Anglo-American tv programming relations, long a sore spot on both sides of the Atlantic, shows signs of improving. The change isn't dramatic, but there are developments afoot which should ameliorate a situation deplored by many in the industry, both in the U.S. and Britain.

Item: Metropolitan Broadcasting bought BBC's series of Shakespearean dramas, titled "An Age of Kings," and copped Standard Oil (N.J.) to pick up the tab in N.Y. and Washington for the 15 week series. Cost to Standard Oil in time and talent was in the neighborhood of $300,000. Both deals can only help the marketing of the property in other areas.

Item: Sir Robert Fraser, director general of Independent Television Authority, in London recently rejected a bid by British producers to put an even stiffer quota on American telepix. British quota for commerical programmers now runs 13% and 10% on BBC.

Item: John McCarthy, prexy of Television Programs Export Assn., recently made a trip to Britain in an effort to ease the British quota restrictions. Whatever the concrete results in the face of pressures from British producers, at least the quota restrictions aren't likely to be tightened. Of consequence too, to American exporters is the future growth of another network of stations in Britain. Whether the new network is government or commercially operated, it will need programming, including shows of American origin.

In addition, there are other developments which should help Anglo-American relations. Independent Television Corp., the American based company now owned completely by Associated TeleVision, of Britain, is embarked on an ambitious series of Jo Stafford vidtaped specials. ITC has considerable success with a Nat King Cole special, distributed by ABC Films.

California National Productions, NBC's syndie subsid, has picked up the "Royal Canadian Mounted Police" series, coproduced by BBC. True, there isn't nightime network skein currently which had been made in Britain. But the other avenues shouldn't be overlooked either. A relatively large source of revenues for British product on tv is the features-on-tv market. J. Arthur Rank, for example, recently received a guarantee of $1,000,000 from Television Programs, Inc. for distribution of Rank pix on the American home screen.

Also there is some location shooting abroad, with British vidtape facilities in active use.

CNP Dropping Rerun Division

California National Productions is dropping its three-year old rerun division, Victory Program Sales, and will reassimilate its staff into the regular syndicated sales org.

One of the key reasons for the end of VPS is that Calnat no longer has a great stock of rerun films and the ones the syndicated organization has, have pretty much run their course. Jack Anbib, who has unofficially headed VPS since Jacques Liebenguth went back into CNP proper, will rejoin the main syndicated arm too. In the transition, it's possible that a few low-ranking staffers will be laid off.

Tightening up in this instance was ordered by Al Stern, who recently assumed the top command of CNP, which is an NBC subsidiary.

Japan's Pre-'48 Bundle

Tokyo, Nov. 29.

The Japan Broadcasting Corp. (NHK) has bought 100 pre-1948 RKO films for telecasting throughout its network.

The Government web will spread showing of the package out over four years. Titles include "Berlin Express," "Gunga Din," "Holiday Affair," "Hunchback of Notre Dame," "Top Hat" and "King Kong."

Boost for Animation In Technamation Setup

Gold Medal Studios and Technical Animations, Inc., have combined forces to form a new company to utilize a new animation process, called Technamation.

Technamation Films, the name of the new company, will utilize the new process in all film fields, including tv commercials, entertainment films and in the industrial and sales training fields. Top officers of the compay are Martin H. Poll, prexy, and Stanley L. Schwartz, exec v.p.

New process is claimed to offer a saving of one-third the amount of cells used in cell animation, as well as other advantages.

Peak 2d Quarter Net for Desilu

Hollywood, Nov. 29.

Desilu Productions Inc. ran up a record net income of $322,314 for second quarter ended Oct. 29, an increase of 33.15% over the second-quarter net of $242,058 last year, it was disclosed in semi-annual report to stockholders over the weekend. Nets were equivalent to 28 cents on 1,155,940 shares of common stock outstanding and 21 cents per share, respectively. Comparable gross for two periods amounted respectively to $5,903,717 and $6,917,979.

Record for second quarter was achieved, according to prexy Desi Arnaz, despite fact that the Screen Writers Guild strike tied up the tv industry from January to June, resulting in a late start in production and a net loss of $201,397 for first three months of the fiscal year.

Arnaz reported that gross income for the six months ended Oct. 29 was $8,462,495. Profitable operations during second quarter more than offset the loss in the first period, he said, resulting in a six-month gross income of $120,917, equivalent to 10 cents per share on same number of shares outstanding. Gross income of $10,717,953 and net of $507,108, equal to 44 cents per share on 1,155,940 shares, were reported for first six months of 1959.

In his shareholder letter, Arnaz stated that he and Lucille Ball Arnaz, who own all of the firm's Class B common stock, had personally purchased the 35,000 shares of Desilu common held by Martin N. Leeds, former director and exec veepee, who bowed out of company during the second quarter.

"The financial stability and the future of your company," Arnaz declared in his letter, "are not affected by the success of one tv show. In fact, Desilu has had no financial interest in the 'I Love Lucy' series since 1956; yet our volume and gross revenues continue to increase because of three important factors:

"We have a compatible balance of business in producing our own shows; and in renting studio facilities to independent producers."

McGregor's 'Tarzans' Now in 100 Markets

"Tarzan" is swinging in exactly 100 television markets. The 21 ape man feature films, distributed by Charles McGregor's Banner Films, have been on sale for video for the past two years, but they weren't usable outside the theatrical area until this year.

"Tarzan" films (some RKO, others Metro) include all but one of the series made prior to 1949. There are also six post-'48 films in the 21-pic package.

One of the first buyers some time ago were all the CBS-TV owned & operated stations. Most recent buyers of "Tarzan" from McGregor were stations in Houston, Portland, Salinas and Rockford.

Humorist
Carl Winston
discourses on
Why Don't You Go On The Jack Paar Show?
* * *
one of the many bright Features in the upcoming
55th Anniversary Number
of
VARIETY

Code Chairman Cautions on Film Trailers, Post-'48s

Three major areas of concern to the National Assn. of Broadcasters Code Review Board are personal products commercials, motion picture trailers and post '48 feature films.

The concern was cited by E. K. Hartenbower, chairman of the Code Board and veepee and general manager of KOMO-TV, Kansas City, at the windup fall sessions of NAB's Fall Conference in New York this week.

He said there's been some improvement in commercials, and "our reception at the agency and advertiser levels has improved greatly. In its early days, the Code had difficulty in getting its points over to the agencies, or even getting to see top executives."

Regarding pix trailers, Hartenbower said, "Some of this stuff in the past has been exceptionally violent or overly sexy, or at best, quite suggestive."

He said that while broadcasters seek no control over what theatres show in their own areas, they must still be careful in accepting film-clip blurbs for use on the air.

"Look these offerings over with care," he told the broadcasters "If you can't do it yourself, be sure some responsible staff member does. If you are in doubt, ask your closest Code office for an opinion. You will get it fast, and at no charge."

He also advised screening of the post '48's—"This is not to discredit this material, for certainly the great percentage of it is acceptable television fare, but, remember some of it raised a few eyebrows when exhibited in the theatre."

Churchill Series In Canada TV Sale

Toronto, Nov. 29.

Screen Gems (Canada) Ltd. has just sold the English and French tv webs of the Canadian Broadcasting Corp. its new series of "Winston Churchill: The Valiant Years," according to Steve Krantz, veepee and g.m of the Canadian company here.

Because of program importance, sale to the CBC will allow repeat telecasts in both the English and French languages over a period of several years, said Krantz.

Series consists of 26 half-hour programs, with narration of Richard Burton, co-star of "Camelot," and music by Dick Rogers. Via newsclips, the CBC is cooperating with the American Broadcasting Co. and the British Broadcasting Corp.

Ed Small Reviving 'T Men' as TV Series

Hollywood, Nov. 29.

Edward Small's theatrical feature, "T Men," made 13 years ago and credited as forerunner of the current cycle of tv melodramatics, is being readied by Small as an hour television series for next season. Pilot will be shot after first of the year at Goldwyn studio.

Show is still to be cast with the likelihood that Dennis O'Keefe, star of the picture, may also top the televersion. Bruce Eells'

Merle Jones Bullish on Japan TV Potential on Vidpix Import

Tokyo, Nov. 22.

There should be a significant increase in the number of foreign programs on Japanese screens by 1962, according to Merle Jones, prez of CBS owned-&-operated tv stations, who also heads the web's global sales.

Wrapping up a week's visit, Jones told VARIETY, "I feel very optimistic about this market despite the present limitations. We have reason to believe that these limitations will be gradually reduced. An open market with complete liberalization of trade is not unlikely by 1962."

CBS now has more programs in Japan than any other foreign distributor. Among its 11 shows here are high-rated "Rawhide" (NTV) and "Perry Mason" (Fuji-TV). Popular too are the CBS news and public affairs programs and film clips which are subscribed to by three Nipponese networks. "I Love Lucy," a fave here for years, expired only recently.

Here with Ralph Baruch, director of Intl. Sales for CBS Films Inc., Jones paid courtesy calls on the officials of Japanese stations.

He indicated that the time may come when foreign sales of U. S. tv product will remit an income approaching the 50% mark, as has happened with theatrical pictures.

"There is that likelihood, dependent on many things," Jones said. "If the larger foreign markets for one reason or another continue on a quota system, or if they decide to install quota systems where none exists, then of course the offshore market potential will be limited accordingly."

His qualification also holds if the cost of programs in the U. S. increases to a point where it is not profitable to sell abroad.

In elaboration, Jones offered. "If it costs $50,000 to produce a half-hour film in the States and if labor patterns dictate prohibitive offshore residual payments, then no effort will be made to sell programs overseas.

"We would not withdraw those now in distribution, but we would not continue our vigorous offshore efforts just to be handling money."

In the event that overseas sales reach near the 50% mark, Jones didn't think an adjustment in program content would be required. He said, "The international appeal now of American programs is just overwhelming."

On the durable argument of dubbing vs. subtitling, Jones said, "We prefer that the program be dubbed, but we do not lay that down as a condition.

"We have found that in most instances throughout the world where subtitling has been attempted, the size of the tv screen causes subtitles to obtrude wherever you place them. And particularly in Japan, where very excellent dubbing techniques have been developed, there doesn't seem to be any need for subtitling."

Settling back into random observations of his visit, Jones said, "I've had some feeling of the progress made out here from the remote position of New York, but it's interesting to come on the

(Continued on page 49)

Ziv-UA 38-14 Formula On 'Miami Undercover'

Ziv-UA's "Miami Undercover" is being sold on a basis of 38 episodes and 14 repeats. Departure from the 39 and 13 formula is said to allow Ziv-UA to hold the price level in the face of rising costs. Some station execs, though, still prefer the traditional 39 and 13 pattern, feeling one less episode in a series devalues the overall firstrun strength.

For the past year, according to a Ziv-UA exec, about 6 series have been sold on the 38 and 14 pattern. New formula grew, he added, to accommodate alternate sponsors in splitting the series evenly. He denied any station resistance to the new pattern.

Ziv-UA, in the meantime, has tabulated sales in 44 markets on the series. In Cincinnati and Indianapolis "Miami Undercover" has been purchased by the Wiedemann Brewing Co. and Miami Stone Co. The Food Town Co. has signed to sponsor the skein in Baton Rouge. WDSU-TV in New Orleans is among the station buyers.

Four Star's Gross, Net Up for 1960

Hollywood, Nov. 29.

For the 13 weeks ended Sept. 24, '60. Four Star Television had a gross income of $4,215,592. The period, which covers an interval just prior to the public issuance of stock, showed an increase in net earnings that is equal to 45% of the entire previous year.

Company stated that the gross of $4,215,592 resulted in net income after provision for Federal income tax, amortization of film costs and profit participation of other ventures of $147,266. Net profit, therefore, earned 30 cents per share based on the then 480,000 outstanding shares before the recent public issue. This compares favorably to the 66 cents each share earned during the year ended June 30, 1960, or 45% of last year's total earnings. Based on the present outstanding 600,000 shares after public sale the net equals 25 cents per share.

Four Star is now producing 13 network series. They include on ABC: "Rifleman," "Stagecoach West," "Robert Taylor's Detectives," and "The Law and Mr. Jones"; on CBS-TV. "The Tom Ewell Show," "Wanted—Dead or Alive," "June Allyson Show," "Zane Grey Theatre"; and on NBC "Dante," "Peter Loves Mary," "The Westerner" and "Michael Sane."

OPTION TIME RULING HAS LITTLE MEANING

To many of the syndicators, the Federal Communications Commission ruling cuttng network option time to two-and-a-half hours in each broadcast period is purely academic at this point. There's no sign of any marked change on Jan. 1, the date the new ruling is supposed to go into effect.

As one syndie exec put it: "What's the use of having a ruling if there are no teeth to it which would affect the network-affil program structure?" All the ruling will mean, he went on, is that an affil can elect to chop off any network programming beyond the two-and-a-half-hour period. For most situations that isn't a very strong likelihood, he added.

McElrath to TeleP

George McElrath, formerly director of radio and television technical operations for NBC, has joined TelePrompTer Corp. in the newly-created post of manager, engineering planning and product control.

McElrath was head of technical operations for the NBC radio network since 1928 and, after the advent of television, was responsible for both tv and radio technical operations for seven years.

MGM-TV's Brace Of NBC Pilots

MGM will make two one-hour pilots for NBC-TV for the fall of '61. Shooting on "Cain's Hundred" and "Woman in the Case" begins next month.

Paul Monash, who worked on the early "Untouchables," will serve as executive producer on both action telefilm stanzas.

"Cain's 100," which Monash conceived, "centers around a government law enforcement agent battling syndicate crime," a Metro description which also sums up the format for Desilu's "Untouchables." "Woman" is a suspense anthology with various name femmes as the one-week leads.

Metro, with "National Velvet" (NBC) and "The Islanders" (ABC) on the air, is still working on a pilot of "Father of the Bride" for General Mills.

$12,500,000 POST-'48 PIX SALE

Breakdown on Top Hour Entries

In the hour vidfilm field, ABC-TV had five 60-minuters which placed among the Top 10 hourlong network vidfilm entries. National Nielsen's for the two weeks ended Nov. 6 gave NBC-TV and CBS-TV three entries apiece among the Top 10 vidfilm entries. Westerns and crime shows were neck and neck in terms of popularity, splitting the hourlong Top 10 entries between the two categories. Here is the 60-minuter Top 10 rundown:

	Average Audience	Average Share
Wagon Train NBC	33.9	57.2
Rawhide CBS	27.2	48.2
Untouchables ABC	27.0	46.5
Bonanza NBC	26.9	43.4
77 Sunset Strip ABC	26.8	44.9
Perry Mason CBS	26.1	40.2
Maverick ABC	23.5	36.0
Surfside Six ABC	22.1	35.3
Checkmate CBS	21.9	34.6
Walt Disney Presents ABC	21.4	37.3
Outlaws NBC	21.4	37.0

'Play of Week' Piles Up Some Fancy Ratings in Key Markets

In syndication, National Telefilm Associates "The Play of the Week" shows evidence of rating strength. The two-hour dramatic showcase, in a field surrounded by "bread and butter" programming, places among the top 10 syndie entries in four markets tabulated in current VARIETY-ARB's syndication chart.

The four markets of "Play of the Week" rating strength include Los Angeles, Pittsburgh, Philadelphia and Baltimore, in this week's VARIETY-ARB rundown. The highest rating for NTA's dramatic vehicle in the current charts was achieved in Pittsburgh, with "Play of the Week" on WIIC tabulating a 31 Arbitron average rating, with a 59 share, for a Sunday at 3 p.m. starting time. It ran second in Pittsburgh, beaten by "Shotgun Slade."

In other Sunday at 3 p.m. slots, in Philadelphia and Baltimore, "Play of the Week" ran fourth and third, respectively, in the ARB rating meter. In Los Angeles, the NTA property ran sixth, posting a rating of eight on KCOP. Its top opposition was "Real McCoys" on KABC, which posted a 22. KCOP slot was Thursday at 8 p.m.

In the selling area, NTA has concluded deals in two markets for a second season of "The Play of the Week." Both deals were entered into from six to eight weeks before the expiration of the present contract. Going for a second cycle are WBEN, Buffalo, and WROC, Rochester.

In the production department, vidtaping has been concluded on the following properties for this season, "Best of New Faces," "Uncle Harry," "Rashomon," and "Waiting for Godot."

CBS' '20th Century' Producer

Burton Benjamin

dwells on a

TV Documentarian's Dream In A Challenging World

* * *

another Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

Par-TV Prepping 3 60-Min. Entries

Hollywood, Nov. 29.

Paramount-TV will branch out into the hour field for next season after an unsuccessful year of half-hour shows. Three high-budgeted programs embracing historical, biblical and western subjects are in the early stages of preparation. Biblical story for filming is tagged "Caravan."

Robert Rubin, veepee of the Paramount tv arm, is reported to have initiated deals for network partnership by which cost of the pilots will be financed by the web and prime time indicated. Now in Hollywood, Rubin is said to be screening candidates for two jobs —head of studio production, vacant since George Gruskin resigned, and sales head with an agency background. Among those mentioned for the studio post is Robert Lewine, presently veepee of CBS Films, who is said to be uninterested.

Paramount made six pilots for this season and sold only one, "The Garlund Touch," which is in trouble with the sponsors because of low ratings.

Showcorporation $500,000 Windfall On Post-'48 Sales

Showcorporation's package of RKO Radio Pictures post-'54's has grossed nearly $500,000 in 44 markets. Group consists of 12 pix, under the overall label of "New Million Dollar Movies."

Latest deals were with CBS o&o's WBBM, Chicago, and WCAU, Philadelphia. Other recent buyers include. WTVJ, Miami; WJAR, Providence; WFLA, Tampa; WSB, Atlanta; WOR-TV, N.Y.; KHJ, Los Angeles; WWL, New Orleans; WMAR, Baltimore; WFAA, Dallas and KMSP, Minneapolis-St. Paul.

Pix are relatively so new in the market that four of them have delayed tv availabilities. Among the pix that can be played immediately on tv are two Debbie Reynolds starrers, "Susan Slept Here," and "Bundle of Joy." Other titles include "New York Confidential" and "Tension at Table Rock."

Showcorporation, headed by Robert Manby, a former exec in RKO General Teleradio, has been acting as the sales agent for post-'48 RKO pix. To date, Showcorporation, has offered about 50 post-'48 RKO pix to the tv market, in a variety of packages. According to a Showcorporation exec, there are some 25 to 30 more RKO pix yet to be put in the tv hopper. These are the pix that still are in theatrical release throughout the country. RKO Pictures has gone out of the biz of motion picture production. In all probability, Showcorporation will get the remaining RKO pix when they're put into tv distribution.

'Chatter's World' Sales

Sterling Television has racked up a roster of sales on "Chatter's World."

Among station buyers are WNEW-TV, N.Y.; KPLR, St. Louis; WLBW, Miami; WGMB, Honolulu; KOOL, Phoenix; and all six Triangle stations.

COL, UNIVERSAL FEATURES TO CBS

Largest post-'48 feature deal was consummated yesterday (Tues.) when Columbia's subsid Screen Gems sold off a group of 275 pix to CBS o&o's for an estimated $12,500,000.

The deal, about three months in negotiations, includes 200 Columbia pictures made from 1948 through 1955 and 75 pre-'48 Universal pix. The longterm pact represents a major break in what had been seen as a logjam in the post-'48 features-to-tv market. It also represents another big bundle of pix acquired by CBS-TV o&o's, which already has the pre-'48 libraries of Paramount, Metro, et al., underlining CBS o&o's longterm "pledge of allegiance" to its feature slots.

CBS' o&o's lined up for the deal include WCBS-TV, N. Y.; KNXT, Los Angeles; KMOX, St. Louis; WBBM, Chicago; and WCAU. Philadelphia. Large group of the Columbia pix because of their recent vintage and possible theatrical reissue value, have delayed telecasting dates. Due to the delayed telecasting situation, it's understood multiple-run licensing provisions extend beyond nine years.

SG or CBS would not comment on the price. It was estimated, though, that on a per pic basis, the bundle for the five o&o's averaged about $45,450 per pic. on the basis of current market prices.

There are 15 major Academy Award winners in the Columbia bundle. Titles include "All the King's Men," "Born Yesterday," "Caine Mutiny," "Death of a Salesman," "Solid Gold Cadillac," "The Last Hurrah," "Jean Eagels," "Pfft," "The Wild One," "The Four Poster." Excluded in the deal was "From Here to Eaernity" among others.

Universal pix include "The Egg and I," "Family Honeymoon" and "Shadow of A Doubt." Sale of the U's, distributed by SG, hits pretty close to the bottom of the Universal barrel in the CBS o&o markets. SG has been releasing the Universals in bundles on a staggering system.

Robert Seidelman, SG's syndication v.p., who negotiated the CBS deal, said he has no immediate plans to move in other markets of the country, indicating a go-slow policy. CBS' buy represents the first major group buy in years. It is expected to hypo sales of other post-'48 features, stimulating opposing stations in the market to get on the post-'48 bandwagon and meet the competitive CBS cinematic thrust. Estimated price secured for the post-'48 pix in the SG deal is about twice the price secured for many pre-'48s.

Keeping Kiddies Away From 'Play of Week' Becoming a Problem

Chicago, Nov. 29.

Apparently you can't isolate a program from the kiddies merely by slugging it "adult only." The clock still sets the boundaries of what is family fare and what is not.

WGN-TV has learned that this season with "Play of the Week" and now is planning to shift the program from its early Sunday evening slot to a later hour on Monday nights to take it out of the reach of the juves. Station has been careful to advertise certain shows, such as "Burning Bright" and "Rope Dancers," as strictly for adults and reiterated the point at the time of the telecasts, but letters of complaint from parents indicate the youngsters have been getting an earful just the same.

Switch will be made Dec. 19, with the NTA syndicationer moving into the 10:30 feature film slot Mondays, and the film going into the 7 p.m. period on Sundays. Second show of "Play of the Week" here continues in the 10:30 p.m. berth Fridays.

Majority of Hour Vidfilm Series In Safe Nielsen Rating Column; You're in Trouble Under a 17

'Play of the Week' Producer

Lewis Freedman

discourses on

Murder, Morals And Medea

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

Bulk of hourlong network vidfilm series are safe in the rating meters, apparently assuring a longevity of the 60-minute form for seasons to come.

In the first National Nielsen of significance for the new season, only six hourlong nighttime network entries fell below a rating of 17, considered the "in trouble" zone for the 60-minuters. In toto, there are 26 hour vidseries riding the three networks, with half of the total riding ABC-TV.

The "trouble ratio" for the first significant National Nielsens is below that of last year, another indication of the popularity of the hourlong form in the rating charts. This season, with a larger number of hourlong entries riding the webs, about 24% of the 60 minuters fell below the 17 National Nielsen rating. In a comparable period last year, the ratio of hourlong shows which fell below a 17 rating was 37%. This year there are 26 hourlong Hollywood headquartered vidfilm entries on the webs. Last season the count was 19.

In the specialized top 10 hourlong rating derby, there were three new entries which made it, with the remainder rating faves of the previous season. (See accompanying chart.) For the two weeks ended Nov. 6 when all the current season's shows had made their debut, "Surfside Six," ABC; "Checkmate," CBS; and "Outlaws," NBC; cracked the top 10 circle. "Wagon Train," as per usual, led the parade with a 33.9 rating and a 57.2 share of audience.

On the bottom of the rating heap were the following: "Michael Shayne," NBC, with a 14.2 rating and a 29.4 share; "Riverboat," NBC, 14.1 rating, 23.8 share; "Aquanauts," CBS, 13.6 rating, 23.0 share; "Dan Raven," NBC, 12.8 rating; 23.0 share; "Roaring 20's," 12.5 rating. 20.9 share; and "Hong Kong," ABC, 9.5 rating, 16.0 share.

"Riverboat" and "Dan Raven" have been pink slipped and will be off after their 13-week cycle. "Aquanauts" is up against that powerful "Wagon Train." Ditto, "Hong Kong." Both are safe for 26 weeks. ABC-TV is hopeful that "Roaring 20's" will build with the

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FCC Aide Slaps Down Schreiber In Vidpix Inquiry

Washington, Nov. 29.

Federal Communications Commission's chief hearing examiner Monday (28) urged the commission to direct MCA v.p. Taft Schreiber and three others who balked during the Hollywood vidpix inquiry last month to cooperate or be slapped with court orders.

James D. Cunningham, who presided at the L.A. proceedings, accused Schreiber of acting "in complete defiance" of the Commission by walking out of the tumultuous Oct 21 hearing after refusing to hand over certain MCA data.

Schreiber has petitioned FCC to overrule Cunningham's directive to furnish the data and also limit the authority of the inquiry, part of FCC's network programming probe. Dick Fishell, Mary Rothschild and Betty Langley of the p.r. firm of Dick Fishell and Associates filed a similar appeal asking FCC to quash subpoenaes directing their appearance and submission of company records at the L.A. proceedings.

Cunningham attempted to refute contentions by Schreiber and Fishell that the information sought was outside the scope of the inquiry. He also hit at their arguments that groundrules for the hearings deprived witnesses of their rights to legal counsel.

He recommended that FCC order Schreiber and the Fishell reps to supply the data and, if they refuse, ask for a court order compelling their compliance.

Klaeger Breaks Off Dickers With Buckeye

Robert Klaeger, the indie commercial teleblurb producer, broke off negotiations with the Buckeye Corp., which for the last three-and-a-half months has been negotiating to buy out his company. No reason for the breakoff was given.

Buckeye, a holding company, controls Transfilm-Caravel, another teleblurbery. Until the Buckeye takeover, Transfilm and Caravel were rivals in the commercial and industrial telefilm production field.

'Sea Hunt's' 4th Go-Round

Syndication march to ride with fourth year production of "Sea Hunt" now encompasses 62 markets, with eight new markets joining the roster.

New deals include: WBKW, Buffalo; KLZ, Denver; WJBK, Detroit; WLWC, Columbus; WDAF, Kansas City; WNEM, Saginaw-Bay City; WBIR, Knoxville; WFGA, Jacksonville; and KVOS, Bellingham, Washington.

Saudek, Bernstein Syndication Deal

The Leonard Bernstein specials, produced by Robert Saudek Associates, will be syndicated abroad by the Saudek-helmed production company, itself. In toto, there are 12 Bernstein specials, either on vidtape, film or kines.

Two of the Bernstein specials already have been telecast on Eurovision, those that were based in Berlin and Venice. For those two, there is the remainder of the world market.

CBS Films, in the past, had syndicated "The Best of Omnibus," culled from Saudek's "Omnibus" shows. Current move represents Saudek's first venture in the international syndication arena.

'Shotgun Slade' Gets 4-Market Cig Coin

"Shotgun Slade" has been sold to R. J. Reynolds Tobacco for sponsorship in four markets and to other sponsors in two additional cities.

New R. J. Reynolds markets for the MCA TV show include a Michigan city, two cities in upstate New York, and one city in Virginia. Other recent purchasers include International Harvester for one market in Georgia and Old Milwaukee Beer.

IT HAD TO HAPPEN:

NETWORK	24 MARKET RATING
ABC	19.4
NET Y	18.3
NET Z	16.8

ABC-TV first in 24 markets* ...

As the current season took shape, so did an obvious trend—a trend toward ABC, in markets where all three networks compete equally. It being in the nature of trends to keep trending, note (on the adjoining page) what's happening . . .

*Source: Nielsen 24-Market Reports from week ending Oct. 16 through week ending Nov. 20. Average audience all network time periods, 6:30-11 PM, Sun., 7:30-11 PM, Mon. through Sat.

IT HAS HAPPENED:

NETWORK	NATIONAL RATING
ABC	18.5
NET Y	17.8
NET Z	17.4

ABC-TV now first nationally*!

Nielsen's 24 markets have forecast the national preference for ABC. Nielsen National Report for the two weeks ending Nov. 6 show more homes (as above) watching ABC-TV, all over the country, than any other network.

*Source: Nielsen National TV Report, average audience, 2 weeks ending Nov. 6, 1960. (Sun., 6:30-11 PM, Mon. through Sat., 7:30-11 PM.)

ABC TELEVISION

Foreign Television Reviews

THE CITADEL
With Eric Lander, Zena Walker, Jack May, Dorothea Phillips, Frederick Piper, Michael Beint, Gwyneth Owen, Edna Dore, Clyde Pollitt, Betty Lloyd Davies, Martin Boddey, Geoffrey Salisbury, Rosemary Dorken, Edward Palmer, Bay White, David Lyn, Olwen Brookes, Mercia Mansfield, Janet Davies
Writer: Kenneth Hyde
Director: John Frankau
30 Mins., Wed., 8 p.m.
Associated-Rediffusion, from London

A. J. Cronin's bestseller, "The Citadel" successfully filmed in the '30's, makes an apt quarry for a tv skein. It's crammed with incident and full of popular medical shenanigans. Kenneth Hyde has carved it up into nine segments for Associated-Rediffusion, thus allowing it to hold more than twice the quantity of plot as the film version, and this opener indicated he wouldn't have any trouble filling the time.

This one installed Scottish doctor, Andrew Manson (Eric Lander), as junior partner in a Welsh village, and ably set the suspicious fears of his new patients. In the course of the half-hour, he aided and abetted a drunken specialist (Jack May) to blow up an offensive sewer, had a brush with the comely schoolteacher (Zena Walker) over a case of measles, and then contended with a perilous birth.

Eric Lander brought out the earnest dedication of the tyro, and summoned up sure sympathy. Maybe he confused seriousness with gloom, but it was a fault on the right side. Zena Walker was spirited as the local teacher, and Jack May registered as the sodden surgeon. Support from a teeming cast was fine, and director John Frankau ensured a steady, if somewhat stolid, pace.

It looked as if the propaganda implicit in Cronin's book would be largely ignored, and that was a wise move, for a lot of his strictures have no point in this day and age. "The Citadel," however, still lacked a fullness of character, for his people aren't much more than skin-deep. But the future clinical crises should fill it out. *Otta.*

PEEP SHOW
With Lub Luba, Mahmoud Shokuku, Mohamed Kehlorwi, Huda Shams-a-din
Producer-Director: Mahmoud Sherif
60 Mins.; Friday, 11 p.m.
Television Cairo

Lack of variety and poor camera work turned this one into a turkey when the clock struck 12. The basic revue format is a departure from the usual Arabic presentation and is a good one. It made for novel introductions and no stage waits as is customary with many revues in these parts. What the opus sorely needed was a couple of good comedy spots. And one of the many novelty acts around would have helped bolster the proceedings.

As it was the show had one ambitious production number after another. The bill opened with what looked to be a good Nipponese dance group, followed by a production piece on Arab Unity. This was heavy going after the Japanese dancers because it was loaded with everything but camels; went in for quantity rather than quality. What could have been a rouser came out as a disorganized mob scene. On the heels of this came a long, tedious piece tagged "Life of an Artist." This was a swipe at "western" ballet and the choreographer was in deep water. He wasn't familiar with the dance forms and the dancers were more used to stomping out the Dunki or executing the pretty patterns of the Egyptian dances. It was an attempt at "modern" ballet of rhythms around the world and as a consequence was as long as Casey Stengel's face when he got word from the Yankee front office.

Mahmoud Shokuku, a magician, aided by four dancing girls, was the evening's only variety act. He practiced his legerdemain to music and dancing. A nifty act.

The show closed with a "Meeting of Arabs" starring Mohamed Kehlorwi, a great singer, and one of the most delightful delineators of the art of derriere wagging around, Huda Shams-a-din. This one was beautifully staged with about 30 canes gathered in an authentic desert scene. As Mohamed sang, Huda made with a topnotch seductive dance and as always, her message came through clear and strong.

Unfortunately this scene, as well as the rest of the program, got some nightmarish camera work, the director was camera happy. He rarely held a shot more than 30 seconds, used copious close-ups resulting in a confusion of heads and tails on the home screen.

Lub Luba introduced each segment in song and dance. She had style and class. If they save her and the format, write this one off to experience and start from scratch they might have something. *Bowr.*

THE MADONNA WITH THE ROSES
With Jeanine Schevernels, Fritz Willems, Richard Vercauteren, Jaak van Luyth, Berthe van Hyfte, Jean Joris, Tony van der Heyden, Jan Schotmans
Producer: Dries Waterschoot
Director: Francine Bruylants
Music: Robert Stolz
55 mins., Sun. 9:05 p.m.
Flemish Television, from Brussels

Described as an operatic legend, based on a story by Bruno Hardt-Warden and Dr. Otto Tumlirz, this short opera with music by Robert Stolz unravelled on the home screen in a way rather reminiscent of the era when Gerhard Hauptmann dominated the German stage with heavy tales of thrift and thwarted love culminating in bloodshed and eternal remorse. This variation on the Romeo and Juliet tragedy, should have been marked by poetical insight and the true emotion of the "never the twain shall meet" saga. Instead, it gave the impression of watching an old silent film, the handling of dramatics—more especially in the climactic situation of father and lover slugging each other with murderous expressions as well as clumsy lyrics—was totally devoid of the subtle quality of emotion which would have redeemed this sad story.

Two redeeming features were the beauty of the Robert Stolz score and the excellent quality of the singing voices. Latter, traditionally divorced from the players' (the dubbing was well done), proved an asset and conductor, Steven Candael, used them to good avail. It was, nevertheless, the extremely tuneful score by Stolz which provided the much-needed lifebuoy that saved this production from sinking to the lower depths. There was tenderness in the long lament of the lover seeking refuge in a convent after the tragic death inflicted on his beloved and about to die himself; the beautiful duet was extremely pleasing to the ear, and it was a shame that in spite of these assets the whole production was handled with a heaviness that proved most unrewarding. *Flor.*

THE LAWYERS
Writer-Producer: Richard Cawston
85 Mins., Thurs., 8:20 p.m.
BBC-TV, from London

This lengthy probe of Britain's legal profession was able to enlist the aid of such institutions as the Law Society and the Inns of Court, so that solicitors and barristers appeared in person to discuss their jobs, their fees, and their problems. None was named—the profession bans personal advertisement—but each spoke frankly, perhaps because of this anonymity.

Richard Cawston, who scripted and directed, made an absorbing document out of it. Film was cunningly assembled to counterpoint opinions, and to give the flavor of all aspects of legal work. There was a running story of a man whose house was damaged by treeroots from a neighboring property, and his experience was followed from his first dealings with a solicitor to his final appearance in the High Court, with a barrister briefed to argue the case. In fact, the emphasis was on the civil, as against the criminal, activities of the law. As this takes up 90% of their time, the slant added to the truth.

The program turned over the ground carefully. The curious traditions, such as having to eat a set number of dinners in the Inns of Court to qualify as a barrister, were described. The separate functions of solicitor and barrister were astutely illustrated. And it came out that, in these parts, a successful solicitor might make up to around $14,000, a star Queen's Counsel might soar to more than $56,000 per year.

Criticisms were made, especially of the difficulties of getting established in the profession. It's usual for a tyro to earn little more than cigaret money for the first few years. One young man admitted he had to send his wife out to work before he'd acquired a practice.

In fact, it was a thorough and intriguing survey. If it lacked high jinks, that was part of the plan. *Otta.*

CITIZEN JAMES
With Sidney James, Liz Fraser, Bill Kerr, Sydney Tafler, Ken Roberts, John Bluthal, Laurie Webb, Ivor Raymonde, Alec Bregonzi, Johnny Vyvyan
Writers: Alan Simpson, Ray Galton
Director: Philip Barker
30 Mins., Thurs., 7:30 p.m.
BBC-TV, from London

Sidney James, a long resident as the Cockney smart aleck in the Tony Hancock comedy skein, has now branched out with a series of his own. His tv character's the same—that of the fast-talking layabout, looking for the quick buck without working for it—and the same scripters, Simpson and Galton, are there to keep it in the groove.

Point of issue is whether there's sufficient resource in the James type to carry the sequence of half-hours. The opener didn't settle it either way. James has a couple of resident sidekicks, Liz Fraser as his fiancee of seven years' standing and Bill Kerr as a buddy-in-crime; neither, on this showing, gives the sturdy support that James gave to Hancock.

Idea of this one centers around the Waiters' Race, an annual event in London's Soho. James found a drunk who claimed to have run second to champion miler Gordon Pirie. So he tried to sober him up, entered him in the race, and hoped to win a fortune by backing him up to the hilt at long odds. By selling everything he called his own, he raised the stake. But the fast-runner was diverted by a bottle of champagne and didn't finish the race.

It was all good, clean fun, and it kept moving, but there were hints that James' projection of wily meanness might pall after a while. Liz Fraser was somewhat wasted as the long-suffering chick, and there seemed to be scope for building her up. Equally, Bill Kerr's role was undernourished.

Philip Barker's direction was sprightly, and the result was an average comedy half-hour, which showed promise and doubts. *Otta.*

FRIEDRICH HOLLAENDER ERZAEHLT
(Friedrich Hollaender Relates)
With Friedrich Hollaender, Monika Dahlberg, Edith Hancke, Tatjana Sais, Hanne Wieder, Harry Friedauer
50 Mins.; Fri.; 9:15 p.m.
West Germany TV, from Cologne

Friedrich Hollaender, 64 year old songwriter and lyricist, has been closely associated with Berlin's golden show biz era, the '20's. These were years when Berlin was a leading theatre and cabaret center, and although Hollaender was well-known locally at that time, his first international success came when he penned the score for "The Blue Angel." His "Falling in Love Again" has since become a world-wide classic and is also his most successful number. Hollaender went to the U. S. in the '30's where he wrote the scores for no less than 156 pictures before returning to Germany a few years after the end of World War II.

This 50 minute offering presented a number of cabaret singers who naturally featured Hollaender songs both old and new. It was charming, humorous, and, of course, a bit sentimental as Hollaender recalled the old days, but the maestro also added a tongue-in-cheek quality that only added to the program's enjoyment.

Entertainers included Hanne Wieder, who did a delightful parody on Viennese waltz music; Edith Hancke from Berlin, who did an oldie, "If I'm Dead" in fine fashion, Lukas Ammanoff provided an amusing item called "Filet a la Stroganoc," and Monika Dahlberg & Harry Friedauer did a number from Hollaender's last operetta. Tatjana Sais performed an old anti-war ditty for good results. *Hans.*

DAMASCUS NIGHTS
With Douraid Laham, Taj Batouk, Fahr Ballan, Abdul Rahman Alarchi, Yahali al Bedayeya, Fadi Helwani, Rafiq Spei, Ahmed Tajadin Sheick and the Damascus singers and dancers.
Writer-Producer: Douraid Laham
Director: Khaldoun Maler
40 Mins.; Thurs., 8:30 p.m.
Television Damascus

This was an intimate revue with the sprightliness and freshness reminiscent of the "Garrick Gaities" or "Meet the People." It had pace, humor and took an impish poke at the Damascus scene.

The producer wisely kept the show unpretentious and made the most of simple ideas. Taj Batouk scored with a heart song aided by a trio. Fahr Ballan was only fair but provided a good springboard for a production number in which Ahmed Tajadin Sheick did an Arabic Astaire routine giving the traditional dance crispness and lightness. Fadia Helwani was okay with an Italian song though the staging of her scene was not up to the rest of the show. Two more production numbers rounded out the bill, one a street-cafe scene and the other a country home scene, both with the girl-boy motif, both light and amusing.

The big surprise of the evening was Douraid Laham. He wrote and staged most of the show. He was also top banana and tied the show together with a running gag patterned on a familiar sight in Damascus—a street vendor of boiled chicken. He got good assists from Nihad Kalii, Abdul Rahman Alarchi and Rafig Spei. Laham's comedy style had the appeal of the late Willie Howard, his material, of Butterworth or Benchley. Whether he can hold this pace remains to be seen, but he's the toast of the town as of now.

Staging was imaginative and the camera work got the proceedings across effectively. *Bowr.*

DIE STUNDE ANTIGONE
(The Hour of Antigone)
With Luitgard Im, Maria Emo, Werner Hinz, Guenther Dockerill, Willy Trenck-Trebitsch, Helmut Peine
Director: Fritz Schroeder-Jahn
Writer: Claus Hubalek
80 Mins.; Sun.; 8:45 p.m.
West German TV, from Hamburg

Rumor has it that German stage companies weren't interested in this new play by Claus Hubalek, so he sold it to television. It would seem that the legit companies were right as this play left no special impression, although it did contain two rewarding roles and a certain amount of suspense, but that's about all that could be said positively about it.

Hubalek transferred the Greek legend of Antigone and King Creon into a modern tale. The locality became a postwar small town in Germany which was benefitting from the economic boom. Creon was the town's mayor and Antigone, his niece, was engaged to Hemon. Creon's son. The dark spot in the picture was that the town was hiding the fact that at the end of the war they had killed all the foreign laborers fearing revenge by the workers when they were freed. Polyneikes, Antigone's brother, had tried to prevent the mass murder, but Creon, the unscrupulous mayor, had killed him along with the rest and buried all the corpses in the town park. The mayhem had remained a town secret ever since.

Years later when Antigone finally discovered her brother's fate she was determined to exhume the bodies and expose the scandal, but the townfolk, unwilling to face economic ruin and perhaps jail, let Creon send Antigone off to a mental institution where her story went unheeded.

Although the play was well-meant, it lacked conviction. The improbability of an entire town's crime being kept a secret was an obvious incongruity. On the positive side, however, were the performances by the two principals, Werner Hinz (Creon) and Luitgard Im (Antigone). Hinz, a fine legit actor, was right at home with the role of the evil mayor, and Miss Im was an interesting personality with an unconventional style and looks. Other acting support was routine. Director Schroeder-Jahn did the best he could with the play. Technical credits were just fair. *Hans.*

British TV Followups

Showtime

Gracie Fields fitted admirably into the homely pattern of BBC-TV's Sunday night vaude show bringing her expert timing and unimpaired showmanship to a well-varied array of ditties. Strictly, of course, her voice isn't what it was, but with Bert Waller accompanying on the piano she made a hit with "Till," a number about the artfulness, sinfulness and wickedness of men, a new Christmas song, "Twelfth of Never" and more, grabbing also a plug for her recently-published autobiography.

David Nixon emceed the program, per usual, and was especially successful in an opening "Les Girls" number and some incidental conjuring. Peter Jones contributed a droll comedy item, Elizabeth Laurie came in with "Song to the Moon" in a strikingly pure voice, Dorothy Wayne rendered "Scarlet Ribbons" to her own guitar accompaniment in intense but sweet manner, and Alcetty offered assured, expert juggling. Which was about the smoothly entertaining lot, aided by one or two good presentation gimmicks and the skilled backing of The Showtime Dancers, The George Mitchell Singers and the orch directed by Eric Robinson. *Erni.*

The Variety Show

The Kirby Stone Four lifted clean out of the rut this stanza of the Granada TV vaude show, not solely because of talent (there were other talented performers) but because of their showmanship. In general, that's a quality that doesn't often burst through whatever line-up is on parade, due partly to a lack of atmosphere in the presentation.

But the Four projected their personalities in sparkling style, giving slick versions of "Baubles, Bangles and Beads," "'S' wonderful" and "Zing Went the Strings of My Heart" interspersed with lively gagging and excellent impressions. Runnerup for honors was James Renaux with an astonishing range of fastpaced magic.

Al Redding, from Australia, came up with an amusing vent act but wasn't strictly able to stand the camera's close scrutiny, Bud & Cece Robinson put across a couple of good terping moments, Janet Richmond was on the ball thrushing "Old Devil Moon," and Dorothy Donegan provided hot virtuoso ivory-tickling. Bob McFadden, from the U.S., was far from unamusing, especially with his impressions of cartoon characters, but his style and material weren't good for the universal yock. Gary Marshal acted as a somewhat wooden interlinker to the competently produced job, with Peter Knight and orch doing a valiant stint in the unseen background. *Erni.*

Face to Face

There are two counts on which this interview series scores. John Freeman, its clinical and effacing host, reveals the underlit side of a personality, and also draws out opinions that often make newspaper headlines. But in this half-hour with Simone Signoret, Freeman only achieved the first object, the talk was too cagey to be memorable.

As a woman, Miss Signoret came over good, strong and warm. Producer Hugh Burnett's closeups

(Continued on page 44)

LEONARD BERNSTEIN & NEW YORK PHILHARMONIC IN BERLIN
Producer: Robert Saudek
Director: William A. Graham
Writer: Bernstein
60 Mins., Thurs. (24), 5 p.m.
FORD MOTOR CO.
CBS-TV (tape)
(Kenyon & Eckhardt)

It would be only just if Leonard Bernstein, who has such a grip on the world of music, should go down in the library files of the Academy of Television Arts & Sciences as the greatest electronic teacher in the first dozen years of television. Floyd Zulli and Dr. Frank Baxter are excellent and the reasons are important: they are possessed of a high level of intelligence and articulateness but Bernstein, with both of those qualities (and some bad ones too) also possesses a 100-piece orchestra and a surging personal magnetism.

And all these things came out again as the conductor, who has discovered for himself that there is both money and fun to be had as a tv lecturer, roosted in West Berlin last September to make a 60-minute program for CBS-TV and Ford, which was exposed on Thanksgiving Day. Bernstein's sophisticated theme (he can make a candy mountain out of a porous bag of chocolate ants) was that German musicians had the marvelous ability to universalize their musie, whereas composers of other nationalities were too parochial to achieve the truly international appeal of a Wagner or a Beethoven. For 25 minutes, with the usual clever support of his orchestra, Bernstein offered a dazzling dissection of this belief.

Even — especially—if he was wrong, the conductor's theme was tantalizing. And afterwards, the master of authoritarianism and the orch gave a sounding rendition of the entire First Piano Concerto (C Major) by Beethoven. Attending highschool students of East and West Berlin were enraptured, to judge by the shots of them, but they were no more enraptured than some American tv viewers, who had a chance to see the technically excellent tape made two months ago in Germany. An exciting and intrsting occasion it was. *Art.*

INSIDE JEAN SHEPHERD
With Jean Shepherd
Producer: Tom Reynolds
Director: Bob Eberle
Writer: Shepherd
30 Mins.; Fri., 9 p.m.
PARTICIPATING
WOR-TV, N. Y. (tape)

Jean Shepherd, WOR radio's venerable one-man talk show, has made his WOR-TV preem after several delays and cancellations during past weeks. The holdoffs may have been caused by production. The half hour vidtape had the look of cautious preparation.

For this reason, the sight and sound version lacked some of the spontaneity of the radio outings, but there was still enough to indicate some good times when things get rolling. It's, by all means, something else by video standards.

Shepherd, who hates to be called a deejay, is not easily described. His rambling oral essays are not from the new school of comedy (Sahl, Bruce, Newhart et. al.), but they have the same progressive satirical slant and overcast of social comment. They also reflect an incredible recall in the bits of reminiscent narrative, and a keen, mocking eye for the trivia of life.

For his tv opening shot, Shepherd took the security of one of his more familiar and better radio turns—the saga of the Southside Chicago kid (himself) and Little Orphan Annie's Secret Decoder Pin (a mostly forgotten premium from the ancient radio serial days).

Another subject was Peter Pain, who used to stab victims with a pitchfork in the Ben Gay comic strip ads—"Our first beat poet." In Shepherd's version, motivation research kills off Pete when it's discovered he's not selling Ben Gay, but pitchforks.

Presentation was simple. Set for "Orphan Annie" was Shepherd in bow-tie and sweater next to an old fashioned radio with speaker on top. Only production effect was ghoulish lighting for the "Peter Pain" impressions. Frequent ultra-close shots of Shepherd's face were more distracting than effective.

Shepherd will continue with his Saturday and Sunday radio shows as well as the new tv series. *Bill.*

THOSE RAGTIME YEARS
With Hoagy Carmichael, Dorothy Loudon, Mae Barnes, Billy B. Quartet, Eubie Blake, Minns & James, Wilbur de Paris Band, Robin Roberts, Ralph Sutton, Clara Ward Singers, Dick Wellstood
Exec Producer: Donald B. Hyatt
Producer-Writer: William Nichols
Director: William A. Graham
60 Mins.; Tues. (22), 10 p.m.
PUREX
NBC-TV (tape)
(Edward H. Weiss Co.)

"Project 20" and NBC came up with an interesting stanza in this affectionate flashback to the music and mores of the early 1900's. The stanza was loaded with nostalgic nuggets of early film clips and some oldtime musical numbers performed by a solid troupe of vocalists and instrumentalists. Hoagy Carmichael, himself a product of the blues tradition, handled the narration persuasively, although on occasion his script was marred by those "and then jazz came up the river" chestnuts of jazz history.

The show made nifty use of numerous old newsreel shots of America in the throes of the ragtime beat. The clips ranged from Teddy Roosevelt chopping down a tree to Little Eva doing the cooch at a county fair. Spotted throughout the hour, they were the unmistakable highlights of the show. Not so effective was the use of the still photos that were flashed on a screen behind the song performances.

The sampling of ragtime and early jazz numbers was excellently handled by a large troupe of performers. Dorothy Loudon dished up some standout vocals with "Rufus Rastus Johnson Brown," "Society Bear" and "Under the Bamboo Tree." Mae Barnes delivered one knockdown turn on "Bill Bailey Won't You Please Come Home" and 77-year-old Eubie Blake dished up some colorful ragtime pianistics. A, if not completely relevant folktune interlude, featured songstress Robin Roberts on "Careless Love," while the Wilbur de Paris combo and the Clara Ward Singers gave some standout two-beat and gospel demonstrations. But a ragtime hoofing display by Minns & James was done in strictly routine style.

The windup, featured four pianos joined on a swinging ragtime number. It was one of those old-fashioned Busby Berkeley-type flagwaving finales. Musical arrangements by Robert Russell Bennett had an authentic oldtime flavor. *Herm.*

NO PLACE LIKE HOME
With Rosemary Clooney, Jose Ferrer, Carol Burnett, Dick Van Dyke, Peter Matz Orch
Prod-Dir.: James Elson
Writers: Sidney Zelinka, Will Glickman
Original Music & Lyrics: Mary Rodgers & Marshall Barer
60 Mins., Thurs., 5:30 p.m.
MOHAWK
NBC-TV from N.Y.
(Maxon)

This tele projection of an intimate revue comprised surefire material for the most part delineated by a cast which knew the score and came off as grade A entertainment. Although not meant to overwhelm the viewer, "No Place Like Home" was a gentle rib of the glories of the hearth coming on Thanksgiving when many families congregate in the living room. Many of the woes of a householder were recognizable.

Cast included; Jose Ferrer, Rosemary Clooney, Carol Burnett and Dick Van Dyke, all of whom know how to project a line and carry off a tune. The writing and musical ideas presented were ingenious and ingratiating. Probably, the top comedy effort was the "House for Sale" skit in which Ferrer and Miss Clooney palmed off a delapidated structure to Carol Burnett and Van Dyke. Another good bit was the skit reminiscent of a bit from "Life with Father" in which a new maid was hired. Miss Burnett as the maid and Ferrer as the head of the household brought out the maximum humor from this bit.

The expert in song was naturally, Miss Clooney. However, the others in the cast showed up quite well in this sector. There were some clever original tunes by Mary Rodgers and Marshall Barer that had a bearing on the home theme, and some excellently staged dance numbers engineered by Rod Alexander. Sidney Zelincka and Will Glickman contributed nicely on the writing chores. *Jose.*

NBC's 'Best Ever' Pickup Of Turkey Day Parade; A Zingy Video Fest

Those Thanksgiving Day parades seem to be improving every year, or maybe it's the television coverage. At any rate, the NBC-TV one-hour pickup ((11-noon) of the Macy's Parade in N.Y. on Turkey Day (24) was a humdinger, the best ever. And for the few fortunate enough to watch in color, that RCA tint never looked better.

This year, only CBS and NBC used parade coverage, ABC dropping out. The CBS coverage was a 90-minute spread from three origination points, with the web's Captain Kangaroo (Bob Keeshan) tying it all together. The three-way split at 10-11:30 was devoted to the J. L. Hudson Parade in Detroit, the Gimbel's strut in Philly and the Macy's turn in N.Y.

Of the two, the NBC outing was far more satisfying: The Macy's event has become more than a parade—it's now half-parade, half-show, with such attractions as the Radio City Music Hall Rockettes and the New York Center Light Opera Co. doing fullscale turns right out on Herald Square. With NBC concentrating its full hour on the Macy show, with excellent camera positions right at the Square, the hour was a spectacular showcase.

On the other hand, despite the kidappeal inherent in the Kangaroo setup, the CBS coverage tended to be awkward. For one thing, setup called for two-way conversation between Keeshan and the CBS News correspondents covering each parade, making for a lot of unnecessary chatter and distractions. For another, each of the pickups was from the line-of-march rather than a focal point—Bob Trout in the Macy's coverage was farther uptown, and couldn't get the performances as did NBC. Finally, Campbell's Beans, which sponsored the CBS spread, laid in the commercials so heavily, live and film with leadins by Keeshan, that the entire parade spread seemed fragmented.

On the other hand, NBC's Bob Smith and Paul Tripp remained unobtrusive except for the necessary identifying commentary and the commercial leadins for Lionel and Ideal Toy, and let the show speak for itself. And quite a show too, what with the Rockettes in a fine precision hornpipe, the Light Opera group with Joe E. Brown on a "Showboat" float, music and all, Shirley Jones on a "Pepe" float as warm with goodlooking costumed kids and Miss Jones doing a charming number from the pic, plus some marvelous precision bands from high schools and civic groups

Credit NBC's Bill Healion and Craig Allen with excellent camera placement and direction and producer Ed Pierce with an overall fine job. On the CBS side, the directors were less fortunate, possibly because of the difficulties of maintaining a line-of-march position. Bob Quinn and Jim Hirschfield in N.Y. and Philly did okay, but Dick Myers in Detroit had camera troubles. CBS newsmen on the parades were Trout (N.Y.), Harry Reasoner (Detroit) and Jim McKay (Philly). *Chan.*

HARVEST OF SHAME
(CBS Reports)
With Edward R. Murrow, David Lowe, Secretary of Labor James P. Mitchell, others
Exec Producer: Fred W. Friendly
Producer: David Lowe
60 Mins.; Fri. (25), 9:30 p.m.
PHILIP MORRIS
CBS-TV (film)
(Leo Burnett)

That "CBS Reports" is translating itself into one of television's most effective editorial platforms for social and economic advancement is an added virtue and dimension—one that reflects immeasurably on the constructiveness and impact of so vital a medium.

Last Friday night's (25) hour presentation of "Harvest of Shame," a hard-hitting condemnation of the evils of labor camp life and the plight of the nation's 2,000,000 to 3,000,000 migratory workers, was one of the most notable in the series, a tribute to exec producer Fred W. Friendly, producer David Lowe and commentator Edward R. Murrow for their searing, searching pictorial study of the "great mass of excluded Americans." A 1960 counterpart of "Grapes of Wrath," it was a documentary written and photographed in deep anger and sorrow, as dramatically powerful as it was rewarding in its demand for a solution.

The fact that CBS chose to present it on Thanksgiving weekend was an editorial in itself. Yet the whole thematic approach was skillfully executed; all-encompassing in its treatment, as the cameras followed the downtrodden harvest pickers and their illfated children from state to state, farm to farm, supplemented by Lowe and Murrow's telling commentary and interviewing.

What it told so graphically was the story of a primitiveness more analogous to life in the Congo than in the U.S.; of migrants, even within the suburban precincts of Times Square, barely subsisting on depressed wage scales (working in the fields from 6 a.m. to 4 p.m. for a dollar a day); families of six sleeping in one-room shacks, in most instances in one bed; many living under trees or beside streams without sanitation facilities; often subject to accident and death as "packaged occupants" of trucks and buses where, as in No. Carolina, there are no standards for safety; travelling 2,000 miles for six weeks of work, returning to their Florida "base" as hungry and broke as when they started out.

It covered the story—and covered it forcefully—from all angles, from the standpoint of the crew leader many of whom fleece the migrants; the farmer who insists that the migratory worker "is the happiest, most carefree of all people"; a despairing Secretary of Labor James P. Mitchell hamstrung by an indifferent Congress, or the futile attempts to organize a people "who have no lobby and are excluded from legislative halls."

And finally Murrow's desperate plea that an aroused citizenry force Federal legislation to protect the migratory worker from further exploitation and make his lot and life a bit easier.

The "Harvest of Shame" was one of the most important programs of the season, a needed indictment of a blight on the American scene. *Rose.*

WINSTON CHURCHILL — THE VALIANT YEARS
With Gary Merrill, narrator; Richard Burton; Robert Emmett Dolan, musical director
Executive Producer: Robert D. Graff
Producer: Ben Feiner Jr.
Director: Anthony Bushell
Writer: Victor Wolfson
Composer: Richard Rodgers
30 Mins.; Sun., 10:30 p.m.
BELL & HOWELL
ABC-TV (film)
(McCann-Erickson)

Designed as ABC-TV's biggest (and certainly most widely publicized) thrust into the area of public affairs programming, the first in the 26-episode series of "Winston Churchill—The Valiant Years" premiered Sunday night (27) in the 10:30-11 p.m. period. There is no quarreling with the network's intent. But one can quarrel with the initial impact of the Churchillian cavalcade.

The 26-week series is based on Churchill's six-volume memoirs "The Second World War." The production credits are impressive, Richard Burton speaking the author's prose (and there's an unusual ring of authenticity about it); Gary Merrill doing the narration; Robert D. Graff as executive producer; Ben Feiner Jr. as producer; Victor Wolfson as the premiere stanza's writer and as the topper an original score composed by Richard Rodgers and conducted by Robert Emmett Lolan, the musical Robert Emmett Dolan, the musical

These, then, were the strictly pro components as Chapter One unfolded "The Gathering Years" spanning the pre-World War II period of the '20's as a brooding Churchill inveighed against British apathy while the Hitler aggressions mounted. A broad, ominous, shattering canvass, but unfortunately so broad and so shattering in all its meaningful ramifications, that to telescope it into a half-hour (minus time out for commercials) of quickie vignettes diffused its content and lessened its impact.

Add to this the fact that, for all the quality of the film clips, stills and new footage (and there's no denying the exemplary care with which they were assembled), it was a twice-told, twice-pictorialized recap of history. One kept hoping and searching for that little added dimension, either in treatment, probing or visual documentation, that would stand it apart from previous Churchillian sorties (as on "Twentieth Century" or the more ambitious "Project 20" full hour documentation), but they were elusive items.

The viewer followed the "gathering storm" as Germany became a veritable arsenal; Hitler and Mussolini joined in the Rome-Berlin Axis; Chamberlain humbugged with his way through "peace with honor" and the succession of bloodless conquests of Austria, Prague, Poland to the ultimate British declaration of war and the fadeout "Winston Is Back." Slick capsule history-while-you-wait, a panorama in a hurry, but all conveying "we have seen this before."

There are 25 installments to go and a lot Churchill history to be told. A little less frantic pace, allowing for a more probing, analytical documentation and "Valiant Years" could yet fulfill its intentions.

Rodgers' score was unobtrusive almost to the point of the viewer (and listener) hardly being conscious of this singular musical dimension. *Rose.*

FACE NEW YORK
With Ron Cochran, moderator; Sen. Thomas J. Dodd, guest; Murray Davis, Bill Leonard, Carey Cronan
Producer: Carl Gadd
Director: Robert Goodman
30 Mins.; Mon., 10:30 p.m.
WCBS-TV, N. Y.

As its every-third-week participation in CBS-TV's "Face the Nation" pattern, WCBS-TV, the web's Gotham flagship, is airing "Face New York" as a spotlight on local issues and personalities. The premiere edition was highly disappointing.

There ought to be some sort of point of view developed by producer Carl Gadd, moderator Ron Cochran and the news panel toward the goals of the program, this to be reflected in both the choice of a guest and the type and manner of questioning. The development of a news story and the enlightenment of the local public on issues vital to the area should

(Continued on page 44)

Tele Follow-Up Comment

The Play of The Week

After two weeks in the tragic groove with Eugene O'Neill's "The Iceman Cometh," this series has switched to a comic grimace with "Highlights of New Faces," a culling from Leonard Sidman's 1952 and 1956 Broadway revues. "Highlights" is unmistakeably "entertainment" in the more recognizable video pattern and audiences will no doubt be struck by the similarity between this revue and the conventional tv variety offering.

There are, however, differences. Designed for the Broadway stage, "New Faces" assumes a more daring posture in its writing than a regular commercial show would risk. The skits are determinedly outrageous and give a sophisticated edge to this show.

A couple of the skits still stand up solidly. Mel Brooks' "Death of a Salesman" spoof with Paul Lynde as the neurotic pickpocket, Alice Ghostley as the mother and Ronny Graham as the son, sparkled brilliantly. Graham's takeoff on a southern novelist was also sharp, while Lynde's acting out of a Charles Addams' cartoon idea was funny in a grisly way. In fact, about a half-dozen of the sketches were funny in the same way.

The musical numbers had a random quality. Miss Ghostley's "Boston Beguine" and June Carroll's "Guess Who I Saw Today" scored strongly; Robert Clary delivered "Lucky Pierre" infectiously while Inga Swenson impressed nicely on "Love Is A Simple Thing." There were, however, too many routine numbers not distinguished either for point of view or performance. This was particularly true of the ensemble choral and hoofing numbers which were strictly old hat. *Herm.*

Chevy Show

Dinah Shore's relief project headed by Janet Blair put on a bright and witty original musical on Sunday's (27) segment of the Chevy Show. It was a workman-

One Network's Family

This is the season traditionally given over to family reunions. Before the year is out, rumor hath it, even Bill Bailey may be coming home, and you know how long they've been trying to get him to do that.

But one get-together that *wasn't* rumor—we have the press clippings to prove it—was the annual gathering in Manhattan earlier this month of representatives from NBC's independent affiliates all over the country.

Meetings between affiliates and a network are not always bursting with sweetness and light. As in so many family conclaves, there's frequently a complaint here and a squabble there—sometimes to advance a valid argument and sometimes just to keep things lively.

However, when there's lots of good news to spread about (as there certainly has been for the NBC family this year) the atmosphere can be one of undiluted cheerfulness and reciprocal admiration. Right? Right.

We were delighted to talk to the affiliates about NBC's emergence as the acknowledged leader in the news and public affairs spheres.

Nor did it take much coaxing for us to report that we now have more sponsored hours in our TV schedule than either member of the competition, or that we can now lay claim to almost half of all the commercial time booked on network radio.

IF THE AFFILIATES felt a sense of personal pride as they listened to this record of achievement, they had every right to, for none of it would have been possible without their support.

NBC affiliates share more than our programming and our revenue. They share a broadcasting philosophy and tradition of prestige. They know that network radio *started* with NBC. They know that in most communities throughout the land, it was NBC that introduced television to the public. Above all, they know we are devoted to the highest standards of program balance—to a broad-gauge service rather than a narrow rut of offerings.

This credo won the blessing of the affiliates in a resolution adopted at the meeting. They also had timely praise, incidentally, for our leadership in news and public affairs, calling it just "one of the outstanding reasons for the genuine pride each of us feels in our affiliation with NBC."

Affiliates, of course, have a broadcasting responsibility of their own, an obligation no less important than that of a network.

"Indeed," as they were reminded by NBC board-chairman Robert Sarnoff at the meeting, "it is the stations of this country that will determine whether television goes up or down; for only through them can the public get its programming, regardless of the source."

A station, we might add, shows the stuff of which it's made, not merely by its choice of network affiliation, but by its initiative in creating and producing programs of its own.

One of our southern affiliates, for example, literally brings hay balers, tractors, cotton pickers and other farming equipment into the studio just before and during planting and harvesting time to teach its farmer-viewers the best ways to use modern agricultural machinery.

At a station in a southwestern state that's subject to violent fits of weather—the state, not the station—two professional meteorologists are on hand to interrupt any program whenever tornado or thunderstorm warnings are called for.

Another NBC affiliate spent two years preparing a lovely, color-documentary on life in a local convent. Outside footage for this remarkable telecast was handled by a station cameraman, while interior scenes were shot by a nun who'd never before worked a movie camera.

At still another of our affiliates the news-covering facilities have become so speedy that the city's fire department (their suspenders understandably red with embarrassment) have requested the station's on-the-ball cameramen to refrain from showing the fire trucks arriving at the scene of a fire.

We like to think that these examples reflect the character of the network with whom these foresighted managements have chosen to align themselves.

WHEN NEXT YEAR'S MEETING with the affiliates rolls around, there should be even further glad tidings to exchange.

By that time, for instance, we expect current programming plans—which already include an inventory of 17 new entertainment shows—to be adding impact and audience to television's most diversified schedule. In addition, there'll most certainly be an expansion of NBC color productions, which were extended to more than 1,000 hours for the year of 1960.

And our news department, undoubtedly spurred to even greater heights by the excitement always generated by a new Washington administration, will most probably have walked off with any award that isn't nailed down (and maybe even a few of *those*).

As for what our affiliates may bring off on a local programming level during the next 12 months, who knows? Perhaps, at this very moment, one of them may be embarrassing the area's policemen by televising their arrival at the scene of a hold-up. A city could lose more police chiefs that way.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimun of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	33
2.	Perry Mason (Sat. 7:30-8:30)	KNXT	32
3.	Wagon Train (Wed. 7:30-8:30)	KRCA	31
4.	Gunsmoke (Sat. 10:00-10:30)	KNXT	30
5.	Maverick (Sun. 7:30-8:30)	KABC	29
6.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	28
7.	Hawaiian Eye (Wed. 9:00-10:00)	KABC	25
7.	Rawhide (Fri. 7:30-8:30)	KNXT	25
8.	Lawman (Sun. 8:30-9:00)	KABC	23
9.	Real McCoys (Thurs. 8:30-9:00)	KABC	22

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	13	29
2.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	12	26
3.	Lock-Up (Sat. 7:00)	KABC	Ziv-UA	11	29
4.	Burns & Allen (Tues. 8:00)	KNXT	CBS	10	20
4.	Mike Hammer (Wed. 10:30)	KRCA	MCA	10	31
4.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	10	21
5.	Vikings (Sun. 6:30)	KABC	UAA	9	23
6.	Divorce Court (Thurs. 8:00)	KTTV	KTTV Program Sales	8	14
6.	Hiram Holiday (Thurs. 7:30)	KABC	CNP	8	17
6.	Mr. Adams & Eve (Tues. 7:30)	KNXT	CBS	8	17
6.	Play Of The Week (Thurs. 8:00)	KCOP	NTA	8	14
6.	Rescue 8 (Tues. 7:00)	KRCA	Screen Gems	8	18
6.	Sea Hunt (Fri. 7:00)	KTTV	Ziv-UA	8	21
6.	U.S. Marshal (Fri. 8:30)	KTTV	NTA	8	16

PROGRAM	STA.	AV. RTG.
Expedition	KABC	9
Quick Draw McGraw	KTTV	10
Early Show	KNXT	12
Laramie	KRCA	15
Circle Theatre	KNXT	14
Manhunt	KRCA	12
People Are Funny	KRCA	11
Donna Reed	KABC	18
Real McCoys	KABC	22
Plainsman	KRCA	14
Laramie	KRCA	16
Donna Reed	KABC	18
Real McCoys	KABC	22
Bachelor Father	KRCA	18
Ernie Ford	KRCA	19
Huckleberry Hound	KTTV	13
7 O'Clock Report	KNXT	8
News-D. Edwards	KNXT	8
Hotel DeParee	KNXT	13

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	WTOP	39
2.	77 Sunset Strip (Fri. 9:00-10:00)	WMAL	35
3.	Wagon Train (Wed. 7:30-8:30)	WRC	31
4.	Hawaiian Eye (Wed. 9:00-10:00)	WMAL	30
5.	Have Gun, Will Travel (Sat. 9:30-10)	WTOP	29
5.	Perry Mason (Sat. 7:30-8:30)	WTOP	29
6.	G.E. Theatre (Sun. 9:00-9:30)	WTOP	28
7.	What's My Line (Sun. 10:30-11:00)	WTOP	27
8.	Ed Sullivan (Sun. 8:00-9:00)	WTOP	25
8.	Father Knows Best (Mon. 8:30-9:00)	WTOP	25
9.	Maverick (Sun. 7:30-8:30)	WMAL	24
9.	Alfred Hitchcock (Sun. 9:30-10:00)	WTOP	24

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Silent Service (Sun. 7:00-7:30)	WMAL	CNP	17	33
2.	Huckleberry Hound (Thurs. 7:00-7:30)	WTTG	Screen Gems	16	43
3.	Science Fiction Thea. (Sun. 6:00-6:30)	WMAL	Ziv-UA	15	37
4.	Grand Jury (Wed. 10:30-11:00)	WRC	NTA	14	34
5.	Tombstone Territory (Wed. 7:00-7:30)	WRC	Ziv-UA	12	38
6.	San Francisco Beat (Mon. 7:00-7:30)	WTOP	CBS	11	31
6.	Trackdown (Sun. 6:30-7:00)	WMAL	CBS	11	24
7.	Highway Patrol (Sat. 7:00-7:30)	WTTG	Ziv-UA	10	30
7.	Johnny Midnight (Thurs. 10:30-11:00)	WRC	MCA	10	24
7.	Sea Hunt (Sat. 7:00-7:30)	WMAL	Ziv-UA	10	39

PROGRAM	STA.	AV. RTG.
Shirley Temple	WRC	18
U.S. Marshal	WRC	8
N.Y. Confidential	WTOP	8
Meet The Press	WRC	10
Circle Theatre	WTOP	19
Rescue 8	WTOP	8
7 O'Clock Final	WMAL	8
7 O'Clock Final	WMAL	11
People Are Funny	WRC	16
Sea Hunt	WMAL	10
To Tell The Truth	WTOP	17
Highway Patrol	WTTG	10

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Hawaiian Eye (Wed. 8:00-9:00)	KOMO	36
2.	Real McCoys (Thurs. 7:30-8:00)	KOMO	35
3.	Detectives (Fri. 9:00-9:30)	KOMO	33
3.	77 Sunset Strip (Fri. 8:00-9:00)	KOMO	33
3.	Untouchables (Thurs. 8:30-9:30)	KOMO	33
4.	Rebel (Sun. 8:00-8:30)	KOMO	32
5.	Bourbon St. Beat (Mon. 7:30-8:30)	KOMO	31
5.	Gunsmoke (Sat. 9:00-9:30)	KIRO	31
5.	Rifleman (Tues. 8:00-8:30)	KOMO	31
5.	Wagon Train (Wed. 6:30-7:30)	KING	31

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Bold Journey (Wed. 9:00-9:30)	KOMO	Banner	32	51
2.	Seven League Boots (Wed. 9:30-10)	KOMO	Screen Gems	30	54
3.	Coronado 9 (Sat. 9:30-10:00)	KIRO	MCA	23	40
4.	This Man Dawson (Sat. 10:00-10:30)	KIRO	Ziv-UA	21	41
5.	Trackdown (Thurs. 6:30-7:00)	KOMO	CBS	19	43
6.	Death Valley Days (Sun. 9:30-10:00)	KING	U.S. Borax	18	33
7.	Huckleberry Hound (Fri. 7:00-7:30)	KING	Screen Gems	17	32
7.	Colonel Flack (Sun. 10:00-10:30)	KING	CBS	17	42
7.	Manhunt (Tues. 9:30-10:00)	KING	Screen Gems	17	34
7.	Quick Draw McGraw (Thurs. 6:30-7)	KING	Screen Gems	17	39

PROGRAM	STA.	AV. RTG.
This Is Your Life	KING	17
Hiram Holiday	KING	11
Circle Theatre	KIRO	11
Champ. Bowling	KOMO	15
Champ. Bowling	KOMO	13
Quick Draw McGraw	KING	17
What's My Line	KIRO	24
Disney Presents	KOMO	22
Lock-Up	KOMO	11
Diagnosis Unknown	KIRO	14
Trackdown	KOMO	19

DENVER

STATIONS: KTVR, KOA, KLZ, KBTV. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 8:00-8:30)	KLZ	50
2.	What's My Line (Sun. 8:30-9:00)	KLZ	32
3.	Lawrence Welk (Sat. 7:00-8:00)	KBTV	29
3.	Diagnosis Unknown (Tues. 8:00-9:00)	KLZ	29
4.	Have Gun, Will Travel (Sat. 7:30-8)	KLZ	28
5.	77 Sunset Strip (Fri. 8:00-9:00)	KBTV	27
6.	Wagon Train (Wed. 9:00-10:00)	KOA	26
7.	Real McCoys (Thurs. 7:30-8:00)	KBTV	25
7.	Untouchables (Thurs. 8:30-9:30)	KBTV	25
7.	Detectives (Fri. 9:00-9:30)	KBTV	25
7.	Spike Jones (Mon. 7:30-8:00)	KLZ	25
7.	Groucho Marx (Thurs. 8:00-8:30)	KOA	25

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Sat. 8:30-9:00)	KLZ	Ziv-UA	40	66
2.	Lock-Up (Sat. 9:00-9:30)	KLZ	Ziv-UA	32	57
2.	This Man Dawson (Sat. 9:30-10:00)	KLZ	Ziv-UA	32	68
3.	Death Valley Days (Mon. 8:30-9:00)	KLZ	U.S. Borax	25	46
4.	State Trooper (Mon. 9:30-10:00)	KOA	MCA	20	56
5.	Huckleberry Hound (Thurs. 6:00-6:30)	KBTV	Screen Gems	19	49
6.	Whirlybirds (Mon. 9:00-9:30)	KLZ	CBS	16	36
7.	Flight (Wed. 8:30-9:00)	KOA	CNP	14	25
7.	U.S. Marshal (Sat. 9:00-9:30)	KOA	MCA	14	25
8.	Mike Hammer (Sat. 9:30-10:00)	KOA	MCA	12	26

PROGRAM	STA.	AV. RTG.
Jubilee, U.S.A.	KBTV	10
U.S. Marshal	KOA	14
Mike Hammer	KOA	12
Adv. In Paradise	KBTV	13
Pres. Countdown	KLZ	7
Bat Masterson	KOA	14
Adv. In Paradise	KBTV	13
Circle Theatre	KLZ	21
Lock-Up	KLZ	32
This Man Dawson	KLZ	32

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: SEPTEMBER 10-30, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	WJBK	45
2.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	38
3.	Loretta Young (Sun. 10:00-10:30)	WWJ	34
3.	Have Gun, Will Travel (Sat. 9:30-10)	WJBK	34
4.	Wagon Train (Wed. 7:30-8:30)	WWJ	32
5.	Untouchables (Thurs. 9:30-10:30)	WXYZ	31
6.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	30
7.	Perry Mason (Sat. 7:30-8:30)	WJBK	28
7.	I've Got A Secret (Wed. 9:30-10:00)	WJBK	28
8.	What's My Line (Sun. 10:30-11:00)	WJBK	27
8.	Hawaiian Eye (Wed. 10:00-11:00)	WXYZ	27

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	39	70
2.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	20	44
3.	Divorce Court (Tues. 7:00)	WJBK	KTTV Prog. Sales	18	37
4.	Tombstone Territory (Mon. 7:30)	WXYZ	Ziv-UA	15	37
5.	Not For Hire (Sun. 10:30)	WWJ	CNP	14	27
6.	This Man Dawson (Fri. 8:00)	WJBK	Ziv-UA	12	26
6.	Follow That Man (Tues 8:00)	WJBK	MCA	12	24
7.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	11	31
7.	Rescue 8 (Sun. 6:30) (Fri. 11:00)	WXYZ	Screen Gems	11	31
7.	San Francisco Beat (Mon. 7:00)	WJBK	CBS	11	27
7.	Sweet Success (Mon. 7:00)	WWJ	ITC	11	27

PROGRAM	STA.	AV. RTG.
Jubilee, U.S.A.	WXYZ	7
Mich. Outdoors	WWJ	15
Shotgun Slade	WWJ	11
Laramie	WWJ	21
San Francisco Beat	WJBK	11
Sweet Success	WWJ	11
What's My Line	WJBK	27
Dan Raven	WWJ	15
Disney Presents	WXYZ	15
Laramie	WWJ	19
News; Sports	WWJ	12
News-Huntley-Brinkley	WWJ	15
11 O'Clock News	WWJ	15
Weather; Sports	WJBK	12
20th Century	WXYZ	12
Tombstone Territory	WXYZ	15
Tombstone Territory	WXYZ	15

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: OCTOBER 9-29, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Untouchables (Thurs. 8:30-9:30)	WBKB	38
1. Candid Camera (Sun. 9:00-9:30)	WBBM	38
2. What's My Line (Sun. 9:30-10:00)	WBBM	33
3. Red Skelton (Tues. 8:30-9:00)	WBBM	31
3. Garry Moore (Tues. 9:00-10:00)	WBBM	31
4. Andy Griffith (Mon. 8:30-9:00)	WBBM	29
5. Danny Thomas (Mon. 8:00-8:30)	WBBM	28
5. Gunsmoke (Sat. 9:00-9:30)	WBBM	28
6. Real McCoys (Thurs. 7:30-8:00)	WBKB	27
6. 77 Sunset Strip (Fri. 8:00-9:00)	WBKB	27
7. Jack Benny (Sun. 8:30-9:00)	WBBM	26
7. My Three Sons (Thurs. 8:00-8:30)	WBKB	26
8. Ed Sullivan (Sun. 7:00-8:00)	WBBM	25
8. June Allyson (Thurs. 9:30-10:00)	WBBM	25

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Trackdown (Sat. 9:30)	WBBM	CBS	22	55
2. Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	20	32
3. Woody Woodpecker (Tues. 6:00)	WGN	Kellogg	14	44
4. Sea Hunt (Mon. 9:30)	WGN	Ziv-UA	13	22
5. Lock-Up (Thurs. 9:30)	WNBQ	Ziv-UA	11	20
6. Bugs Bunny (Mon.-Fri. 6:30)	WGN	UAA	9	23
6. Manhunt (Wed. 9:30)	WGN	Screen Gems	9	17
6. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	9	30
7. Death Valley Days (Wed. 9:00)	WGN	U.S. Borax	8	13
7. Medic (Sat. 9:00)	WGN	CNP	8	17
7. N.Y. Confidential (Tues. 9:30)	WBKB	ITC	8	14
7. Science Fiction Theatre (Sat. 6:00)	WGN	Ziv-UA	8	30
7. State Trooper (Mon. 9:00)	WGN	MCA	8	14
7. Superman (Sat. 5:30)	WGN	Flamingo	8	40
7. This Man Dawson (Fri. 9:30)	WGN	Ziv-UA	8	15

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of the Week	WBKB	8
Make That Spare	WBKB	8
Price Is Right	WNBQ	21
6 O'Clock Report	WBBM	11
News-D. Edwards	WBBM	10
Peter Gunn	WBKB	17
June Allyson	WBBM	25
To Tell The Truth	WBBM	16
Dick Powell	WBBM	15
Wagon Train	WNBQ	22
Outlaws	WNBQ	13
Rawhide	WBBM	12
Funday Funnies	WBKB	12
Captain Kangaroo	WBBM	6
U.S. Steel Hour	WBBM	21
6 O'Clock Report	WBBM	9
Huntley-Brinkley	WNBQ	8
U.S. Steel Hour	WBBM	21
Gunsmoke	WBBM	28
Garry Moore	WBBM	31
News Spec.	WBBM	12
Hennesey	WBBM	21
Early Show	WBBM	9
Nixon-Kennedy	WNBQ	17

PHILADELPHIA

STATIONS: WFIL, WCAU, WRCV. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WCAU	43
1. Untouchables (Thurs. 9:30-10:30)	WFIL	43
2. Real McCoys (Thurs. 8:30-9:00)	WFIL	41
3. 77 Sunset Strip (Fri. 9:00-10:00)	WFIL	39
4. Candid Camera (Sun. 10:00-10:30)	WCAU	36
5. Have Gun, Will Travel (Sat. 9:30-10)	WCAU	31
5. Wagon Train (Wed. 7:30-8:30)	WRCV	31
5. My Three Sons (Thurs. 9:00-9:30)	WFIL	31
6. Surfside 6 (Mon. 8:30-9:30)	WFIL	30
6. Adv. In Paradise (Mon. 9:30-10:30)	WFIL	30

1. Mike Hammer (Sat. 10:30)	WCAU	MCA	30	65
2. Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	27	66
3. Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	20	48
4. Play Of The Week (Sun. 3:00)	WRCV	NTA	19	51
5. Huckleberry Hound (Tues. 7:30)	WCAU	Screen Gems	18	36
6. Lock-Up (Thurs. 7:00)	WRCV	Ziv-UA	17	44
7. Popeye (Mon.-Sat. 6:00)	WFIL	UAA	16	49
8. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	15	38
9. Bugs Bunny (Tues. 7:30)	WFIL	UAA	14	28
9. Shotgun Slade (Fri. 7:00)	WRCV	MCA	14	42

Dangerous Robin	WRCV	8
Expedition	WFIL	8
News; Weather	WFIL	17
News-J. Daly	WFIL	12
Pic for Sun.	WCAU	11
Laramie	WRCV	18
News; Weather	WFIL	15
News-J. Daly	WFIL	13
5 O'Clock Show	WRCV	6
Early Show	WCAU	8
News; Weather	WRCV	11
Huntley-Brinkley	WRCV	13
Early Show	WCAU	17
News; Weather	WFIL	16
News-J. Daly	WFIL	14
Laramie	WRCV	18
Huckleberry Hound	WCAU	13
News; Weather	WFIL	12
News-J. Daly	WFIL	12

DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT SURVEY DATES: SEPTEMBER 10-30, 1960.
(As of September 1, 1960, KFJZ changed to KTVT)

1. Gunsmoke (Sat. 9:00-9:30)	KRLD	46
2. Have Gun, Will Travel (Sat. 8:30-9)	KRLD	33
3. What's My Line (Sun. 9:30-10)	KRLD	32
4. 77 Sunset Strip (Fri. 8:00-9:00)	WFAA	29
5. Wagon Train (Wed. 6:30-7:30)	WBAP	28
5. I've Got A Secret (Wed. 8:30-9:00)	KRLD	28
6. Rebel (Sun. 8:00-8:30)	WFAA	27
7. Real McCoys (Thurs. 7:30-8:00)	WFAA	26
7. Lawman (Sun. 7:30-8:00)	WFAA	26
7. Alfred Hitchcock (Sun. 8:30-9:00)	KRLD	26

1. Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	39	68
2. Frontier (Thurs. 9:30)	WBAP	CNP	12	27
2. Rough Riders (Thurs. 6:30)	WFAA	Ziv-UA	12	36
3. Air Power (Sat. 10:30)	WFAA	CBS	11	33
3. MacKenzie's Raiders (Sun. 9:30)	WBAP	Ziv-UA	11	20
4. Four Just Men (Sat. 9:30)	WFAA	ITC	10	18
4. Manhunt (Thurs. 9:30)	WFAA	Screen Gems	10	23
5. Sea Hunt (Fri. 10:30)	WFAA	Ziv-UA	9	50
6. Danger Is My Business (Fri. 8:00)	WBAP	CNP	8	17
6. Hopalong Cassidy (Sat. 11:00)	WFAA	CNP	8	42
6. Stories Of The Century (Mon. 7:30)	KTVT	HTS	8	15
6. Woody Woodpecker (Mon. 6:00)	KTVT	Kellogg	8	22

Four Just Men	WBAP	10
To Tell The Truth	KRLD	20
Plainsman	WBAP	13
People; World	KRLD	18
Movietime	KRLD	16
What's My Line	KRLD	32
Death Valley Days	KRLD	39
To Tell The Truth	KRLD	20
Movietime	KRLD	4
77 Sunset Strip	WFAA	28
Sky King	KRLD	7
Father Knows Best	KRLD	20
Newsreel; News	WFAA	10
Weather; Sports	WFAA	11

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: OCTOBER 9-29, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WBZ	44
2. Gunsmoke (Sat. 10:00-10:30)	WNAC	43
3. Untouchables (Thurs. 9:30-10:30)	WHDH	37
4. Candid Camera (Sun. 10:00-10:30)	WNAC	33
5. Ed Sullivan (Sun. 8:00-9:00)	WNAC	32
5. Lawrence Welk (Sat. 9:00-10:00)	WHDH	32
5. Thriller (Tues. 9:00-10:00)	WBZ	32
6. 77 Sunset Strip (Fri. 9:00-10:00)	WHDH	31
6. Alfred Hitchcock (Tues. 8:30-9:00)	WBZ	31
7. Surfside 6 (Mon. 8:30-9:30)	WHDH	30
7. Price Is Right (Wed. 8:30-9:00)	WBZ	30
7. My 3 Sons (Thurs. 9:00-9:30)	WHDH	30
8. Danny Thomas (Mon. 9:00-9:30)	WNAC	29
8. Hawaiian Eye (Wed. 9:00-10:00)	WHDH	29

1. U.S. Marshal (Sat. 10:30)	WNAC	NTA	26	50
2. Bugs Bunny (Tues. 7:30)	WHDH	UAA	19	37
2. Honeymooners (Thurs. 7:30)	WNAC	CBS	19	30
3. Victory At Sea (Mon. 7:30)	WNAC	CNP	18	31
4. Shotgun Slade (Tues. 7:00)	WBZ	MCA	17	39
5. Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	15	29
5. State Trooper (Thurs. 7:00)	WNAC	MCA	15	31
6. Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	14	31
6. Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	14	28
6. Sea Hunt (Tues. 10:00)	WHDH	Ziv-UA	14	25
6. Whirlybirds (Fri. 7:00)	WNAC	CBS	14	31
6. Woody Woodpecker (Fri. 6:30)	WNAC	Kellogg	14	31

Highway Patrol	WBZ	11
Laramie	WBZ	19
Outlaws	WBZ	27
Cheyenne	WHDH	26
News; Sports; Weather	WHDH	14
News-D. Edwards	WHDH	14
News; Weather	WBZ	22
Huntley-Brinkley	WBZ	29
News; Sports; Weather	WHDH	15
News-D. Edwards	WHDH	18
News; Sports. Weather	WHDH	16
News-D. Edwards	WHDH	15
News; Weather	WBZ	21
Huntley-Brinkley	WBZ	28
Garry Moore	WNAC	22
News; Sports; Weather	WHDH	16
News-D. Edwards	WHDH	15
News; Weather	WBZ	19
Huntley-Brinkley	WBZ	25

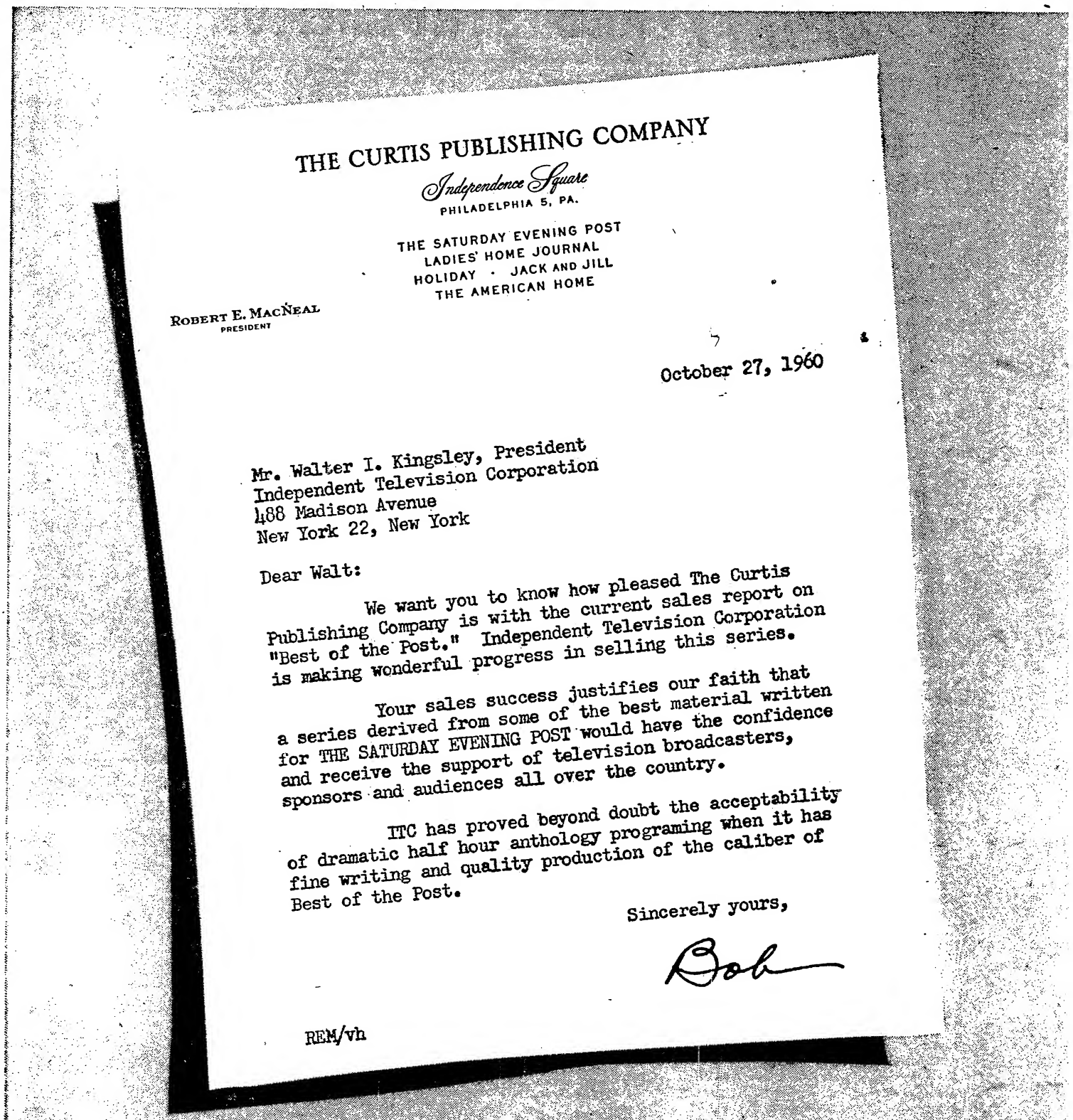
WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WTOP	35
2. 77 Sunset Strip (Fri. 9:00-10:00)	WMAL	31
3. Ed Sullivan (Sun. 8:00-9:00)	WTOP	30
4. Untouchables (Thurs. 9:30-10:30)	WMAL	29
4. Perry Como (Wed. 9:00-10:00)	WMAL	29
5. Andy Griffith (Mon. 9:30-10:00)	WTOP	28
6. Have Gun, Will Travel (Sat. 9:30-10)	WTOP	27
7. Wagon Train (Wed. 7:30-8:30)	WRC	25
7. Perry Mason (Sat. 7:30-8:30)	WMAL	25
8. Red Skelton (Tues. 9:30-10:00)	WTOP	24
8. Jack Benny (Sun. 9:30-10:00)	WTOP	24
8. Chevy Show (Sun. 9:00-10:00)	WRC	24
8. What's My Line (Sun. 10:30-11:00)	WTOP	24

1. Huckleberry Hound (Thurs. 7:00)	WTTG	Screen Gems	19	42
2. Bugs Bunny (Tues. 7:30)	WMAL	UAA	17	39
3. Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	14	44
3. Tombstone Territory (Wed. 7:00)	WRC	Ziv-UA	14	39
3. U.S. Marshal (Thurs. 7:00)	WRC	NTA	14	31
4. Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	12	35
4. Highway Patrol (Sat. 7:00)	WTTG	Ziv-UA	12	22
4. Phil Silvers (Fri. 7:00)	WRC	CBS	12	36
5. Cannonball (Tues. 7:00)	WTOP	ITC	11	34
5. Johnny Midnight (Thurs. 10:30)	WRC	MCA	11	26

U.S. Marshal	WRC	14
Laramie	WRC	18
7 O'Clock Final	WMAL	9
Rescue 8	WTOP	8
Huckleberry Hound	WTTG	19
News; Sports-Sam	WRC	10
Huntley-Brinkley	WRC	13
Expedition	WMAL	10
Copter Patrol	WTOP	8
Lock-Up	WRC	7
Sheriff of Cochise	WRC	7
June Allyson	WTOP	17



THE CURTIS PUBLISHING COMPANY

Independence Square
PHILADELPHIA 5, PA.

THE SATURDAY EVENING POST
LADIES' HOME JOURNAL
HOLIDAY · JACK AND JILL
THE AMERICAN HOME

ROBERT E. MACNEAL
PRESIDENT

October 27, 1960

Mr. Walter I. Kingsley, President
Independent Television Corporation
488 Madison Avenue
New York 22, New York

Dear Walt:

We want you to know how pleased The Curtis Publishing Company is with the current sales report on "Best of the Post." Independent Television Corporation is making wonderful progress in selling this series.

Your sales success justifies our faith that a series derived from some of the best material written for THE SATURDAY EVENING POST would have the confidence and receive the support of television broadcasters, sponsors and audiences all over the country.

ITC has proved beyond doubt the acceptability of dramatic half hour anthology programing when it has fine writing and quality production of the caliber of Best of the Post.

Sincerely yours,

Bob

REM/vh

Thank you, Mr. MacNeal...and our sincere
sponsors who have all helped us to bring to
of the season"—the "BEST OF THE POST"

"BEST OF THE POST, a series of stories with a great deal of quality as to acting, writing and production...a film anthology based on fiction from The Saturday Evening Post, the collection appears to be *several notches above the average* television series."

—*Fred Remington, Pittsburgh Press*

"...an *unusual amount of production value* not often found in a half-hour film series..." —*Radio-TV Daily*

"...made an evening in front of the television set worthwhile. *Such excellence*. Judging from the opener, BEST OF THE POST is one of the best."

—*Barbara Tiritilli, Chicago American*

"*Whichever network executive snubbed this series will have a blushing face* more vivid than the color in which the series is produced if subsequent episodes march the overall excellence of its initial anthology." —*Hollywood Reporter*

"BEST OF THE POST" arrived Saturday evening on Channel 7 (WABC-TV) in an impressive fashion.... indicating there's *talent being used wisely in television* despite many signs to the contrary ...well written, directed and performed and, above all else, and quietly, it bore the mark of intelligent hands..."

—*Jack O'Brian, New York Journal American*

"expensive sets, costumes and technical work and splendid cast...befitting such writers as James Warner Bellah (who wrote and did teleplay for debut episode 'Command')." —*Cecil Smith, Los Angeles Times*

"Superbly played...chalk up another one for WGN-TV." —*Chicago Tribune*

"BEST OF THE POST" will be a *formidable competitor* in the syndication sweepstakes." —*Variety*

"destined to be *one of the highlights of the season...*" —*Hollywood Variety*

thanks, too, to the stations and television "one of the highlights

INDEPENDENT TELEVISION CORPORATION
488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
ITC OF CANADA, LTD. 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

ITC

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

NEW YORK

STATIONS: WCBS, WNBC, WNEW, WOR, WABC, WPIX, WNTA. SURVEY DATES: JULY 28-AUGUST 3, 1960.

TOP TEN FEATURE FILMS		TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "THE VIRGINIAN"— Joel McCrea, Brian Donlevy; Paramount; 1946; MCA	1st Run	Late Show Sat. July 30 11:15-1:00 a.m. WCBS-TV	17.6	24.3	12.8	51.9	Movie 4—"San Francisco Story" (Repeat)	WNBC	4.9
2. "UNDERCOVER MAN"— Glenn Ford, Nina Foch; Columbia; 1947; Screen Gems	Repeat	Late Show Sun. July 31 11:15-1:15 a.m. WCBS-TV	12.0	15.7	4.9	50.2	Movie 4— "Son of Fury" (Repeat) Midnite Movie— "Flaming Fury"	WNBC WNBC	9.4 2.5
3. "SON OF FURY"— Tyrone Power, Gene Tierney, George Sanders; 20th Century Fox; 1942; NTA	Repeat	Movie 4 Sun. July 31 10:30-12:30 a.m. WNBC-TV	9.9	10.9	7.6	26.5	What's My Line Sunday News Special Late Show—"Undercover Man" (Repeat)	WCBS WCBS WCBS	23.8 24.1 14.1
4. "CABIN IN THE SKY"— Ethel Waters, Lena Horne; MGM; 1943; MGM-TV	1st Run	Late Show Mon. Aug. 1 11:15-1:00 a.m. WCBS-TV	9.5	11.7	8.1	35.7	Jack Paar Show	WNBC	10.6
5. "JOHN LOVES MARY"— Ronald Reagan, Patricia Neal; Warner Bros.; 1949; UAA	Repeat	Early Show Wed. Aug. 3 5:30-7:00 p.m. WCBS-TV	8.8	10.2	7.1	34.8	Three Stooges Popeye Abbott & Costello Huntley-Brinkley	WPIX WPIX WPIX WNBC	9.7 6.0 5.3 5.9
6. "LUXURY GIRLS"— Rosanna Podesta, Susan Stephen; United Artists; 1956; Lopert	1st Run	Nite Show Fri. July 29 11:15-1:00 a.m. WABC-TV	8.2	9.1	7.4	32.4	Late Show— "Stolen Heaven" (1st Run)	WCBS	6.2
7. "CAUGHT IN THE DRAFT"— Bob Hope, Dorothy Lamour; Paramount; 1941; MCA	Repeat	Early Show Mon. Aug. 1 5:30-7:00 p.m. WCBS-TV	8.1	11.0	3.3	36.7	Three Stooges Little Rascals News; Weather Huntley-Brinkley	WPIX WABC WNBC WNBC	4.6 4.4 5.3 6.6
8. "SLAVE SHIP"— Mickey Rooney, Wallace Beery; 20th Century Fox; 1937; NTA	Repeat	Saturday Playhouse Part I Sat. July 30 1:00-2:30 p.m. WABC-TV	7.2	8.7	5.8	32.6	Mr. Wizard Zacherley Saturday Matinee	WNBC WOR WNBC	3.6 5.5 6.1
9. "VICE SQUAD"— Edward G. Robinson, Paulette Goddard; United Artists; 1953; UAA	Repeat	Early Show Thurs. July 28 5:30-7:00 p.m. WCBS-TV	7.1	10.2	4.0	28.2	Three Stooges Rocky & His Friends Movie 4—"I Cover The World" (Repeat) Little Rascals News of N.Y.; Weather Huckleberry Hound	WPIX WABC WNBC WABC WNBC WPIX	4.4 4.4 4.9 5.3 5.7 8.7
10. "PHANTOM SUBMARINE"— Anita Louise, Bruce Bennett; Columbia; 1940; Screen Gems	Repeat	Early Show Sat. July 30 5:30-6:45 p.m. WCBS-TV	6.3	8.3	4.9	24.7	Laurel & Hardy Charlie Chan News; Weather	WPIX WNEW WNBC	6.6 4.0 4.0

DAYTON

STATIONS: WLWD, WHIO. SURVEY DATES: JUNE 1-7, 1960.

1. "SURGEON'S KNIFE"— Donald Houston, Adrienne Corri; Flamingo; 1957	1st Run	Your Evening Theatre Fri. June 3 11:15-12:45 a.m. WHIO-TV	7.6	13.9	4.6	58.5	Jack Paar Show	WLWD	4.0
2. "BLACK NARCISSUS"— Deborah Kerr, David Farrar, Jean Simmons; Universal; ABC Films	1st Run	Your Evening Theatre Sat. June 4 11:30-12:30 a.m. WHIO-TV	6.0	6.6	5.3	41.4	Gold Cup Theatre— "The Good Earth" (1st Run)	WLWD	4.5
3. "HUMAN CARGO"— Bela Lugosi; 20th Century Fox; 1936; NTA	Repeat	Your Evening Theatre Mon. June 6 11:15-12:30 a.m. WHIO-TV	5.4	11.9	3.3	63.5	Jack Paar Show	WLWD	3.0
4. "TOO LATE FOR TEARS"— Lizabeth Scott, Dan Duryea, Don Defore; United Artists; 1949; Atlantic	Repeat	Your Evening Theatre Thurs. June 2 11:15-12:15 a.m. WHIO-TV	5.3	7.9	4.0	42.7	Jack Paar Show	WHIO	5.3
5. "DOWN MEXICO WAY"— Gene Autry; Republic; 1941; MCA	Repeat	Gene Autry Theatre Sat. June 4 5:00-6:00 p.m. WHIO-TV	5.1	6.0	4.6	19.0	Wrestling	WLWD	17.4
6. "WORDS & MUSIC"— June Allyson, Perry Como, Judy Garland; MGM; 1948; MGM-TV	1st Run	Gold Cup Theatre Sun. June 5 11:15-1:00 a.m. WLWD-TV	4.6	11.3	3.3	54.1	Sunday Night Theatre— "The Guilt of Janet Ames" (Repeat)	WHIO	2.8
7. "THE GOOD EARTH"— Paul Muni, Luise Rainer; MGM; 1936; MGM-TV	1st Run	Gold Cup Theatre Sat. June 4 11:15-1:00 a.m. WLWD-TV	4.5	7.3	3.3	31.9	News; Weather; Blackburn Your Evening Theatre— "Black Narcissus" (1st Run)	WHIO WHIO	16.6 6.0
8. "THE LADY IS WILLING"— Marlene Dietrich, Fred MacMurray; Columbia; 1942; Screen Gems	Repeat	Your Evening Theatre Wed. June 1 11:15-12:15 a.m. WHIO-TV	4.0	8.6	2.0	31.5	Jack Paar Show	WLWD	7.4
9. "GOLDEN BOY"— William Holden, Barbara Stanwyck, Adolph Menjou; Columbia; 1939; Screen Gems	Repeat	Your Evening Theatre Tues. June 7 11:15-1:00 a.m. WHIO-TV	3.2	8.6	1.3	42.1	Jack Paar Show	WLWD	3.9
10. "THE GUILT OF JANET AMES"— Rosalind Russell, Melvyn Douglas; Columbia; 1947; Screen Gems	Repeat	Sunday Nite Theatre Sun. June 5 11:15-12:45 a.m. WHIO-TV	2.8	4.0	1.3	30.1	Gold Cup Theatre— "Words & Music" (1st Run)	WLWD	4.9

Bought at 1
Sold at 4

In one afternoon, KVAR, Phoenix, buys Warner's Films of the 50's; signs sponsor at double the rate

November 17

1 P.M.—New York — Dick Lewis, Pres., KVAR, Phoenix, and Bob Rich, V.P., General Sales Manager, Seven Arts Associated, conclude negotiations for purchase of first release of Warner's Films of the 50's.

November 17

4 P.M.—Phoenix — Tom Mitchel, KVAR sales representative, signs Carl Petralia, V.P., General Manager, Fletcher Jones Chevrolet, to full sponsorship of 25 of the Seven Arts feature films for two runs on the company's 3-year-old Thursday-Friday 11 P.M. "Showcase" ... at twice the previous rate.

Says Bob Vache, Program Director, KVAR, "This fast sale was wonderful but maybe the most profitable angle for us is in the fifteen top-notch features we'll use as spot carriers. The twenty-five Fletcher Jones selected were tops for their particular "Showcase" requirements. But with a quality package like this, they could have picked **any** twenty-five and still left us a gold mine of spot carriers.

"In the past, we'd be lucky to find 30% of the features in a film package that were really good TV attractions. A lot of the rest we'd never show. But with the Seven Arts package 100% are features with real audience pulling power."

Warner films of the 50's...money makers of the 60's!

SAA

SEVEN ARTS ASSOCIATED CORP.

It's Perspiration, All Right, But Is It What Greeks Had in Mind? —On Other Madison Ave. Fronts

By BILL GREELEY

There's honest sweat on Madison Ave. after all. In fact there are three varieties of it, and Ogilvy, Benson & Mather has "affidavits up to the arm pits" as proof.

The real perspiration is courtesy of Bristol-Myers' Ban deoderant, and in no small measure due to the Federal Trade Commission's heat this year on tv commercial production techniques.

This year's Ban tv pitch features three greatly magnified droplets of perspiration dripping, from hypodermic needles. It's real sweat, extracted from the glands of real people ("Models?" "No, Sweaters.")

Each droplet represents a distinct variety of perspiration (Ban checks them all, natch). The trio was delivered to the agency in micro-pipets, sealed at both ends, by a pathologist—"the nation's number one authority on sweat," as OB&M production man Chet Maxwell puts it.

"Technically, it was a real sweat," says Maxwell. The droplets measured 1/16th of an inch in diameter, and were commenserably difficult to shoot.

There was another problem. Of the three varieties, emanating from heat, exercise and nervousness, the latter had to be extracted from glands inside hair follicles. There's an ugly rumor along Madison Ave. that the agency gave up and went to water for old "nervous."

Not a chance, says Maxwell. "It is hard to get pure—you can always get it mixed, like a highball—but we got it."

Was it worth it? "Oh, yes. There are very vivid, visual differences, from cloudy to crystalline."

Anyhow, the agency doesn't have to sweat out FTC action. Ban will be remembered as the product whose spot tv blurbs a year ago enriched the national treasury of commercial culture with views of the armpits of Greek statuary—"in each mature male and female." etc. FTC laid off because the federal agency doesn't have jurisdiction over taste. But the National Assn. of Broadcasters' code folk suggested that perhaps body odor was not what the Greek sculptors had in mind in their ageless works. Copy was changed, but the statues remained; and sales, incidentally, boomed.

Sound Success

There's more jingle in jingles than a lot of people think. Willis Schaefer, who early this year established Madison Ave. Sounds jingle firm, will gross $100,000 by year's end.

Schaefer, who stepped out on his own from Music Makers, has knocked off ditties and arrangements for 29 advertisers. The scoring ranges from mild hip to mock langhair and erzats country-western. Whatever it is, he says, "I stay away from the jingle-jangle stuff like you hear with Mr. Clean, for instance."

Schaefer also goes in for unique instrumental groupings that give the product—not the arranger—an identity. He handpicks the vocalists and musicians and directs recording sessions himself.

Although he has the scorer's electric piano at his elbow, Schaefer can create and arrange off the top of his head. He got one jingle score while riding the subway. Basic beat was the rhythm of the train. He has a music masters from Northwestern U. and has done scores for tv shows and personalities, including Roger Williams, Roy Hamilton, Julie Wilson, Skitch Henderson and Sid Caesar, Phil Silvers and Max Liebman specials. He could no doubt make it in the pop music field, but that's the hard way. "There's too much money in jingles." He gets $1,000 a minute—of music, that is.

Clients have included U. S. Steel, Sterling Salt, Los Angeles Times, Pepsi-Cola, Vicks, Pan Am Coffee, Lucky Strike, B. F. Goodrich, Dove Soap, Post Cereals, Ivory, TWA, Pepsident, Duncan Hines, Reynolds Wrap, Listerine, Pontiac, Westinghouse and others for both radio and television.

Up and down: John Murphy, former veepee of tv-radio production at Kenyon & Eckhardt, is now exec producer of the commercial and industrial divisions of Filmaster.

Charles Kinsolving Jr., formerly with the National Broadcasting Co., has joined the Bureau of Advertising, American Newspaper Publishers Assn., as a marketing consultant.

William Chalmers, formerly with Fletcher Richards, Calkins & Holden, New York, as exec and a director, joins the Los Angeles office of Compton as a veepee and account supervisor. Also to the Coast Company office: Tom Lowey, formerly director of advertising and sales promotion for Hoffman Electronics, as an account exec; and Burnell Grossman, formerly with Filmite Assoc.'s, as a radio-tv supervisor.

Veepee chevrons for Paul Wason and Wayne Stuart-Bullock, Benton & Bowles creative supervisors.

Jeanne Rains, formerly with the May Co. department stores, joins Keyon & Eckhardt, Los Angeles, as art director.

New Biz: Mead Johnson of Canada, Ltd. to Kenyon & Eckhardt's Toronto office.

Magne-Tronics, "motivational" background music, to Peter Zanphir agency for a trade campaign on the company's entry into automatic radio programming.

Chi Agencies

Chicago, Nov. 29.

The growth of ad agencies in the midwest is credited by James Beach, ABC-TV viceprez in charge of central division sales, to the effectiveness of "Grass Roots" thinking that manifests itself in advertising as a no-nonsense, "direct, clean approach" as opposed to overcuteness. To a gathering of Adverising Federation of America in Madison, Wis., last week, he cited the successful tv campaigns of Kelloggs, Dial Soap, Elgin Watch Co., and Kleenex as illustrations.

He noted, however, that the geographical Grass Roots no longer exists, since "through television, an inevitable sophistication has taken place which has effected a revolution in our concepts of marketing. The Missouri farmer's wife and the Boston apartment dweller are sensitive to the same stimuli and interested in the same improvements . . . The emphasis is now on reaching people, not areas."

The physical Grass Roots may be a thing of the past, Beach said, but Grass Roots vision, that articulates itself as "earthy common sense," has been responsible for the burgeoning of the advertising industry in the midwest. In Chicago alone, he pointed out, local agencies had billed $200,000,000 in 1945. Today they account for $900,000,000. On a smaller scale, but on a parallel, cities like Detroit, Cleveland, Minneapolis-St. Paul, St. Louis, Milwaukee, Cincinnati, New Orleans and Omaha have experienced similar growth, Beach said.

25 Years Ago This Week

(From VARIETY Nov. 27, 1935)

Ozzie Nelson was sending out hundreds of his recordings to radio stations cuffo, despite the opposition of the National Assn. of Recording Artists, which insisted that stations compensate performers when they played their disks. Nelson took an opposite tack, maintaining the free spins constituted invaluable publicity and plugs for him and his band, particularly helping one-nighter business.

NBC embarked on an "uplift" campaign, stressing educational and cultural programming. Margaret Cuthbert was upped to head a Women's Activities Dept. for special femme shows; educator Stanley High was hired to push cultural shows, and several promotional adjuncts were set up, including a listing magazine to highlight the cultural stress.

The three Atlanta dailies put a virtual freeze on the activities of radio publicists, cutting all publicity stories and eliminating all commercial referenees in program listings. One exception was the Journal, which owns WSB. It printed full billing for each sponsor on the station, down to the Bulova time signals, besides expanding its radio column.

FCC held hearings on a petition by AT&T and RCA to install an experimental coaxial television cable between N. Y. and Philadelphia. But the hearings expanded to investigate allegations of secret agreements between AT&T and RCA to gain control over the entire television industry.

T.A.M. Craven was named chief engineer of the FCC.

National Assn. of Broadcasters warned members against replying to questionnaires sent them by a mysterious Oriental Radio Service, located in Manchuria. Warning went out after Naval Intelligence got interested in the queries.

First practical demonstration of tv-telephones got underway on the Coast as a promotional feature at the United Artists Theatre in L.A. House set up booths equipped with tv screens for patrons to try the talk-see gimmick.

Vaude-on-a-shoestring was the latest gambit to keep the live acts alive, with smalltown units touring the sticks with a total nut of $150-a-day. Salaries ranged from a high of $75 a week for the comics down to $20 a week for the chorines.

With the Station Reps

Importance of network affiliation in the numbers game is getting close attention in Salt Lake City.

In September, KUTV and KCPX switched affiliation with ABC moving over to the latter and NBC to the former.

KUTV had slightly dominated the rating picture with its ABC affiliation. Both stations were naturally interested in seeing what developed with the web switch, and a special ARB study in advance of the regular November report was ordered, covering the period from two weeks after the switch through October.

In this first report, at least, any audience switch is barely perceptible, but KUTV picked up a fraction of a point and held its slight edge in the overall average.

For the seven-day week from 9 a.m. to midnight, KUTV had a 34.8 average against 34.4 for May; KCPX dropped from 33.7 to 33.4; and KSL-TV, the CBS affiliate, dropped from 32.6 to 30.6.

What the story will be in later reports with ABC's emergence as a real force in the nighttime on the Nielsen national rundown, remains to be seen.

At any rate, isolated as it is, the Salt Lake market presents a particularly interesting study in the three-station setup. Via boosters, the stations cover all of Montana and poke into areas of five other states — Nevada, Colorado, Wyoming, Idaho and Montana. Transferred to New York, the signal area would reach out west nearly to Pittsburgh, east to the other side of Boston, south to the periphery of Albany and south to the outer coverage area of Greenville, S. C.

Spotlight: Wrigley gum, which pulled out of newspapers for broadcast this year, reviewing '61 ad plans and being pitched hard by both newspapers and radio-tv. Looks as though broadcast will be strong again . . . RAB has been pitching Vitalis (Doherty, Clifford, Steers & Shenfield) with a specific air plan, and may wind up with tests in a couple of major markets . . . Radio, says RAB, is the prime medium for Coca-Cola's new (to the U. S.) line of Fanta soft drinks. Media placements are being made by bottlers in various areas . . . Parker Bros. is launching a 43-market pre-Xmas push via 53 radio stations.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Dick Pack, Westinghouse program chief, and head of Washington bureau **Jim Snyder** to London for a look-see at WBC operation there . . . **Prentiss Childs** of CBS News tapped to produce the next four "Lamp Unto My Feet" religiosos at the network . . . Story last week on acquisition by Filmaster of rights to "Our Town" stated incorrectly that they were owned by Banner Films, N. Y.-based distribution outfit. Shoulda been Banner Productions of Hollywood, successor company to Sol Lesser Productions . . . **Annie Fargo** and **Marshall Thompson** of the "Angel" series on CBS-TV in town for brief visit, while **Harry Morgan** and **Cara Williams** of same web's "Pete & Gladys" back to the Coast after a Gotham stay . . . **Lars Schmidt** and **Silvio Narizzano**, exec producer and director of **Ingrid Bergman's** (Mrs. Schmidt) upcoming CBS-TV special, "24 Hours in the Life of a Woman," in town in advance of the January taping to set production arrangements . . . **Oscar Katz**, CBS program veep, back from the Coast . . . **Mel Allen** toastmastered the pre-Thanksgiving Eve Silver Anniversary Football Banquet of the U. of Wisconsin in Madison . . . WCBS-TV's "American Musical Theatre" celebrated its first anni over the weekend, with **John Bubbles, Bibi Osterwald, Jack Russell** and **Jacquelynne Moody** among guests. Also, Mayor Wagner proclaimed last week as "American Musical Theatre" week . . . **Gerald P. Mainsby** upped from manager of network broadcasts to director of network programs at CBS Radio under newly-striped v.p. **George Perkins** . . . WNEW news director **Martin Weldon** addressed a Long Island U. class in newswriting last night (Tues). on fundamentals of radio news coverage . . . **Rex Marshall** making with the civic commitments in Greenwich and Westchester—spoke Sunday (27) at the Men's Communion Breakfast at the Greenwich Episcopal Church, is slated Friday (2) to moderate a book-author luncheon of the Larchmont Ladies Club . . . **Gene Lieberman** named manager of sales service of WNTA-TV. He formerly had been sales service liaison between NTA in N. Y. and the station. At same time, **Marvin Schlaffer** was named station's manager of program operations.

CBS program exec **Dick Lewine** has delivered his "Almanac of Theatre Music" to Random House; publication date set for next August . . . **Hal Holbrook** telling his experiences during a two-month European tour for the State Department in his one-man "Mark Twain Tonight" in radio interviews with WOR's **Martha Deane**, CBS' **Martha Wright** and "Dimension" and NBC's "Monitor". . . **Don Knotts'** production schedule for CBS-TV's "Andy Griffith Show" has been switched to allow him time to appear in UA's feature, "The Last Time I Saw Archie". . . **Leora Dana** set for NBC-TV's "The Working Mother," a Purex daytime special on Dec. 8 . . . **Ed Herlihy** is the Voice behind the Salvation Army tv spot now making the station rounds . . . **Fred Robbins** to Oklahoma City for taping at the world preem of "Cimmaron," and his weekly guests on his "Assignment Hollywood" are **Yves Montand, Lucille Ball, Charlton Heston, Shirley Jones** and the **Everly Bros.** . . . **Paul Engle**, who authored the libretto for the opera "Golden Child" to be done Dec. 16 on NBC-TV's "Hallmark Hall of Fame," wrote the tome called "Prairie Christmas" which Longmans, Green published last week . . . **Paul A. Minor**, formerly a tv producer with Grey advertising, has joined the tv commercial division of Transfilm-Caravel as an account exec.

Father of **Priscilla Campbell**, radio-tv director of Protestant Welfare Agencies, died of heart attack last week in New Hampshire . . . Ventriloquist **Jimmy Nelson**, who does a daily kidvid stanza for WNTA, will do a dramatic piece Dec. 10 on NBC's "True Story," playing the role of a neurotic ventriloquist; the man writing the "Story" for Nelson is **Lee Polk**, who also pens the WNTA-TV stanza.

IN HOLLYWOOD . . .

Three webs will have their toppers attending Advertising Council's annual luncheon meeting Dec. 7. Chairman **Ed Ebel** of General Foods will share the speakers rotsrum with CBS-TV's **Jim Aubrey**, ABC's **Oliver Treyz**, and NBC-TV's **Walter Scott**. Presiding with Ebel will be Young & Rubicam's **Walter Bunker**, chairman of the Council's Hollywood radio-tv committee . . . KABC's **Ben Hoberman** calls L. A. radio "a jungle of news and music" and his station "an oasis in the desert." He wants to make the ABC-owned station "a companion for lonely people" and that people will "tune us in not to listen but to hear us." Radio's horizon, he says, is brighter than at any time in its history." Moved here in May from N. Y., he may yet give coast radio the jolt that the late **Klaus Landsberg** gave tv . . . Wags around NBC are calling **Steve Allen** "the bomber" because of his obsession with the stoppage of nuclear tests . . . **Irving Cummings Jr.**, following in the footsteps of an illustrious dad, has five tv comedies in the works for his production setup. Must've been reading the latest Nielsens . . . **Bill Harbach** will produce-direct **Bing Crosby's** special for ABC-TV in March. In the guest corner will be **Rex Harrison** and **Maurice Chevalier**. Taping is slated for Dec. 19 . . . **Bob Haldeman**, with the J. Walter Thompson agency for 11 years, named manager of the L. A. office.

IN CHICAGO . . .

TV got "legitimate" treatment in the press a week ago, with Sun-Times drama critic **Glenna Syse** doing the honors on **Maurice Evans'** "Macbeth" on page facing **Paul Molloy's** regular tv column . . . **Bob McAuliffe**, sales manager of WMAQ, hospitalized for an ear operation . . . **Alan Ash** now heading the Chi-midwest office of NTA, a stepup . . . **Norman Lindquist**, ex-Ziv-UA here, signed on with Fred Niles Productions as veepee in charge of the industrial sales division . . . WGN plucked as Chi outlet for Texaco's Metropolitan Opera "network," Saturday afternoons . . . WBBM Radio installed a new live show at lunch hour, with **Ollie Raymand** hosting, singers **Carole March** and **Bob Vegas**, and the Joe Vito band . . . **Ted Weber** and **Don Tillman** have sold their radio syndicationer, "Chicago On the Line," to WIZZ, Streater, WPGU, Champaign, WCMY, Ottawa, Ill. and WMRI, Marion, Ind. . . . NBC veep **Lloyd Yoder** elected to board of directors of Chi Better Business Bureau . . . Partial transcript of **Irv Kupcinet's** "At Random" on WBBM-TV has found its way into the book, "Issues In Evolution," published by U. of Chicago Press. Program quoted was the one with Sir Charles Darwin, Sir Julian Huxley, et al . . . Vicoa, the mobile tape outfit formed by ex-ABC-TV engineers, shot the recent Red Skelton segment at Racine, Wis. and the remote portion of "This Is Your Life" honoring Archbishop Sheil.

IN LONDON . . .

Hermione Baddeley, Kenneth Horne, Richard Murdoch, Beryl Reid and **Tommy Trinder** will be customers in a special Associated-Rediffusion ad mag, "Christmas Pie," lined up for Dec. 14. **Cyril Butcher** directs . . . The Concert Artistes' Dinner will be screened by the BBC on Sunday (4). **Jack Warner, Jimmy Edwards** and **Alan Melville** are among the orators . . . **Armand** and **Michaela Denis** come back to the BBC on Wednesday (7) with the first of a new "Safari To Asia" skein . . . ABC-TV have lined up a terrif cast for "Alice Through The Looking Glass" skedded for Christmas Day. 31 star names, with **Jeannie Carson, Spike Milligan, Harry Secombe, Donald Pleasence**, the **Bradens, Adele Leigh** and **Dora Bryan** among the "expense no object" array . . . BBC-TV has opened up the late winter season with three

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DIP into NTA's newest and most exciting adventure series... about a father & daughter team, swimming in troubled waters!

NTA's ASSIGNMENT: UNDERWATER

39 Half-Hours completed! Sold in 57 Markets!

YOU'RE SURE to emerge with big audiences and big sales... with NTA's exciting adventure series, ASSIGNMENT UNDERWATER. For example:

IN NEW YORK, with an 11.2 rating and 19.8% share of audience, it out-performed AQUANAUTS (with a 7.6 and 13.4% share)—Arbitron, 10/30—11/5, 1960. What's more, it's scoring the highest Monday-to-Friday rating of the week in the same period (7-7:30 PM) for its independent station, lifting the outlet from an average sixth position to photo-finish leadership in the time strip.

IN DETROIT, the series is NUMBER ONE in its time period, according to the latest four-week rating report (October), with a 16.0 rating and a 32.5% share of audience.

RIGHT NOW, 39 pulse-tingling half-hours have been completed. And there's a built-in audience of 8,000,000 underwater enthusiasts waiting to spear profits for you ...the minute they surface with their snorkels. Thar they blow...so what are YOU waiting for?

A PARTIAL LIST OF SPONSORS & STATIONS: Kroger Food Stores, Coca-Cola Bottling (Louisville), Fiat Motors, Pilsener (P.O.C.) Beer, Armstrong Tires and... KNXT, Los Angeles, WGN, Chicago, WNEW, New York, WTTG, Washington, D.C., WJBK, Detroit, WLW-C, Columbus, WISN, Milwaukee and 50 other leading markets. For availabilities, phone, call or write:

NTA

NEW YORK:
10 Columbus Circle • JUdson 2-7300

LOS ANGELES:
8530 Wilshire Boulevard, Beverly Hills • OLympic 5-7701

CHICAGO:
612 N. Michigan Avenue • Michigan 2-5561

TV-Radio Production Centres

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top comedy series, starring, respectively, **Jimmy Edwards, Charlie Drake** and **Sidney James** . . . **Philip Dorte**, ATV's Midland Regional Controller, moves to the Midlands to live, after 220 weekend Birmingham-London home jaunts . . . **Jerry Bean**, ex-floor manager of Southern TV, is going to Canada to work on commercial tv.

IN BOSTON . . .

WNAC-TV inked for two more first run half-hour series, "The Brothers Brannagan," and "The Blue Angel," starting in January . . . Channel 7 doing four 15-min. "Holiday Film Festival" programs featuring lighting of Xmas tree on Boston Common, visit to Mayor Collins by WNAC-TV's own Santa Claus and holiday shoppers Wed. (30), 8:15 p.m.; Saturday (3), 4:15 p.m.; Sunday (4), 11 a.m., with **Phyllis Doherty**, pubad chief, working out promos . . . **Louise Morgan**, WNAC-TV personality, gifting small fry viewers with Huckleberry Hound, Yogi Bear, Quick Draw McGraw and Baba Looey Knickerbocker dolls . . . **Al Heacock**, former national program director, Bartell Group, named program manager WBZ Radio replacing **Melvin M. Bailey**, who resigned to return to the West Coast, effective Monday (5) . . . Dropping of soap operas on CBS means sweeping program changes on WEEI with filling early p.m. time, and lineup includes **Morgan Baker's** Housewives Protective League from 12:35-1 p.m. and again from 7:35 to 8 p.m.; **Fred Cusick** in 10-min. sports show at 7:20 p.m., "Over the Plate"; **Priscilla Fortescue** appearing throughout the day on various shows.

IN SAN FRANCISCO . . .

William B. Decker, station manager of NBC's Chicago o-and-o, WMAQ, has been transferred to Frisco to become general manager of network's o-and-o KNBC. Decker takes over from KNBC station manager **George Fuerst**, who's been ill. He's taking a leave of absence and checking into Mayo Clinic for possible surgery. Switch of Decker to Frisco has prompted local speculation that NBC may tag him to run KTVU, Channel 2, if and when FCC okays sale of independent to the network. Decker, 44, came up through NBC-TV spot sales, was sales manager almost two years at NBC's WBUF-TV, Buffalo, until that UHF was sold, and then was director of tv sales for more than a year at NBC's WNBQ-TV, Chicago, until he moved over to WMAQ . . . **Max Weiss** and associates took over management of **Franklin Mieuli's** KHIP-FM, which therefore spreadeagles the Weiss Bros. into three aspects of Frisco show biz—they own and operate Fantasy Records and the Blackhawk, pioneer Coast jazz spot, too. Only change thus far planned for KHIP is to increase power from 40,000 to 80,000 watts, pending FCC okay . . . Deejay **Don Sherwood's** nightly KTVU show folds mid-December and he'll return to tv—still on KTVU—in January with a once-a-week format.

IN PHILADELPHIA . . .

Former WCAU, WCAU-TV chirper **Ginny Stephens** has formed a new act with **Frank Parker**, ex-Godfrey star, and breaking it in at the Vapors Restaurant, Hot Springs, Ark. . . . WIBG conducting the 2nd Annual March of Music, in connection with the National Foundation's 1961 March of Dimes Campaign . . . **John Trent**, WCAU personality, to moderate a key panel discussion (Dec. 10) at the National Food Brokers convention, at the Palmer House, in Chicago . . . **Aline Livingstone** (Williams), wife of Evening Bulletin tv columnist **Bob Williams**, has en exhibit of portraits and sketches at the Lord Jim (former Chester announcer) Art Galleries, Booths Corner, Pa. . . . **Harry Langerman**, operator of suburban Polynesian spot, planning a broadcast "Luau Productions," which will feature South Seas music and be put out for syndication. Session will debut on WFIL (Dec. 6) with **Phil Sheridan** as "beachcomber" host . . . Hour-long documentary "Demons in the Streets," to examine teenage gangs, in a special program on WCAU-TV (Dec. 20). **Glenn Bernard** is the producer . . . **Vi Velasco**, Philippine chanteuse at the Celebrity Room, goes West after the run here, for part in "Hong Kong" tv series . . . Former freelance tv and radio scripter **Samuel A. Rulon** having his new play produced by the Society Hill Playhouse, new off-Broadway type house.

IN MILWAUKEE . . .

Helen Day joined WMIL-FM and does a disk music turn, plus women's news features on "Day by Day," a new show 'cross-the-board . . . On WMVS-TV, the U. of Wisconsin-Milwaukee, Extension Division is sponsoring a new series of 10 music programs, with 8 p.m. Wed. (30) the "kickoff," for series. Succeeding programs are set for Wednesdays in December and monthly thereafter through May 24 . . . WMIL-FM has another new show "Blues in the Night," 7 p.m. to 9 p.m. cross-the-board, with **Tom Peterson** at the controls. Peterson is showcasing disks of big bands of the '30's . . . WRIT has added a $60,000 studio-office facility to the station's physical setup . . . **Bernie Strachota**, general manager of WRIT, was elected chief barker by the Variety Club of Wisconsin. In a newly-elected board of directors all facets of show business on the Milwaukee front are represented. Board members elected are **Bernie Strachota, Harold Pierson, Gerry Franzen, Jo Strothers, Glen Kalkoff, Edward Johnson, Lee Rothman, Herbert Copeland, Moe Duddleson, Harry Zaidens** and **Milton Harmon** . . . **Don Weller**, chief engineer for WISN radio division of Hearst Corp., retired after 26 years with the local station.

IN ST. LOUIS .

"Battle Against Pornography," four-part series on smut peddlers, launched on **Parker Wheatley's** "Eye on St. Louis" program on KMOX-TV . . . WIL's special high school jingles getting potent response from students and parents . . . **Robert F. Hyland**, vice president of CBS and general manager of KMOX Radio, received the Bruce A. Campbell Memorial trophy for "meritoriuous service toward sports" at the annual Elks' Celebrity Dinner . . . **Evelyn Elman**, KPLR-TV's director of women's affairs, back from Washington after attending the semi-annual meeting of Defense Advisory Committee on Women in Services . . . KTVI sponsor of contest to pick girl to represent St. Louis as "Miss Champagne Music" for Lawrence Welk's recent show at Kiel Auditorium . . . **Gene Wilkey**, veep and general manager of KMOX-TV, honored by the Women's Ad Club with the "purple garter" award . . . **Don Cunningham**, KPLR-TV sports announcer, named director of sports . . . TV Guide has launched new season of "St. Louis Television Tours."

IN PITTSBURGH . . .

Al McDowell has been assigned the Saturday and Sunday news spots vacated by **Carl Ide** at KDKA TV. **Phil Cochran** will be Ide's replacement on the station's news-in-depth show Sunday evening. No replacement for his nightly show has been set yet although many have auditioned both from the station and out of town . . . WOLA is now picking up the audio on "Open End" on Thursdays. The delayed tape is shown on WQED the following Monday . . . **Pete Gregg** has moved from WCAE to WOLA . . . **Martha Olah** resigned from WMCK . . . Local tv actor **Roland Kindheart** just finished "Roaring Twenties" episode . . . **Dick Brown**, the former all-night man on KDKA has moved to WONE, Dayton, where **Guy Harris** is now program director. Harris formerly held same post at KDKA . . . WJAS is planning to move to 24-hour operation . . . **Caley Augustine** elected to board of directors of Broadcast Promotion Organization in convention at New Orleans . . . **Dom Quinn**, KDKA program manager, set for European vacation . . .

Radio Reviews

A LOOK AT THE SOVIET ECONOMY
With Bill Downs, Dr. Herbert Stein, Dr. Leon M. Herman, Prof. Gregory Grossman
Producer: Normin Gorin
25 Mins., Fri., Nov. 18, 9:05 p.m.
CBS, from Washington

CBS News grabbed an exclusive on a timely subject with this roundtable discussion on the Russian economy featuring three of the six American experts just returned from a study of the Soviet (Russian experts conducted a similar study of the U.S. economy on an exchange agreement).

The broadcast (18) was aired a day after the U.S. economists filed their reports at the semi-annual meeting of trustees of the Committee for Economic Development in Washington.

With CBS news correspondent Bill Downs were Dr. Herbert Stein, director, research division, Committee for Economic Development; Dr. Leon M. Herman, Soviet Affairs division, Library of Congress; and Prof. Gregory Grossman, department of economics, U. of California.

While the discussion would have been more interesting with a larger number of specifics on the Russian economic scene, it did manage to clear the air via a general picture of Soviet progress and what the challenge means to the U.S. The experts were in agreement on all points raised, including: although Soviet industrial production is currently only 40% of U.S. output, it's significant that they are even in military power, and giving the U.S. a lot of trouble in aid to underdeveloped countries; there's a new managerial class in Russia similar to the American upper-middle class, right down to conservative attitude; while Soviet education does emphasize engineering and science, the tendency is to narrow specialization; and, in the overall, "we should realize we are in a very, very tough game with the Russians, very, very tough race, extremely tough," as Prof. Grossman put it. *Bill.*

YOUNG BOOK REVIEWERS
With Marian E. Shelby, moderator; others
Producer-director: Vera Eikel
25 Mins.; Sun., 9:05 a.m.
WMCA, N. Y.

Carson McCullers' play, "The Member of The Wedding," was the subject of a lively, stimulating discussion Sunday (27) morning on WMCA's, N. Y., "Young Book Reviewers" program.

The high school students showed some keen insights, talked freely of their feelings about the characters and the many hued themes of the play. Perhaps one reason they were so resplendent in their analysis was that the play concerned the pains of growing up, a subject which they could easily identify with. Many of the remarks showed a maturity way beyond the high school level, a ripe richness, in fact, possessed by too few adults.

Mrs. Marian E. Shelby served excellently as the moderator. Another guest was George Freedley, curator of the N. Y. Public Library's theatrical collection. Freedley lent some personal recollections of the authoress to the proceedings. *Horo.*

Friendly & Murrow: Ad Writers

If Ed Murrow and Fred Friendly confine themselves to grey flannel in the next few weeks, don't be surprised. They've taken to calling themselves "the lowest-paid copywriters in the business," though their remuneration from their more orthodox activities puts them in the upper strata.

Fact of the matter is that they've begun writing commercial lead-ins for "CBS Reports." Friendly started it in the "Money and the Next President" outing a few weeks ago, when he pointed out to sponsor Philip Morris that its commercials, produced for spot and other network telecasts, seemed too abrupt a change of pace on "CBS Reports" and that the institutional and prestige values of the show weren't being pressed to their full advantage. He proposed to the sponsor that he and Murrow sit down and write a couple of lead-ins which would frame the cigaret "sell" properly within the mood and context of the program itself.

Friendly and Murrow proceeded to write two such lead-ins, both of which were accepted by Philip Morris. In essence, they pointed up the sponsor's belief in the importance of the subject of the show, stating (paraphrased) that "it's America's business. But now, if you'll pardon us for a moment, we'd like to tell you about our particular business, the manufacture of fine cigarets." Commercials followed.

Pair then wrote another lead-in for one of the blurbs in Friday's (25) "Harvest of Shame" special on migratory farm workers. They're doing 'em gratis, hence the "lowest-paid" tag. But they figure the lead-ins are important to the program and pay off in goodwill for the sponsor as well.

CBS 'Eyewitness' In Two-Ply Coverage For More Flexibility

CBS News is beginning to double-team its news coverage for the Friday night "Eyewitness to History" series. Idea is to cover two major stories during the week, then select the hottest of the two for the Friday night half-hour, even if the other has to be scrapped entirely.

On Monday (28), the network dispatched two news teams for this Friday's (2) show, one under narrator Charles Kurault to New Orleans to cover the integration story there, the other under co-producer Ernest Leiser to Caracas to cover the Venezuelan rioting.

Footage from both sources will be worked and edited right up to Friday afternoon. At that point, exec producer Leslie Midgley will choose between them. The loser may not find its way to the air thereafter, although it's conceivable some of the footage could be salvaged in the event of a subsequent flareup in either of the two areas.

New policy of flexibility was made evident a couple of weeks ago, when the show scrapped a half-hour on the Japanese elections in order to do a two-subject show on the initial New Orleans flareups and on the closeness of the election. Last week's stayed on schedule with the story of the U. S.'s gold problem.

Zenith's Extra Divvys

Zenith Radio Corp. directors voted two extra dividends of 50c each Monday (28), in addition to the regular quarterly dividend of 40c, bringing total divvies for the year up to $2.60 a share. Year's total is the same as in 1959, when company declared two specials of 65c each.

One of the specials, plus the quarterly divvy, is payable Dec. 20 to holders of record of Dec. 9. Second special is payable Jan. 27 to holders of record Jan. 6.

WHOM Primer On Spanish Market

"New York is the largest Puerto Rican city in the world," declares a research promotion study being distributed this week to ad agencies by Gotham's fulltime Spanish language radio station, WHOM.

The report covers the distribution of New York's Spanish population and analyzes the group's customs and living habits, buying power and the importance of the Spanish language. Radio and tv listening and viewing also are covered.

According to the report, there are 725,000 Puerto Ricans and another 200,000 persons from other Spanish-speaking countries in New York. Median age of the Puerto Ricans is 23, and, the study points out, the needs of young immigrant families exceed the needs of the established families.

On WHOM specifically, the study backgrounds Charles Baltin, veepee and sales manager, and program director Ralph Costantino, "a key figure in foreign language radio for more than 20 years."

Pictured are eight air talents, several of whom were familiar voices to New York's Spanish population before settling in America.

The 5,000 watter is "the voice of La Prensa, the first Spanish language newspaper in New York." The link with the newspaper, says the study, is important in pubservice projects and program promotion.

All New York's Spanish families listen to radio, says the study. Listening to English-speaking stations is a burden, because most of the immigrants understand the written word easier than the spoken. A third indicated in a study that they listen to English-speaking stations, but the prime motivation is to learn the language. Spanish music is probably the most important pull in Spanish radio.

While two-thirds of the Spanish families own tv sets, 75% indicate restricted viewing because of language difficulties. Sports is the big draw for tv, but the viewers must turn to Spanish radio for the sports picture at home.

'International Zone,' UN Series, To Bow

"International Zone," produced and emceed by Alistair Cooke, will debut Dec. 12 on NBC's Manhattan television outlet. It is being offered around the U.S. as part of the plot to help the United Nations, engendered by the U.S. Broadcasters Committee some time ago. Chairman of latter is Tom Shull, of the Storer group of stations and vice-chairman P. A. Sugg of NBC.

Under the letterhead of the committee U.S. stations are being urged to schedule the filmed programs. Stations retain the prints for repeats, if desired.

Objective of the series is to present the manifold activities of the UN for general consumption; in short, image-making for the body whose responsibility is to prevent World War III.

As UN station relations officer, Jeff Sparks is pushing the series for broad representation across the continent.

Dan Mallinger has finished new tv film series with **Eleanor Schano** called "Gateway to Glamour." **Ken Israel** is handling distribution . . . Director **Joe Samul** is now co-producer on "KD has a Baby" which KDKA TV is putting into syndication.

IN MINNEAPOLIS . . .

Ben Leighton Jr., head time buyer for Campbell-Mithun advertising agency, told members of the Midway Civic club here that the American people received a $20,000,000 gift, equivalent to lost revenue, from the nation's broadcasting industry during the recent political campaign. Ad exec reported that the webs lost $9,000,000 covering the GOP and Democratic conventions, $2,000,000 on the Kennedy-Nixon debates and $9,000,000 on campaign coverage. Election night results, though sponsored, cost the industry another million, Leighton said . . . WCCO, local CBS affiliate, substantially stepping up its news service this week. Station is doubling number of network news shows it carries and increasing local newscasts by a third

IN CINCINNATI . . .

Pulling stakes as general manager of WKRC-TV for past year, **J. W. McGough** said his parting was because of disagreement over the Taft Broadcasting operating policies "and completely amicable." At same time TBC put a vice president's hat on **Bob Schlinkert**, g.m. of WBRC-TV, Birmingham . . . **Sam B. Schneider** upped by Crosley Broadcasting to central division sales manager for WLW Radio after six months as an account exec in Chicago area . . . Twentieth annual Christmas drive by **Ruth Lyons** on her "50-50 Club" weekday show to provide radios, tv sets, libraries and toys for children in over 20 hospitals in Ohio, Indiana and Kentucky throughout the year passed the $100,000 mark early. Appeal is on Crosley's four-station tv network and WLW Radio

Variety, October 12, 1960
VICTOR BORGE SHOW
Producers: LAWRENCE WHITE, JOSEPH CATES
Director: Joseph Cates
Writers: Larry Markes, Eddie Lawrence, Robert Hilliard, Ben Jolson, Art Baer
Musical director: Glenn Osser
60 Mins.; Thurs. (6), 9:30 p.m.
PONTIAC
ABC-TV, from N.Y. (tape)
(McManus, John & Adams)

NEW YORK DAILY NEWS, Oct. 7, 1960

Victor Borge's 'Special' Brings Fun to Viewers

By BEN GROSS

Victor Borge, the comic Dane who has a way with the piano, brought his long-waited special to ABC-TV (9:30 to 10:30) last night. Highlighting a premiere-filled evening, he offered a blithesome hour of brittle foolery and lilting music.

As usual, Borge's funning gravitated between the clever and the corny; but, at least, his comments and sight gags had some touch of novelty. And, as always, there was the star's piano playing. He is a true artist of the keyboard, as he demonstrated in his performance of Rachmaninoff's "Variations on a Theme of Corelli," his version of Grieg's Piano Concerto and in a comedy duet with another fine pianist, Leonid Hambro.

Other enjoyable items of the show were the Japanese and American songs of the famous Nipponese singer Izumi Yukimura. She has a great deal of artistry. Another feature was Mike Wallace's "interview" with the composer-pianist Franz Liszt (Borge), a skit based on a darned good idea but which wasn't funny enough.

October 10th

The entertainment peak of the week was Thursday night's Victor Borge special. It was a delightful melange of comedy and music, with an occasional so-so spot; but, on the whole, a sparkling hour. Especially when Victor displayed his artistry at the piano (ABC-TV).

NEW YORK HERALD TRIBUNE

THE VICTOR BORGE SHOW

The highly stylized impishness of Victor Borge, complemented by his fine piano artistry, was an display last evening for this unique performer's only appearance of the season. It was a variety hour that hit some hilarious high spots and a few dead ones, but never suffered from lack of imagination. (ABC-TV, 9:30-10:30.)

For instance, Borge's "Person To Person" satire as Franz Liszt being interviewed by Mike Wallace was one of the truly funny and more creative comedy sketches of the season. It was climaxed by an equally zany four-handed rendition of the Second Hungarian Rhapsody which also brought in the talents of Philharmonic pianist Leonid Hambro.

Nor has Borge ever been funnier than last evening with his far-fetched whimsical pleasantries such as the one of the cat which died and left all his money to a little old lady.

NEW YORK JOURNAL-AMERICAN

JACK O'BRIAN SAYS:

VICTOR BORGE convened his first lunatic spectacular last night in ABC-TV and it was a dandy. Its contents varied in hilarity—the bullfighter-pianist sketch was too long, and unsatisfactory not simply because of its length, but because it got clumsy, gimmicky and tiresome . . . On the other, funnier hand, a wild, mad sketch about Franz Liszt in the latter part of the show was too short—not in time, only because it was a howl all of its length, which may even have been longer than the musical bullfighter gambit.

The show boasted Borge's deceptively offhand comic touches, whimsical passing comments, wonderfully silly twists on literal phrases and notions, and if the physical production seemed a bit raffish, hurried and ill-conceived at times, the comedy content was good, the writing funny, the Borge personality dependably gifted.

Victor's main guest was Izumi Yukimura, on loan from the exhibition of Japanese art at the Latin Quarter, an exceptionally talented and imaginative change of pace from Borge's characterizations. She offered a traditional Japanese melody, then sang the verse of "My Funny Valentine" in Japanese and the chorus in precisely impeccable American, in a big, unusual, stage-type voice of fine tone, shading and style.

Variety, Oct. 26, 1960
A WHITE-CATES Prod.
●
2D TIMEX ALL-STAR CIRCUS
with Paul Winchell, others
Producer: Gil Cates
Exec producer: Lawrence White
Director: Joe Cates
60 Mins., Friday (21), 9 p.m.
TIMEX
NBC-TV (tape)
(W. B. Doner)

An NBC crew went to Copenhagen, Denmark, to tape the Cirkus Schumann in action and brought back virtually everything that's memorable about a circus except the sawdust smell.

By using Paul Winchell & Jerry Mahoney as hosts, the visit to the circus was given an informal and pleasing atmosphere and served to tie things together nicely during the performing breaks. Show's main value of course, comes from the circus performers themselves. The Schumanns are an amazing family group with plenty of circus savvy. There's Katja Schumann, an 11-year old bareback rider, and 15-year old Benny who does an exciting low-wire act with his 11-year old brother Jacques and there are the elder Schumanns who have an act called the Schumann Liberty Horses, one of the slickest trained horse acts around. In addition to the Schumanns, there were the Nellos Football Dogs, the Flying Marilees, a high trapeze act, Larry Griswold, a trampoline performer, the Six Bertinis, a bicycle act, Douglas Kossmayer, a horse & chariot act, and clowns Leo Gastan and Antonio & Kiki to help round out the magical hour.

The show was paced in a way that made the hour seem to skip by and the camera work was sock. Spotting the program between 9 and 10 p.m. gave the adult viewers a break but it should be done again at an earlier hour so that the kiddies can share the delights of the program. Gros.

NEW YORK DAILY NEWS
by BEN GROSS

Danish Circus:

Everyone who loves a circus must have found joy in the special show enceed by Paul Winchell and his dummy, Jerry Mahoney, on NBC-TV (9 to 10 P.M.).

The program was filmed at the Schumann Circus in Copenhagen, Denmark, founded by the ancestors of present owners 112 years ago. With its clowns, trained horses, aerialists and football-playing dogs the hour brought pleasure to old and young, alike.

NEW YORK HERALD TRIBUNE
by HARRIET VAN HORNE

The weekend also brought us a wonderful, rollicking circus, filmed in Copenhagen for NBC. It included the greatest unicycle act since the invention of the wheel and a game of soccer played with great speed and skill by little sweatered dogs.

NEW YORK POST, SUNDAY, NOVEMBER 13, 1960

REVIEWING STAND

By ARCHER WINSTEN

'GIRL OF THE NIGHT' At the Criterion

In the topsy-turvy world of current make-believe prostitutes are glorified ("Never on Sunday," "The World of Susie Wong," "Irma La Douce"), while their smoother, wealthier sisters, the call girls, hoe a hard row in "Girl of the Night," at the Criterion.

This is the view seen from Dr. Harold Greenwald's psychoanalytical study, "The Call Girl," directed by a newcomer, Joseph Cates, and spearheaded by a couple of good performances by Anne Francis, who suffers, and her pimp, John Kerr, who dishes it out.

The picture's structure is a series of ups and downs on the road to redemption, not the familiar religious one but the perhaps equally familiar psychoanalytical one. Anne Francis lost her father when she was young, was rejected by her mother who married again, and wasn't treated well by relatives. She thought of herself as unloved and unworthy. And so forth, as Dr. Lloyd Nolan patiently listens, prompts once or twice lest he be accused of getting his good salary for nothing, and fades out as the picture flashes back and forward to complete its story. These are not startling innovations as therapy.

The picture view of New York City is ordinary, which is something of a relief. Usually a movie maker in New York becomes enamoured of his subject, soon falling victim to sarethumb photography. Everything sticks out. These streets and houses, that East River and Queensboro bridge are thoroughly recognizable, nothing more.

Francis and Johns

The men in the professional life of Anne Francis are ordinary "johns." They have the money, but they are not outstanding in any way, not even in a descriptive or character way. This is good, in its negative way.

Anne Francis stands out enough, because she's still that blue-eyed, good looking blond she was ten years ago. She can act. She's no Duse, but she can make you think she's a working call girl, though it's a little hard to understand how she made her living with that depressed mood.

John Kerr, the fellow who takes her money, pretends to love her, and runs her business engagements, demonstrates what a good-looking actor can do to make himself repulsive without placing Dracula fusks in his mouth or otherwise disfiguring himself. He really convinces you with a kind of inner rottenness that will startle girls who have thought themselves in love with the handsome young actor. This may not be good for his career as an idol, but it's an eye-opener for those willing to see him as an actor.

The producer seems possessed of the sense to know the subject is sufficiently sensational not to need a needle. The performers play it down, the director holds everything in control, and the photography is modest.

Kay Medford, a wise and weary madam, puts out another of her good, uneccented jobs.

The results speak clearly, forcibly for themselves. The rehabilitation of such a girl in such a situation is a story so surrounded with melodramatic and sentimental cliches that it would have been very easy to fall into one of the many pitfalls. Instead they've made a film that holds your interest consistently, touches the heart and gradually persuades you to take sides. That's it, a good picture which improves everything it touches.

'Girl of the Night'

A Warner Bros. release. A Vanguard production. Produced by Max J. Rosenberg. Directed by Joseph Cates. Screenplay by Ted Berkman and Raphael Blau. From "The Call Girl" by Dr. Harold Greenwald. The cast: Anne Francis, Lloyd Nolan, Kay Medford, John Kerr, Arthur Storch, James Broderick, Lauren Gilbert, Eileen Fulton and Julius Monk, 93 minutes.

LAWRENCE WHITE and JOSEPH CATES Productions, Inc.

119 West 57th Street, New York 19, N.Y. Plaza 7-9240

TV Followup Comment

Continued from page 31

like and entertaining effort in which the elements of fine craftsmanship were fused in a pleasant 60-minute session.

The book and score were not designed to live forever, but in its way, it was one of the top variety show efforts of the season. It was good entertainment for an hour.

The book was fairly simple. Janet Blair, mistaken by a genie for Scheherazade, was whisked back a few centuries and a few thousand miles to rejoin the menage of Ali Baba, but Sinbad the Sailor had other plans for her. There were original music and lyrics with a couple of standards thrown in to keep the franchise. The music and its projection were good, advancing the action and providing a few lilting sessions.

The cast was right for the occasion. Miss Blair charmed her way around, and assistance by Louis Nye as the genie, John Vivyan, who moved over from "Mr. Lucky" as Sinbad and John Hoyt as Ali Baba made for a compact and efficient cast .The credit for the music went to Jack Brooks, and the book was by Ed Simmons.

The sets were similiary well-done and the commercials were brought in cleverly. *Jose.*

Perry Como Show

Perry Como threw a Thanksgiving Eve bash for a group of likable young people on his "Kraft Music Hall" show on NBC-TV last Wednesday (23). Discounting some tired material concerning Bing Crosby, Frank Sinatra and Lawrence Welk, show had a snappy holiday flavor that made an enjoyable hour of song and dance.

Assisting Como in the song department were the Crosby Bros., thus the jokes about pere Crosby, the Lennon Sisters, lammisters from Welk's "one-a-two-and-a-three" beat, and Tommy Sands, FS's son-in-law. The youngsters fit easily into the holiday mood and scored individually. The Crosbys hit with "I Can't Give You Anything But Love," the Lennons came over with "I Don't Know Why I Love You Like I Do" and Sands was in top form on "You Stepped Out Of A Dream." Their group work, with Como leading the way, was bright and colorful on "Dream" and "Keep-A-Hoppin'."

A solid comedy touch was offered by Frank Gorshin whose offbeat impressions of Richard Widmark, Kirk Douglas, Jeff Chandler, Alfred Hitchcock, Steve McQueen and Bobby Darin hit a high note for carbon capers.

Choreographer Peter Ginnaro joined the show this session and his bright touch was evident throughout. The show wound with Como doing his perennial "Bless This House," which provided the proper touch for the holiday. *Gros.*

"Close-Up"

Not much energy or intelligence is going to be required of Time Inc., the publisher-turned-tv-producer, to do a better job on "Close-Up" than ABC News has done until now. "The Money Raisers" was the subject of the Bell & Howell public affairs series last Friday (25), and, for the third time, this program on ABC-TV was listless and, worse, unimportant. Like, for instance, a videonic discourse on the apathy of American voters; the half-hour (scheduled at 8 p.m.) took a potentially grand theme and slugged it to death with unimaginative writing, ineffectual camerawork and stultifying editing.

The lack of organization and spirit, the lack of incisiveness even more than the lack of courage that has prevailed so far on "Close-Up" (billed—before the season started —as a controversial series) are incentive to turn some adult viewers away. ABC-TV could find no better way to reveal the mechanics of dishonest fund collectors than to recourse to a short, puerile "dramatization" of the leering woman and the tough, bearded mastermind criminal, who mulct a bank director for the "milk fund."

The network's news department (Don Goddard did the interviews this time) demonstrated the same inspiration in its choice of interviewees, windy and stagey to the last. Perhaps this relentless dullness would have been relieved if director Marshall Diskin had suggested some elemental cutting and splicing, which, obviously, he did not.

Under the circumstances, the entrance of Time Inc. as the "intruding novice" of tv public affairs could be welcome. *Art.*

Bell Telephone Hour

With an array of talent headed by Helen Hayes, NBC-TV's "Bell Telephone Hour" tackled Tchaikovsky Friday (25) in a tuneful program that ranged from the composer's pop adaptations to his more serious works. The opulently produced colorcast was aptly tagged "The Music of Romance" for the script recalled the mutual affection of the composer and Madam Van Meck via their famed correspondence.

Arch Oboler's dialog, based on the letters, would have emerged dated and affected had it been entrusted to less capable hands than Miss Hayes as the Madam Van Meck and Farley Granger as Tchaikovsky. Even so, the dramatic portion of the hour added up to little more than a convenient peg on which to hang some of the composer's more familiar selections.

Jane Powell and Johnny Desmond contributed some lilting vocals of a number of pops based upon Tchaikovsky's music. Pianist, Grant Johannessen, was very much the virtuoso in playing the final movement of the "Concerto No. 1 in B-Flat Minor" while violinist, Michael Rabin, did a stirring solo of the finale of the "Concerto in D."

But the hour's high spot, at least visually, was the sequence in which Lupe Serrano and Jacques D'Amboise danced the "Black Swan Pas de Deux" from the "Swan Lake" ballet. Donald Voorhees' orchestra impeccably backed the entire session. Bell's unobtrusive plugs stressed the value of the company's new Princess phone, among other things. *Gilb.*

AFTRA-SAG

Continued from page 1

an aggregate of 32% above the last contract.

The actors' guilds as the week began were holding to the concept of weighting city populations to arrive at blurb fees, which management had long and vigorously opposed. It was also reported that another idea, opposed by the agencies who are fearful of too great a rise in the cost of wild spot tv blurbs, had crept back into the talks. It was that blurb performers be paid in cycles shorter than the existing 13-week period.

Saturday (26) morning, both sides met for an hour-and-a-half and in that time rejected each offer's latest proposals. After taking the rest of the weekend off to study the situation, the negotiators reconvened at the informal Monday sessions, where the ice seemed finally to be broken.

Besides discussing blurb fees, the dickerers also got into network wages and working conditions, and a great deal of ground was covered there, too. With considerable detail work facing them, the negotiators found it difficult predicting when they'd actually be ready to say they have a contract that both sides find agreeable, but the new-found tone of amenability has made them all "moderately optimistic."

In its 24-year history of bargaining against them AFTRA has never struck the webs. SAG is co-negotiating with AFTRA for the first time. The two unions, onetime rivals, decided that they need fee parity in the production of commercials, whether on tape or film, to prevent management from using one union against the other.

STREIBERT TO HELM TIME'S MPLS. STATION

Theodore C. (Ted) Streibert is returning to broadcasting as v.p.-general manager of Time Inc.'s WTCN-TV & AM, Minneapolis. He replaces Phil C. Hoffman, who resigned a couple of months ago.

Since exiting his post as director of the U. S. Information Agency in 1957, Streibert has been with the International Basic Economy Corp., the Rockefeller-owned holding and financing company. He was appointed to the U.S.I.A. as its first director by President Eisenhower in 1953.

Streibert was board chairman of Mutual Broadcasting and prexy of WOR and WOR-TV, N. Y., through 1951. At WTCN, he reports to Wes Pullen, v.p. of Time's broadcast division.

Ottawa—Jean Anouilh's "Point of Departure," skedded by CBC-TV then cancelled for fear of offending viewers, is on again at 11:30 p.m. Dec. 2.

Foreign TV Followup

Continued from page 30

gave telling glimpses of the experienced smile at the corner of the mouth, of the honesty of her attitudes, of the reserve that made her allergic to personal publicity. Freeman tried to draw her out on her politics and Miss Signoret denied ever being a Commie, but explained that she was 19 years old at the time of the Nazi occupation of France and any patriot had to take sides. Naturally, Communists were active on the anti-Nazi front, and their cause was shared by many who were not.

Actress who'd recently signed the French manifesto protesting the Algerian war, showed that she would let no considerations of popularity or livelihood bend her opinions. But, being outside her own country, she declined to elaborate on the matter.

On the career front, she modestly brought in director Jack Clayton and costar Laurence Harvey as contributors to her triumph in "Room at the Top." The most moving moments were when she described her life with husband Yves Montand, saying how she liked to be with him during his one-man concert tours. Three times she affirmed that she was a very happy woman——and this came through.

Freeman ignored the current gossip about Montand and Marilyn Monroe, and Miss Signoret implied that such subjects were pretty impertinent anyway. Her daughter, she said, had never been photographed for publicity purposes, and she intended to cling to that sort of privacy.

But, on the whole, Freeman didn't get to the nerve of his subject. It was a nice exhibition of thin-ice skating, and the actress kept her balance throughout. Credit titles were embellished, as usual, by Feliks Topolski drawings; the mystery of Miss Signoret eluded them, too. *Otta.*

Saturday Spectacular

This was a highly unspectacular sample of ATV's "Saturday Spectacular." Deliberately so, for Richard Greenough had devised a drawing-room, which cunningly opened out for some of the acts, and actor Maurice Denham hosted with cheery informality. If the bill packed few surprises, it had an agreeable frame.

Centerpiece of the show was a 15-minute sketch, dashed off by writer Richard Waring, in which Denham was joined by Peggy Cummins and William Franklyn. Idea of this segment, called "Father Knows Best," was that a daughter brought her latest beau for interview by father. His cross-examination had previously frightened off earlier suitors, so he was persuaded to be less forbidding this time. But, on the way down, the daughter had decided the young man was not for her, and wanted pa to scare him off. This produced some tinny yocks, but was a pretty flat brew for this talented team. Miss Cummins fluttered, Denham blustered, and Franklyn double-took—and that was about it.

Rest of the items were largely vocal. Adele Leigh, a well-distributed nightingale, pleased with "Tonight" and "So Far," which didn't jax her fluent voice though she was a bit heavy with the simpers. Emile Ford treacled through "Counting Teardrops" and "White Christmas," his familiar mixture of bounce and sentimentality. While the Beverly Sisters, appearing at short notice because of Russ Conway's illness, trotted round the set with "Strawberry Fair" and draped themselves over the furniture for "Lights of Home."

The show was sparked off by the Wallabies, who had some good twists on the trampoline. And Denham's emceeing was affable enough to suggest that he might be tried again, if provided with a couple of new gags. Producer Francis Essex was enterprising with his cameras. *Otta.*

Wometco's $3,000,000 For Canadian Border Station; Floats a Loan

Wometco Enterprises, based in Miami and operators of WTVJ, Miami, have purchased KVOS on the Canadian-American border (covering Vancouver in Canada and northwestern Washington state) for $3,000,000. Purchase is subject to approval of FCC and an Internal Revenue Service Ruling.

In a report to stockholders, Wometco sets KVOS '59 earnings at $400,000, and says '60 earnings are running at a comparable rate. Company has negotiated a $2,000,000 loan to fiance the deal.

Besides the Miami outlet, Wometco operates WLOS-TV, Greenville - Ashville - Spartanburg in the Carolinas, and owns 47½% of WLOS-AM-FM, Ashville, N.C. Other holdings include theatres in Miami, Tampa and West Palm Beach; Florida and Bahamas vending operations; and the Bahamas Pepsi-Cola franchise.

TV Reviews

Continued from page 31

be among these goals.

First show accomplished neither. Choice for the leadoff guest was Sen. Thomas J. Dodd of Connecticut, and the questioning tended to wander all over the international-national map, without purpose and without consequence. Only two questions concerned local issues, one on the New Haven fare increase and the other on the matter of N. Y. state income taxation of non-residents who work in the state. Sen. Dodd thought the fare increase too high and the tax unfair, but that's as far as the issues were pursued.

Otherwise, the questions ranged from the unanswerable (whom do you favor for cabinet posts) to those which Sen. Dodd has already expressed himself on (opposition to U. S. participation on the World Court bench). Trouble is, Cochran and panelists Murray Davis (N. Y. World-Telegram & Sun), Bill Leonard (CBS News) and Carey Cronan (D. C. Correspondent for several Connecticut newspapers) are all pros. There's no doubt that had they interviewed the Senator separately, they would have gotten a story out of him, and probably a good one. But in concert, they dealt in irrelevancies, and lacked the kind of direction and determination that's needed to develop a story. *Chan.*

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Entertainment's Number One newsmaker writes show business history again, setting box office records from Boston to San Francisco in 27-city concert tour Oct. 11-Nov. 12.

U.S., England, Canada, Aussie TV Combine on Pubaffairs Venture

Telecasters in at least four English speaking countries will jointly underwrite and produce a series of public affairs programs it is understood. Associated - Rediffusion, a commercial outlet in England, Westinghouse Broadcasting Corp. and the National Educational Television & Radio Center of the United States, the Australian Broadcasting Commission and probably the Canadian Broadcasting Corp. will be involved in this precendental international venture.

Telecasters have co-produced and co-financed one-shot pubaffairs programs before, but the understanding this time is that when an accord is finally signed among nations it will be on a longterm basis.

Announcement of this international pact has been delayed while the Aussies and Canadians present the plan to their boards for final authorization, it is reported. Belief is there will be no serious obstacles to an agreement.

As it is understood, the four nations (maybe others) will rotate the production. A central group will decide which of the nations is best suited, in each instance, to handling the particular program and its subject matter, and after it is made it will be guaranteed exposure by each of the other contractors.

Details of financing were not divulged. As a matter of fact, the reported participants, while admiting there will be "an announcement on international television," will not officially discuss any details.

Outside Packages

Continued from page 23

capabilities and weaknesses of men who are not fulltimers, and so it's relatively hard to offer a convincing defense in their behalf.

A second concrete objection is that the hiring of outsiders will invariably lower the morale of network news departments, at least in the cases of NBC and CBS, where the staff men have had long and exclusive experience in the news and public affairs realm. "Why hire outsiders when we've got good men here?"

A fundamental and final objection comes in this form: That network management cannot learn either the values or the complexities of news and public affairs programming if they hire outsiders, regardless of how closely they say they'll scrutinize and control the independent output. "Outside production does not create a feeling of rapport with the subject matter of news, because it lacks the intimacy of doing it yourself."

While the analogy is inadequate in relaying the full story, the network opponents to outside pubaffairs production are fond of saying that to use any but one's own staff to produce news or pubaffairs is much like a newspaper that hires freelancers to write the daily editorials.

The time may come, if news and public affairs tv programs ever begin to take up a large part of the networks' schedules, when it becomes absolutely imperative to hire outside support because the networks simply won't have the manpower or time to fill all the programmatic needs. "But," said a vigorous opponent, "that seems as far off as Orion."

Radio-TV Election 'Behavior' Sifted

Washington, Nov. 29.

The Senate Yarborough Subcommittee which has authority to probe the way radio-television stations handled political coverage in the campaign will meet here next week to decide what to do about "thousands" of complaints it has received.

Subcommittee counsel Creekmore Fath said he had several file drawers filled with "thousands" of gripes about the political behavior of licensees and hasn't yet finished reading all of them. He declined to discuss the course of action he will recommend to the subcommittee. He wouldn't predict whether hearings will be held, saying no such decision can be made until the subcommittee meets.

Sen. Ralph Yarborough (D-Tex.) is chairman and members are Sens. Gale McGee (D-Wyo.) and Hugh D. Scott (R-Pa.).

WHAS' 208G Crusade

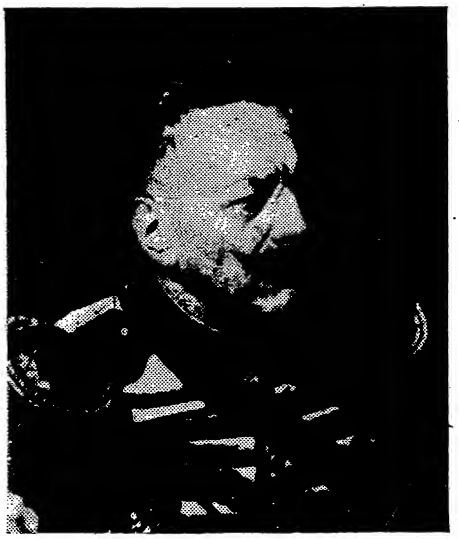
Louisville, Nov. 29.

Contributions to the 1960 WHAS Crusade for Children topped the $200,000 mark for the first time, totaling $208,174, of which $193,872 will be used for grants to Kentucky and Indiana area agencies for the handicapped.

Victor A. Sholis, v-p and director of WHAS, in a report carried by both WHAS radio and tv, said the station, while raising the record amount in the radio and television marathon show, kept its expenses to a new low of 6.96%.

(Nov. 15, '60)
"THE GREAT IMPERSONATION"
THE "KAISER" BY

NBC'S: "DOW HOUR OF GREAT MYSTERIES"



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Robert Saudek
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VARIETY

McCollough's 'So Proudly We Hail' On Breakthrough

Federal Communications Commission's disposition to change some of the basic requirements for relicensing radio and tv stations represent a major breakthrough for broadcasting, Clair R. McCollough, chairman of the NAB policy committee and prexy of the Steinman stations, Lancaster, Pa., told the windup regional session of NAB this week in New York.

"The burden of this proposed new policy," said McCollough, "involves a plan in which broadcasters will be asked to establish the means by which they have consulted and measured the public interest requirements of their communities, and responded to it, rather than the present procedure which requires them to show program patterns by percentages.

"This would appear to be a major breakthrough for broadcasting. Paradoxically enough, this breakthrough was born during the travail that attended the investigations of the broadcasting industry during the past two years."

Another breakthrough, he said, appeared imminent as a result of the recent tv debates by the Presidental candidates. "This whole subject," he said, "revolves about the successful efforts of the broadcasting industry during the last Congress to obtain relief form the stringent requirements of Section 315 of the Communications Act. Broadcasting was told that it could use its own judgment during the recent campaign . . . Seemingly, broadcasters have attained, at least in part, an objective they have long sought and for which they have struggled without pause."

During the two-day session ending yesterday (29), eastern area brodcasters attended sessions simllar to those held in other regions during the Association's fall conference program. Public relations and sales were discussed by NAB staffers Howard H. Bell, James H. Hulbert, John M. Couric and William Carlisle. Staffers also held a half-day session on broadsting and politics. Tuesday morning sessions covered engineering techniques.

Oren Harris

Continued from page 24

out of the three years of investigations of the regulatory agencies. The report will handle the probes in the broad expanse and suggest legislative remedies.

Harris has been in touch with James Landis, former federal official and Harvard Law Dean, who has been designated by President-elect Kennedy to study the regulatory agencies and propose what should be done about them. Harris said he will also confer with Kennedy on the agencies and possible legislative reforms in December or January.

Under terms of the House resolution which created the Legislative Oversight Subcommittee, its life expires Jan. 2.

Set Casey Tibbs Seg

Hollywood, Nov. 29.

Casey Tibbs, world champ bronc rider and former World's Cowboy champ, will leave the rodeos long enough to costar with Dale Robertson in "Town Against the Man," new "Wells Fargo" segment.

Tibbs will play a sheriff.

Inge's 'Bus Stop'

Continued from page 23

which Hubbell Robinson is at work (see separate story), the Ollie Treyz-Tom Moore team at ABC has initiated dickers with playwright William Inge for a 60-minute series based on his "Bus Stop" legit click. This will be an entry out of the 20th Fox-tv shop under the production helm of Roy Huggins (who was a major factor in the ABC-Warner Bros. alliance on "Maverick" and "77 Sunset Strip.") Inge will be the executive writer on the projected series.

Also on tap is an hour series to be filmed in Africa tabbed "Tanganyika." This, too, will come in under the 20th TV banner as a pet project Huggins has been mulling for the past two years. It will bypass any controversial Congo aspects and will be geared strictly for entertainment purposes with a thematic "Americans on a holiday in Africa" romantic white hunter background.

ABC Ratings

Continued from page 23

less than 100,000 behind CBS, with a total of 7,910,000 average-audience homes reached.

(3). In the top 15, ABC alone is represented with a brand new entry. This is the Fred MacMurray "My Three Sons. (In the Nielsen Top 40, only nine of the new shows make the grade with a 20 or better rating, and ABC has four of these—"My Three Sons," "Surfside Six," "Flintstones" and "Stagecoach West." CBS has three: "Candid Camera," Andy Griffith and "Checkmate" and NBC has two: "Tall Man" and "Outlaws.") None of the new shows makes the Top 10.

(4). ABC leads in average audience ratings four nights of the week—Monday, Tuesday, Thursday and Friday; CBS leads two nights of the week, Saturday and Sunday, and NBC on Wednesday night. Ratings cover the 7:30 to 11 p.m. time periods (6:30 to 11 on Sundays.)

Heretofore it was a question of "Who's rating do you read'" with ABC usually clobbering the competition in the 24-city Nielsen studies where all three webs are competing, but CBS out in front on the more conclusive national average audience ratings.

For the first time ABC triumphs no matter how it's sliced.

CBS Radio

Continued from page 23

while the 30-seconds go at $1,100 before discounts.

Web is currently working some three weeks ahead on production of most of the taped features, all but those with news pegs. Among the latter are a science report by Ron Cochran, a news-feature by Allen Jackson, and a news sidelights show by Doug Edwards. Others, like David Schoenbrun, Alexander Kendrick, Marvin Kalb and Peter Kalischer among the correspondents, are well ahead. A team of four producers under exec producer Joel Heller is producing the feature spread.

Cincinnati — Greater Cincinnati Radio, Inc., operator of WZIP, daylighter, plans this area's most powerful FM station under a permit granted by the FCC. New operation, said Robert Rietman, general manager, will duplicate WZIP programming during the day and continue that station's musical pattern during evening hours.

O'seas TV Set Count: 38,650,000

Washington, Nov. 29.

Number of television sets abroad vaulted to 38,650,000 as of Oct. 1, according to a worldwide survey by U.S. Information Agency. A jump of 4,100,000 sets was reported since June 1, compared with an increase of only 2,500,000 for the first five months of 1960.

The survey, covering June 1-Oct. 1, also showed an increase of 116 tv station for the period, bringing the overseas total to 1,353.

Of the total sets in use, 32,650,000 were in non-Communist nations and 6,000,000 behind the Iron Curtain. Western Europe reported an increase of 1,900,000 for a total of 22,100,000 sets. There were 3,300,000 in Latin America, a 400,000 increase; 170,000 in the Near East and Africa, a 80,000 increase; and 7,050,000 in the Far East, an increase of 1,300,000. In the Communist bloc, there were 4,000,000 sets in Russia (increase not estimated); 810,000 in East Germany, an increase of 170,000; 750,000 in Czechoslovakia, an increase of 150,000; and 311,000 in Poland, an increase of 51,000.

Of the 116 new tv transmitters abroad, 97 were in non-Communist areas, distributed as follows: 65 in Western Europe, 13 in Latin America, two in the Near East, and 17 in the Far East. In the Red Bloc, Russia accounted for 10 new outlets; Poland for four; Hungary, two, and Czechoslovakia. East Germany and Communist China, one each.

During the four-month period, USIA said its Television Service sent a total of 226 programs to 51 countries, with an estimated viewing audience of 135,250,000.

Huffaker's CBS Pact For 'Marina' Pilot

Hollywood, Nov. 29.

Clair Huffaker, scripter-novelist, has closed a hefty deal with CBS to write the pilot teleplay for an hourlong seafaring adventure series tabbed "Marina."

Writer will receive an initial payment for script, a royalty on any and all segments to be written for series plus 10% of profits on entire project. Hunt Stromberg Jr., CBS vp in charge of Hollywood program development, arranged pact.

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Sample 60-Second Soaper

CBS Radio's soaper block went off the air for good Friday (25), marking the end of an era. But WNEW, N. Y. indie, preserved some sort of continuity and possibly inaugurated some kind of new era Monday (28) with a group of what it calls "Sixty Second Soaps," brief satires of the soaps which it intends to run on a Monday-through-Friday basis.

With Frank Gallup as narrator, the one-minuters are constructed so as to complete a single "story" in a week, then turning to a new yarn. Each one-minute "episode" is repeated several times a day. The comic (soap) operas were created and written by Bill Persky, station's assistant program director, and Sam Denoff, continuity director. Leadoff story is called "Bradley at the Bar," and first-day's script read like this:

ANNCR: WNEW presents "Bradley at the Bar". . . the story of Bradley Arlington, Attorney at Law . . . Episode 1 . . . As you recall, Bradley Arlington has been attending law school for the past four years . . . Upon the advice of his roommate, Rip Newcomb, Bradley decided to postpone his law career, in order to play pro football for one year . . . Kitty and Bradley were somewhat abashed to learn that Rip Newcomb had then taken Bradley's job at the law office.
After the wedding, on the way to the stadium, they received an urgent wire from ruthless Judge Morris Binder, requesting that Bradley come to work for him. After leaving Kitty and the children at their Scarsdale estate, Bradley went to see Judge Binder, and was faced with the most difficult problem in his five years as a lawyer. We join them as we hear Bradley say:

BRADLEY: This is the most difficult problem I have had to face in my five years as a lawyer . . .

ANNCR: Tune in tomorrow to find out Judge Binder's answer, and whether Wellington Thoon will keep his promise to Margaret. "Bradley at the Bar" has been a special presentation of WNEW and will be heard again tomorrow at almost this very same time.

Four subsequent scripts take the hero through 30 years, six wives and three Judge Binders.

'Witness' Axed; New Western Set

Continued from page 23

dropped altogether.

CBS has conceeded that 7:30-8:30 wasn't the right timeslot for "Witness," yet it was also unable to secure the necessary clearances to shift it to 9-10. Consequently, it decided to scrap the Talent Associates package altogether and bring on the western. That accomplished, it then succeeded in getting the two comedy shows moved.

Warren, who produced "Gunsmoke" and currently produces "Rawhide" for the network, originally planned the new western as a pilot "spinoff" on "Rawhide," that is, as a pilot which would be integrated as a "Rawhide" episode. Now, however, he's been given the greenlight to get the series into actual production as quickly as possible, and the first two scripts are already being written.

Series is set in the post-Civil War west, and title character (still uncast) is a civilian troubleshooter for the Army in its policing duties in the less settled areas. Warren will produce the new series, at least to start with. "Rawhide" is nearly finished with its current cycle of 30 shows, and consequently he'll have no conflict in production. If the new show succeeds, he'll stay with that and probably turn "Rawhide" over to his associate producer, Andre Boehm.

So far, only holdover sponsor on "Witness" is R. J. Reynolds, which has a fourth of the show. CBS is hoping to persuade the ciggie-maker to stay with the western replacement.

GIANT BEATER

New York is Giant in size and sales. It is not easily sold. For the advertiser the "right tool at the right time" is a prerequisite for success. And *leading* advertisers find both on WPIX-11, the prestige independent: full *Minute* TV selling impressions in prime *Evening* time—and in a "network atmosphere" of fine programming. A "giant beating" opportunity.

©1960, WPIX

TelePrompter

Continued from page 25

—so they're used not only for entertainment but for information, education and marketing. It goes beyond show business and pay television. Adult education, for instance, will put the medium on a new level of values and income.

"There are new areas of effort which Hollywood has not touched in films or television. We hope this plan will be an opportunity to explore these areas. Our schools will be enormous and circular, having a central broadcasting area in the middle. We'll have a 'Think Factory,' a 100-acre scientific park where scientists will be sent from major American companies."

Albert declared that the new city, if undertaken haphazardly, could have been populated by retired ladies and skin divers. "Or it can be the most exciting cultural city, a city that will make its effect on humanity felt for the next 500 years."

Philco's Woods Retiring After 35 Yrs. Service

Philadelphia, Nov. 29.

Leslie J. Woods, veep for research and engineering and a director of Philco Corp., will retire at the end of the year after 35 years with the company.

The Philco exec joined the firm in 1925 when modern communications was in its infancy. Woods played important roles in the development of the battery systems used in early models of portable radios, which led to today's transistor radios. When he was transferred to Philadelphia in 1928, he became Philco's first television engineer.

Hosiery Firm's 110G For Inauguration Pickup

CBS-TV has sold a 45-minute live special on the Inauguration Ball on Jan. 20 to Hanes Hosiery. It's now beginning to search for a sponsor for the pickup that day of the Inauguration ceremony itself.

The ball telecast will run from 11:15 p.m. to midnight, as in previous pickups. For Hanes, it's believed to be the hosiery outfit's first network buy. H. R. Flanagan agency set the deal. In years past, Maybelline bankrolled the event on CBS. Under the Hanes deal, web retains the right to sell off partial sponsorship of the ball if it so desires. Entire package comes to around $110,000 for the telecast.

Global Cable Aid To BBC's Radio

London, Nov. 29.

Although BBC-TV has made frequent impressive use of the existing transatlantic cable system to flash brief filmed news items from U. S. to U. K. and vice versa, it sees "no tv implications" in current plans for the laying of a round-the-world system of large capacity cables at a cost of $224,000,000. But the new links will provide more reliable communication with Commonwealth countries in the relaying of radio programs.

The cable-laying schedule provides first for a transatlantic link between Canada and Britain, to be constructed next year. Next stage will be a large-capacity cable system across the Pacific which it's hoped to complete by 1964. Latter will bring Australia and New Zealand into contact with Canada and then by way of a microwave system across Canada and the transatlantic cable, with the U. K.

'Milkman's Matinee's' 25th Anni

Granddaddy of All Late-Niters Still Pulls In $150,000 a Year

Granddaddy of all-night radio shows, "The Milkman's Matinee," will celebrate its 25th anni next week on WNEW, N.Y. It was near the end of 1935, just a year after the trailblazing indie went on the air, that Bernice Judis incepted "Matinee" as an all-nighter, and the midnight-to-6 segment (now it's till 5:30) proceeded to blaze some trails of its own.

For one thing, it spurred recognition among advertisers of the existence of an all-night audience —a permanent one, not just stay-up-laters, and it drew business into that field. For another, it spelled out to stations across the country the programming and promotional virtues of a 24-hour-around-the-clock operation.

Twenty-five years later, "Matinee" is still going strong, accounting for its best sales marks since its inception, with annual billings running to $150,000, not bad considering that a package buy can run as low as $28 a spot. It still has failed to generate much formidable opposition in the N.Y. market, and it still captures a lion's share of late-night ad expenditures aimed at that permanent all-night audience of some 500,000 night workers.

"Matinee" has had three principal majordomos, Stan Shaw, who started with the all-nighter and held down the post till 1942; Art Ford, who took it over near the end of the war and held it until 1954, when he moved into WNEW daytime and subsequently to NBC; and Jack Lazare, who's been in charge since '55 and is still going strong.

It all started when Miss Judis, then bosslady of the then Bulova-owned station, figured it wouldn't cost very much more to stay on the air 24 hours than the 22 (6 a.m. to 4 a.m.) that it was running then. (Changeover effected a savings on equipment maintenance too, since it's more economical to keep equipment on continuously than to shut it on and off.) At the time, station was programming midnight-to-4 with live dance remotes—in fact, all the station then was live; it didn't own a turntable.

"Matinee" was then incepted to cover the midnight to 6 a.m. period, with most of the dance band remotes integrated into the overall format, and with records, chatter and live guests added. As the dance remotes started to diminish, what with increased costs, labor hassles, and the increasing importance of the disk industry, "Matinee" moved closer to its present format.

War years and the earlier preparedness era were a big boon, multiplying the stay-up-laters. After the war, things settled back to the permanent night-working audience plus the stray stay-up-pers. Commercial business on the show then tended toward the male products, gasolines, beers, shaving products and late-night items like all-night restaurants, etc., because of a 2-1 predominance of men in the audience. Most of the business was primarily local at the beginning—in fact the station itself didn't get its first national account (20-Grand Cigarets) until 1938. Gradually, though, a mix of local and national business came through.

Today, majority of business is national, but there's an artificial reason for this which also explains the $150,000 a year billing rate, an alltime high. Three years ago, WNEW inaugurated a package plan sales operation, with all sponsors required to include "Matinee" in their overall purchases. Discount structure was such that "Matinee" amounted to a virtual bonus, but the 150G rate is its proportion of the overall take.

Nevertheless, over its 25 years, "Matinee" has billed an estimated $2,500,000, in the opinion of v.p.-general manager Jack Sullivan.

Quality runs in the family... Don't be Vague... ask for Haig & Haig

BLENDED SCOTS WHISKY, 86.8 PROOF, RENFIELD IMPORTERS, LTD., N. Y.

The Definitive 'Peter Pan'

Continued from page 25

"Juno & the Paycock" was lifted by the Abbey Players from stage to film, where it was presented with absolutely no changes whatsoever. Yet today the film is scratchy, the sound is poor and this letter perfect rendition, already faded into technical obsolescence, would not survive a time capsule or the rigors or even demands of contemporary exposure.

"You don't have Katherine Cornell in the "Barretts of Wimpole Street," said director Vincent Donehue the other day. There is no record of Helen Hayes' 'Victoria Regina.' You don't have Alfred Lune and Lynn Fontanne in anything, because, until now, everything, except for western reruns, has been made for one use.

"So not only are we missing the great plays but we're also missing the great performances of this period," he added. Donehue is directing the new "Peter Pan" tape. NBC-TV presented "Peter Pan" twice before, but technical weaknesses four and five years ago disallowed permanence.

This new Mary Martin performance (she did it on the stage initially) is going to be the definitive "Peter Pan," Donehue said. (The network definitely plans to use it again and again, and it's already made provisions for additional payments for the fifth and sixth showings.)

The economics of television allow sometimes for the faithful reproduction of classics, while all of motion pictures adapt such classics, adaptations meaning changes are made to satisfy boxoffice requisites. Even Shakespeare has never been done without cuts to fit a tv time availability or changes to fit a chief actor's personal desires.

Donehue confided that the only reason Mary Martin, who did the two previous tv performances of "Pan" as well as the legitimate theatre production, decided to make it once more is because "she wants to see a permanent record of it."

According to the director, NBC technicians have been laboring long to make sure that the "definitive 'Peter Pan'" lasts forever. "The technicians," he noted, "have been warming up the cameras to the same temperature every day. We're going to shoot it over 25 days and we want to make sure that the quality is perfectly uniform."

As an afterthought the director, who came into television in 1950 after running his own legit theatre, said, "We don't know whether it'll work," but the artist's tone made him seem positive that technicians could do just about anything.

WCAU'S RATE CARD: 'GOT YOU IN MIND'

Philadelphia, Nov. 29.

WCAU Radio has issued a new, vastly-simplified rate card, which is a radical departure from the familiar old-style cards that featured row upon row of numbers.

Tom Swafford, WCAU veepee and g.m. of the CBS Radio web, said card was designed with the buyer in mind. General sales manager Jack Kline also points out "Card No. 34 offers the following innovations—an opportunity for advertisers using announcements and programs to combine the two types of buys for total discount purposes." In other words, an advertiser using "large space" and "small space" may combine to earn total discounts.

Discounts range from 5% for 300 units to a maximum of 30% for 3,000 units or more.

A.C. GETS FM

Atlantic City, Nov. 29.

Ritz Carlton hotel on downtown beachfront will house new resort FM station, WRNJ, an affiliate of Philadelphia FM station WI-FI within the next 60 days.

Station will start official programming with completion of equipment tests. WI-FI in Philadelphia is key station for races at the Atlantic City Race Course, Garden State Race Track

Chi-to-Frisco Shift For NBC's Bill Decker

Chicago, Nov. 29.

On the basis of his click performance as manager of WMAQ here the past year, NBC is transferring William Decker to San Francisco Dec. 16, where he'll replace George Fuerst as general manager of the radio o&o, KNBC. Fuerst is understood to be retiring after some 30 years in the NBC employ.

Decker, with chiefly a sales background and practically no experience in radio, had been named manager of the Chi station about a year ago by Lloyd Yoder, veep and general manager of the NBC stations here. It proved an inspired choice, with Decker jockeying the station up in the ratings via some radical changes in the program concept, many of them borrowed from FM. The o&o is also having a banner sales year under Decker.

At the San Francisco outlet he'll report to Thomas C. McCray, NBC veep and general manager of KRCA in Hollywood. Decker's replacement in Chi hasn't been selected yet.

Coast Staff Expansions

Hollywood, Nov. 29.

Stepped-up tv production in Hollywood has necessitated staff expansions at three companies. Compton ad agency added three, CBS Films and Procter & Gamble one each.

William Chalmers as veepee and account supervisor was formerly with Fletcher Richards, Calkins & Holden; Tom Lowey, account executive, was ad chief at Hoffman Electronics, and Burnell Grossman, radio-tv supervisor, erstwhile production manager for Filmrite Associates.

George Giroux, program manager in Hollywood for P & G, has hired Dave Lawrence as program supervisor. Howard Alston, former production operations manager for CBS in Hollywood, joined CBS Films as production manager reporting to Jack Ballard, manager of programs.

Philly's United Fund Takes Rap in Lowering Boom on Sun. Grid

Philadelphia, Nov .29,

Rigid National Football League rules cancelled an announced video tape telecast of the New York Giants - Philadelphia Eagles pro football game Sunday night (27). League forbids telecast same day in city where game is played.

The grid match at Franklin Field here had been sold out a week in advance, the entire 60,000 seats at the U. of Pennsylvania's Franklin Field. Alert officers of the United Fund, which fell $324,000 short of its $13,500,000 goal, made a deal with WCAU-TV and the Eagles to play a vidtape of game Sunday night (27) and then ask viewers to send in $1 to make up the Fund deficit.

Stunt was widely heralded and publicized as final major effort of the Fund drive. With tickets being scalped at fancy prices, there is little doubt that plenty viewers would have kicked in bucks to aid drive for bringing them the big game.

Project was no more than settled upon, however, when the station made repeated announcements postponing the vidtape show and stating the League had lowered the boom. The game program was set back until 11:15 Monday night (28), which lost all of the immediacy and made it a dubious fund-raising device.

Jersey entrepreneurs reaped a harvest by pulling in the telecast of the Sunday afternoon pro game from a N. Y. channel and showing it on large screen.

Dallas—"Great Music From Chicago" will be presented on WFAA-TV in a 26-week series premiering Christmas Day at 2 p.m. Featuring the Chicago Symphony Orchestra, the series also will include grand and light opera productions, contemporary jazz, and popular music, recorded by WGN-TV, Chicago, in the Sheraton Towers Grand Ballroom.

Mex Stand: No Nationalization Of TV or Radio

Mexico City, Nov. 29.

Mexico is completely against any moves for nationalization of the radio and television industry throughout Latin America as detrimental to freedom of speech.

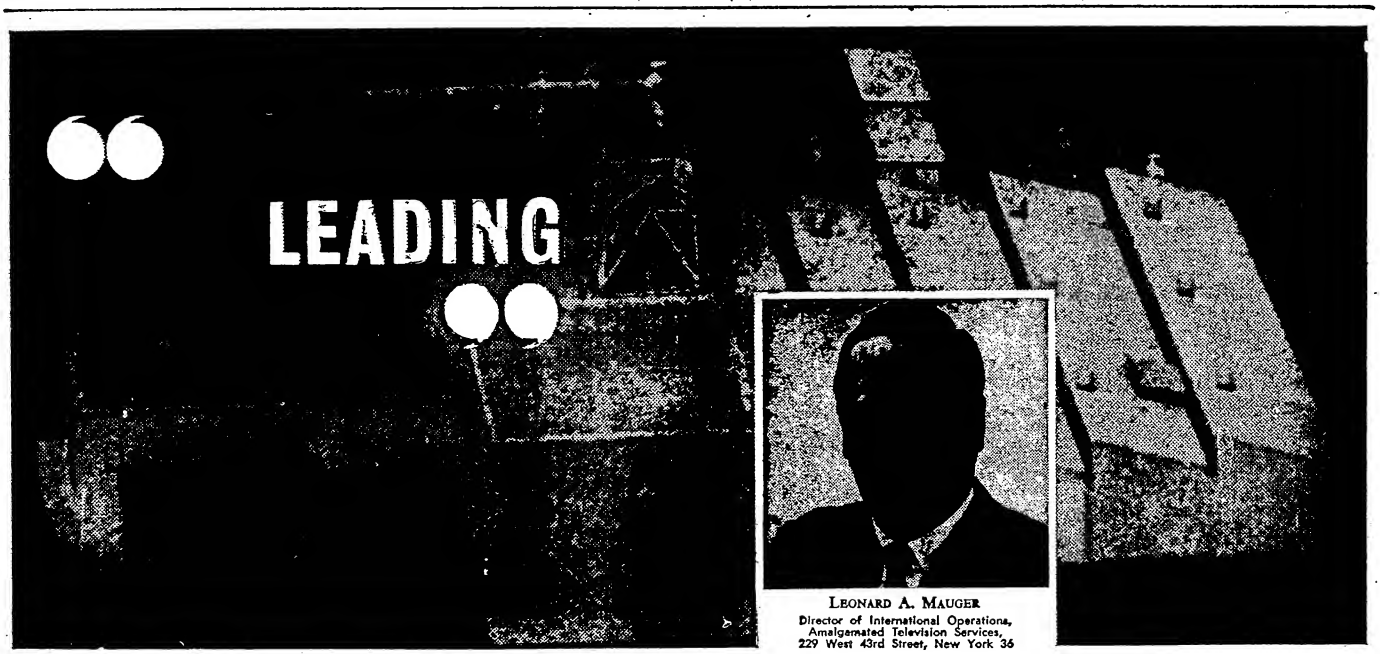
Cuba has made preliminary feelers in this direction, outlining the nationalization idea at the recent economic meeting of the Inter-American Announcers Association in Tegucigalpa, Honduras.

There is no documented information as to Cuba's next move, but rumors allegedly infer that delegates of republic may bring up matter within or outside agenda of the forthcoming Inter-American Announcers Congress, which will convene in Bogota in February of 1961.

Cuban delegates have sounded out the Mexican National Announcers Association for its views and received a categoric "not interested" reply. Mexican delegates, if matter is brought up in Bogota, will fight proposal on basis that it would curtail liberty of expression and pose other serious problems, not least being that radio and television would, in effect, become the voice of the State and "abused" for political ends.

Freedom of speech is a "precious" thing, according to Pedro Ferriz, president of the Mexican Association, and the industry here has no patience with any nationalization projects. Ferriz pointed out that his organization as well as the Inter-American Press Association, and other bodies, have precisely come into being to "safeguard the inhabitants of this continent via the free dissemination of thought."

Mexican delegates to the Congress have completed its agenda of suggestions, including some major cooperative proposals.



LEONARD A. MAUGER
Director of International Operations,
Amalgamated Television Services,
229 West 43rd Street, New York 36

ATN 7

ATN CHANNEL 7, SYDNEY

Leading in U.S. Programme Line-up

ATN's weekly programme line-up resembles that of any U.S. flagship station with the cream of U.S. programming gracing its schedules. Recognising that in Australia ATN is outstanding in facilities, in service and most times in ratings, U.S. Networks and syndicators give preference with their best.

When Como, Hope, Benny, Astaire as well as series — among others — from NBC, Ziv, MCA, Screen Gems and ABC are seen in Sydney, it's always on ATN — "Australia's leading TV Station".

ATN Television Centre, Epping, Sydney, Australia.
Associate Services: Artransa Park TV — Atnews.

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Inside Stuff—Radio-TV

WBKB, the ABC-TV anchor in Chi, has published in mimeo a leaflet entitled "Advice to Aspiring TV Writers" as chiefly a public relations gesture to answer the numerous requests for such info. Believed to be the only booklet of its kind, it's being offered gratis on request. It was prepared by continuinity acceptance editor Marcella Braun, with an assist from Sterling (Red) Quinlan, veep in charge of the station, whose literary credits include two novels.

Basically it recommends (1) that aspiring writers study certain current series carefully and try to create storylines tailor-made for them; (2) that they make previous inquiry of the producers before submitting their scripts; and (3) that, best of all, they try to get representation by a reputable literary agent in Hollywood or New York. A fourth suggestion, especially for the young writer, is that he try to get any sort of job with a telestation, even sweeping floors, to acquire background.

Text comes with four attachments, the first a list of New York literary agents classified by whether they're open for new clients and whether or not they charge a reading fee. Code rates the fees as moderate, high or very high. Other attachments are a list of booking agencies that handle scripts, a list of current tv productions that might buy freelance scripts (with names of producers or story editors), and a rundown on pilots in progress this season.

National Assn. of Broadcasters has asked Federal Communications commission to extend until Feb. 1 the deadline for commenting on the proposed revamping of the financial data reports required of broadcasters. Present deadline is Dec. 9.

In a petition filed at FCC, NAB said the revised form differs so much with the present version that many licensees might desire to submit individual comments or consult with NAB on developing a general industry statement.

The additional time for comments, NAB argued, would benefit FCC in its considerations and lead to a more "affirmative result." John F. Meagher and Charles H. Tower, NAB vice presidents for radio and television respectively, urged operators to study the new form carefully and consult their legal and accounting departments.

National Labor Relations Board has ordered representation elections for announcers and announcer-technicians of four Portland, Ore., radio stations to choose between American Federation of Television and Radio Artists and the International Brotherhood of Electrical Workers.

NLRB ruled that the representation unit should be comprised of all employes who appear regularly or frequently before microphones, as sought by AFTRA. The stations wanted technicians to be included also. Covered by the NLRB directive are stations KPOJ, KGW, KOIN, and KXL.

The American Baptist Convention is calling for nominations for the 1961 Radio-TV Awards, which will be made next June at the group's 54th annual meeting. Deadline for the nominations from broadcasters and others is March 1.

Two of the awards are for a "unique contribution (via tv or radio) to the advancement of world peace" and the "non-professional who has done the most to further an American Baptist outreach in radio and tv."

Bernard Posner, director of radio and television for Veterans Administration since 1950, has been appointed Asst. Executive Secretary and Assistant to the Chairman of the President's Committee on Employment of the Physically Handicapped.

Posner has helped the President's Committee in the past in developing broadcasting promotional efforts.

RIVERDALE
Spectacular River View!
New Exclusive Listing!

Gracious Residence in finest location w panoramic view of Hudson and Palisades. Newly modernized w many specialized appointments. 12 spacious rms., include large living rm. w firepl. study w. built in bar, hi-fi, firepl. Formal dining rm. ultra mod. kitchen w indoor barbecue, breakfast area and pantry. Master bedrm. w firepl. terrace, dressing rm. and marble bath. 5 additional bedrms. w 2 baths, powder rm., servants' quarters. Game rm. w kitchenette opens to beautiful flagstone terrace and large swimming pool. Sound proof motion picture theatre, 2 large porches and most rooms overlook the View. All the requirements of the discriminate home seeker!

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TV FILM SALESMEN WANTED
All regions of U.S.A. High commission. Sell top notch childrens' TV film series.
Write Box V-2015, VARIETY
154 W. 46th St., New York 36

Merle Jones

Continued from page 26

scene and witness the progress first-hand. It's remarkable, the development of commercial tv here in just a few short years.

"I have visited and talked with officials of all the companies. TV in Japan is in very good hands. These are intelligent men, far-sighted men, dedicated men.

"I found no place in my conversations with tv operators and even with Government officials which would indicate that there will be any arbitrary restrictions against the import of American films.

"I was particularly interested in color tv here," Jones continued. "There seems to be two areas of thought, one is optimistic, the other is not. I'm not an expert, but I found the color to be exceptionally good and would assume that the progress of color in Japan will have the same pattern as in the United States. It will to a large extent depend on the price of sets on the retail level."

Before returning to New York early next month, Jones will swing through Southeast Asia and the Middle East and visit Moscow.

Charlotte, N.C.—Charlotte's educational television station, UHF Channel 36, is under construction and is expected to be in operation by Feb. 1.

N.Y. Herald Tribune Columnist
Hy Gardner
has a dissertation on
The Case of The TV Critic
* * *
another rewarding story in the upcoming
55th Anniversary Number
of
VARIETY

Hour Series

Continued from page 27

moveover to standard time throughout the country.

Traditionally, it takes longer for a new 60-minuter to build a following. Despite that, many newies fell safely higher than the 17 rating needs to give the participating advertiser a good shake in the cost-per-thousand milieu. The countdown includes: "Stagecoach West," with a 20:6 rating and a 32.7 share of audience; "Thriller," 19.9 rating, 31.6 share; "Route 66," 18.9 rating, 31.6 share; "Naked City," 18.5 rating, 41.3 share.

There also were some surprises in the pre-election National Nielsens. "Walt Disney Presents" was shifted by ABC-TV from Friday night last season, when it was up against some westerns, to Sunday night from 6:30 to 7:30 p.m. The shift helped "Disney," which also contains oater stories, putting it in the top 10 hourlong vidfilm derby with a 21.4 rating.

The success of "Sea Hunt" in syndication didn't brush off on "Aquanauts" on CBS-TV. Both are being produced by Ivan Tors in association with Ziv-UA. But "Aquanauts" placed 21st in the National Nielsens in a field of 26.

Cleveland—Art Schreiber, news director of radio station WERE here, moves over to Westinghouse outlet KYW in the similar post. He succeeds Gary Franklin, resigned. At WERE, Schreiber's news staff won the Cleveland AFTRA Award for best local news coverage of 1960. "Fabulous Fifties," a news documentary written, produced and directed by Schreiber, also won an AFTRA award for best radio public-service show of the year.

Syndication Review

INTERNATIONAL CAFE
With Rudy Orisek, Trio Los Panchos, Nandor Feher Ensemble, Balkan Strings, others
Producer: Hal Stein
Director: Anton Kalman
Distributor: Rudie Productions
60 Mins., Sat., 7:30 p.m.
WGN-TV, Chicago (tape)

Hal Stein and Rudy Orisek, who brainstormed "International Cafe" as a Chicago localer several years ago, have revived the format for syndication, via tape, and could well have a sleeper in it. "Cafe" is a capital television idea, still unique because it's never been imitated. Moreover, it had never been produced so well at the WGN studios as it is today at the independent Graphic Pictures facility, where the set is large and the decor quite believably that of an intime, candle-lit cabaret.

A modest show in terms of the production budget, the very unpretentiousness is its charm. Somehow it manages to project that checkered tablecloth atmosphere beyond the picture tube, giving the performances a feeling of immediacy that is vitiated only occasionally by unjudicious tape editing. As title suggests, it's a variety show with an ethnic slant, the talent being professionals culled from the various nationality circuits of the American melting pot rather than those who work the popular frontline niteries.

Outing caught for review (20) spotlighted the Trio Los Panchos, a terrific Mexican group of guitar-strumming tenors, and the Nandor Feher Ensemble, a juicy violin-vocal group from Budapest, both making their first appearance on U. S. tv. The two folk idioms were surprisingly congruent, perhaps because both the Spanish and gypsy musical expression tend to be effusive. Balance was effected by the show's regular group, the Balkan Strings, which gave out in the authentic Serbian-Croatian genre and detonated most of the dances—kolo, waltz and hora.

Dancing, incidentally, is done for the most part by non-pros in the "Safe" audience, who really know their onions when it comes to ethnic terpology, whether it be group dancing or every-couple-for-itself. It's all to the good that they're dressed in conventional American clothing instead of costumes and that they seem spontaneously motivated to the dance floor.

Program was brisk, diverting and always eye-filling, thanks largely to Anton Kalman's peripatetic cameras and his keen eye for interesting facial studies in the audience. Orisek plays host with commendable restraint, appearing on screen only at the opening and close but otherwise doing the intros voice-over.

An audience predisposed to ethnic entertainment will receive this as satisfying fare, while the uninitiated should find it refreshing television, if not downright exciting. *Les.*

Lopert Package's $1,500,000 Gross

The Lopert package of 62 pix, now sold in from 40 to 50 markets, has grossed about $1,500,000.

With the Chicago sale to WBBM of about 20 pix in the group, the Lopert pix have been sold in many of the key markets. Buyers for the American dubbed imports include WABC, N.Y.; KRCA, Los Angles; WFIL, Philadelphia; WGR, Buffalo; WCKT, Miami; WWL, New Orleans; and KROD, El Paso.

Group includes such titles as "La Parisienne," "The Horse's Mouth," and "The Third Key."

TV Film Chatter

Robert Weitman, Metro TV's v.p. in charge of tv production, returned to Coast after biz confabs in N.Y. . . . **Worthington (Tony) Miner**, exec producer of "The Play of The Week," has returned to N.Y. from London . . . Trans-Lux Television has distributed Westinghouse's "American Civil War" series in 63 markets . . . **Peter M. Piech**, prexy of Producers Assn. of Television, has left for Mexico City to meet with production personnel at PAT's Mexican animation studios. PAT produces "Rocky and His Friends" . . . WPIX, N.Y., recently acquired eight new first-run features, including "Time Without Pity," "Four Ways Out" and "Tomorrow Is Too Late," as well as "Missile to the Moon," and "Frankenstein's Daughter."

FABULOUS FIRST RATING!

JUST REPORTED!

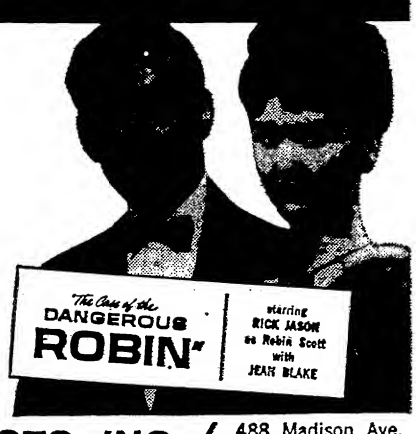
DES MOINES
KRNT-TV

26.8

45% Share of Audience

BEATS: Wagon Train, 77 Sunset Strip, Ernie Ford, Bonanza, Untouchables, Perry Como and many others.

—Nielsen, Oct. '60



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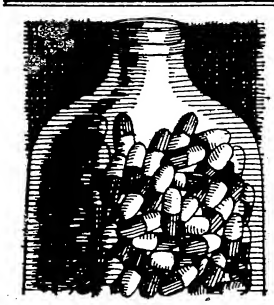

VIVE VITAMINS! That's what Mel Baldwin says—only far more explicitly—for Super-M Vitamins over KNX RADIO. And here is what W. C. Beals Advertising, Inc. writes about the outcome: "Splendid personal cooperation! Mel has gone through our lab twice. He even answers inquiries personally. And most important—he has increased our sales." This indicates that agencies as well as listeners respond to KNX Los Angeles.

KNX
A CBS OWNED RADIO STATION
REPRESENTED BY CBS RADIO SPOT SALES

Jocks, Jukes and Disks

By MIKE GROSS

Dinah Shore (Capitol): "I AIN'T DOWN YET" (Frank-Rinemer*) is a bright and catchy version of the marching song from "Unsinkable Molly Brown." "I GOTTA LOVE YOU" (Manchester*) has a neat rhythmic line and a vocal styling that's quite intriguing.

Paul Winchell (Epic): "WHEN YOU COME TO THE END OF A LOLLIPOP" (Topper*) using the voice of Jerry Mahoney, Winchell has a cute novelty item that will be good for holiday play and could hold on for some time after. "ROLY 'POLY SNOWMAN" (Topper*) rolls along at a nice pace that will please jocks looking for seasonal material.

Vince Mauro (Decca): "IF EVER I WOULD LEAVE YOU" (Chappell*) gets another strong romantic interpretation that will win deejay attention. "OH, WHAT A DIFFERENCE YOU MADE" (Leeds*) a fair ballad that seems to fit the mood this time of year.

Jeff Barry (RCA Victor): "ALL YOU NEED IS A QUARTER" (Stratford*) salutes the juke industry with a frisky beat and a vocal the kids could take to. Tune's out of the legituner "Do Re Mi." "TEEN QUARTET" (E. B. Marks†) has a good jumping sound for the juke market.

Carmen McRae (Mercury): "OH! LOOK AT ME NOW" (Embassy†) gets a bright and zingy interpretation that will get this oldie plenty of current spinning time. "THE VERY THOUGHT OF YOU" (Witmark*) is another standard headed for new play because of a solid vocal styling.

Al Tousan (Seville): "BACK HOME IN INDIANA" (Shapiro-Bernstein*) rides into the spinning sweepstakes with a swinging instrumental headed by Al Tousan's piano that will give the younger set another oldie to take hold of. "NAOMI" (Tidelandt) shows off more of Tousan's piano in a likable instrumental setting.

The Secrets (Columbia): "QUIEN SABE?" (Larry Taylor*) is a romantic blending of melody and lyrics delivered in a warm and persuasive manner. "NOW IS THE HOUR" (Leeds*) supplies another good showcasing for this new group.

Sandyl Cordell (Sunbird): "MY ROCKIN' HOME ON THE RANGE" (Lambert*) is rocked with a frisky beat that will give the jock and juke crowd a new perspective of the range. "I SURRENDER DEAR" (Mills*) shows her in an emotional groove that she brings off quite well.

Barbara Lantz (PhilTone): "TALL BOY" (Saunders*) is an interesting ballad that's heightened by thrush's stylized handling. "WISHING RING" (Acuff-Rose†) rocks in familiar fashion but she does sing it with an unusual fervor.

Buddy Knox (Liberty): "LOVEY DOVEY" (Progressive†) works up into a happy swinging item that should see some action on the jock and juke levels. "I GOT YOU" (Simon-Jackson†) has a frisky style that could build into a juke-pleaser.

Kitty White (Dot): "WINGS OF A DOVE" (Bee Gee†) is a nifty rocking ballad projected with strong commercial impact by this songstress. "WIMOWEH" (Sun-Vine†) is a potent slice also due for big returns.

Best Bets

LAWRENCE WELK ORCH (Dot) ..... **CALCUTTA**
..... **My Grandfather's Clock**

Lawrence Welk Orch's "Calcutta" (Pincus-Symphony House) shapes as the year's end instrumental click. Its catchy melodic beat, of German origin, has an infectious quality that will take it far. "My Grandfather's Clock" (Harry Von Tilzer*) beats in the familiar and acceptable Welk way.*

* * *

VIC DAMONE (Columbia) ..... **IF EVER I WOULD LEAVE YOU**
..... **I'll Be Your Lover**

Vic Damone's "If Ever I Would Leave You" (Chappell) is one of the big ballads out of Alan Jay Lerner-Frederick Loewe's "Camelot" with a stirring vocal rendition that gives it top-drawer quality. "I'll Be Your Lover" (Mogul*) has a warm ballad feel that develops into good programming material.*

* * *

BEN E. KING (Atco) ..... **FIRST TASTE OF LOVE**
..... **Spanish Harlem**

Ben E. King's "First Taste of Love" (Rumbalero-Progressive-Trio†) has the highly rhythmic lines that are surefire to take over the spinning circuits for a big payoff. "Spanish Harlem" (Progressive-Trio†) is an offbeat mood piece that will develop playing interest.

* * *

PAUL ANKA (ABC-Paramount) ..... **RUDOLPH, THE RED-NOSED REINDEER**
..... **It's Christmas Everywhere**

Paul Anka's "Rudolph, The Red-Nosed Reindeer" (St. Nicholas) should get off the strong seasonal rides because of its bright and snappy treatment. "It's Christmas Everywhere" (Spanka†) is an ordinary Yule-time effort.*

* * *

ROY ORBISON (Monument) ..... **I'M HURTIN'**
..... **I Can't Stop Loving You**

Roy Orbison's "I'm Hurtin'" (Acuff-Rose†) has a swinging ballad mood that is sure to grab top spins. "I Can't Stop Loving You" (Acuff-Rose†) is in the rocking ballad form that's okay for juke tastes.

* * *

JOE JONES (Roulette) ..... **HERE'S WHAT YOU GOTTA DO**
..... **One Big Mouth**

Joe Jones' "Here's What You Gotta Do" (Kahl, Lloyd & Logan†) has a beat and a vocal delivery that's just right for current spinning market. "One Big Mouth" (Tyro-Peanuts†) works around a lyric and rhythm angle that the juves take to.

* * *

BILLY BORLYN (Columbia) ..... **I WANT A GIRL**
..... **I Just Don't Know**

Billy Borlyn's "I Want A Girl" (Dymor) will hit the spinning circuit in a big way because of the way it works the lyric idea and vocal sound for teenage appreciation. "I Just Don't Know" (Korwin*) builds up a gospel shout into a good commercial side.*

* * *

BOB LUMAN (Warner Bros.) ..... **WHY, WHY, BYE, BYE**
..... **Oh, Lonesome Me**

Bob Luman's "Why, Why, Bye, Bye" (Acuff-Rose†) makes the alfalfa sway in a way that will capture a pop audience for big returns. "Oh Lonesome Me" (Acuff-Rose†) is a revival of the Don Gibson hit that could go on another clicko spinning round.

* * *

HANK & DAVID (MGM) ..... **LOP-SIDED, OVER-LOADED**
..... **Lovelight**

Hank & David's "Lop-Sided, Over-Loaded" (Sheldon†) is built for the teen market with a novelty peg that will ride strongly on jock and juke levels. "Lovelight" (Sequence) flickers with an okay rocking beat that could keep the juke crowd happy.*

LAWRENCE WELK

His Newest Dot Album "LAST DATE" (DLP-3350).

Headlining the Smash "Single" "LAST DATE" with FRANK SCOTT at the piano No. 16145.

*ASCAP. †BMI.

JIMMY COOK ORCH COPS AFM BAND COMPETITION

Detroit, Nov. 29.

Jimmy Cook, saxist and head of a 15-piece band from Las Vegas, copped the first prize in the "Best New Dance Band of 1960" contest sponsored for the second year by the American Federation of Musicians. Cook was judged tops last week (22) in the national finals held at Cobo Auditorium where five sectional winners competed.

The Steve Laughery band, of Moses Lake, Wash., was rated second and Jimmy Wilkins' band, from Detroit, was given third place. In addition to winning an AFM trophy, the Cook band shares in $30,000 worth of new instruments, a network tv shot, a Las Vegas booking and a disk pact.

Album Reviews

Percy Faith Orch: "Camelot" (Columbia). Percy Faith has once again taken a Alan Jay Lerner-Frederick Loewe score and turned it into a tasty instrumental dish. Faith did the same for Lerner & Loewe's "My Fair Lady" four years ago. In this takeoff of the "Camelot" score, Faith has some rousing numbers as well as warm ballad moods to play with and he gives them all a rich orch coloring that will develop as steady programming material.

Della Reese: "Della Della Cha Cha Cha" (RCA Victor). Although she's made her mark as a straight blues and big ballad singer, Della Reese shifts easily into the swinging cha cha groove. In this package, she takes a flock of standards, sprinkles 'em with a chile flavor and belts 'em with a flavorsome lilt. Some of the sides, like "Tea For Two" and "Love For Sale," should find their way to the deejay turntables.

Buddy Greco: "Songs For Swinging Losers" (Epic). There's a disk comeback due for Buddy Greco and this package is a step in that direction. He's a solid belter whose style is straight and potent on an extremely tasty repertoire. Working with arrangements by Chuck Sagle, who also conducts the orch, Greco gets a lot of mileage out of "These Foolish Things," "Something I Dreamed Last Night" and "Blame It On My Youth."

Dick Jacobs Orch: "Written In The Stars" (Coral). This is an original instrumental package that should build Rod McKuen's reputation as a composer. McKuen has gone to the signs of the Zodiac for his melodic moods and works from Aries to Pisces with meaningful and appropriate musical phrases. Dick Jacobs' orch delineation gives it the beat that will please those who go for straight instrumental material that's a little off the beaten track.

Bing Crosby-Louis Armstrong: "Bing and Satchmo" (MGM). Team-up of Bing Crosby and Louis Armstrong provides a lot of listening pleasure. Both are masters of their craft and know how to pack a vocal punch with seemingly little effort. Most of the arrangements are by Johnny Mercer and most of the tunes are familiar but worth hearing again.

Don Ralke Orch: "The Savage and the Sensuous Bongos" (Warner Bros.). The sound of the percussion took over the disk market this year and now Don Ralke has come up with a set that can take its place along side the "Persuasive," etc., Ralke delivers with a vitality that's exciting and melodically dramatic. He's assembled some of the top percussionists around to build up the Afro-based beat to a high pitch.

Kay Starr: "Jazz Singer" (Capitol). There aren't many singers around today who have the persuasive piping attack of Kay Starr. She puts a lot of passion into her work and it takes hold. Under Van Alexander's slick orch beat, Miss Starr comes across strongly with such standards as "Hard Hearted Hannah," "I Never Knew" and "My Man."

"Doug Harrell" (ABC-Paramount). This is a novel entry into the comedy album sweepstakes. Doug Harrell is a North Carolina medico with a sense of humour. His wry look at the profession has already scored on disks so there should be a built-in market for this LP. Included are his popular "Hospitality Blues" as well as such nifty items as "Nurse's Lament," "Exsangination Blues" and "The First Year."

The Coasters: "One By One" (Atco). This is a fresh try for the Coasters and could swing open up new avenues for the group. In addition to toying with a standard catalog, they each take off on their own for solo stints that are quite impressive. Jerry Lieber & Mike Stoller, who wrote many of the Coasters' pop single hits, produced this package with an ear for song's intrinsic value as well as current pop tastes. It's a blending that should give this set a good sales run.

Ernie Heckscher Orch: "Dancing On Broadway" (Verve). Ernie Heckscher's orch has been keeping the crowd stepping at San Francisco's Fairmount Hotel for some time. He again shows what draws the terpsters to the floor in this package of Broadway showtunes. Everything here is done with a crisp beat and "Can-Can," "Sound of Music," "South Pacific," "Oklahoma," "Gypsy," "My Fair Lady," "West Side Story" and "Bells Are Ringing" get a lilting representation, and a vocal chorus fills in occasionally. *Gros.*

BIKEL GIVES GLOBAL O.O. TO FOLK REPERTORY

Versatile singer-actor Theodore Bikel has gotten together some 80-odd folk songs, of all lands, into "Folksongs and Footnotes: An International Songbook" (Meridian; $2.95 and $4.95, latter the clothbound edition) and it is all the title indicates.

Multilingual Bikel, now featured in "Sound of Music," the Mary Martin starrer, has been around the bistros and stages of the world. Originally an Israeli, he is probably proficient in all the 17 languages featured in these 84 songs, many of them Yiddish traditional along with American, Norwegian, Slovak, Greek, Russian, German, Hebrew, Scottish, Gypsy, Irish, Romanian, Armenian, French, Spanish et cetera.

Many are Bikel's own arrangements and each is still further embellished with a translation or sprightly anecdote, so as to make the "footnotes" to these international folksongs a well-rounded reading and/or performing book. Many also have been recorded by Bikel and there is a comprehensive discography. *Abel.*

Copland on Music'

"Copland on Music" by Aaron Copland (Doubleday; $3.95), is a lively, penetrating tome by one of America's foremost composer-conductors who has also gained eminence as writer and lecturer.

Copland admits he reacts more readily to stimulus of soundwaves produced by instruments than to word-ideas. Nevertheless, he has assembled enlightening, often amusing comments on his art and its practitioners. He submits pertinent passages on Koussevitsky, Stravinsky, Mozart, Berlioz, Liszt, Faure, Schuman, Milhaud and Britten, among others. He discusses America's "young composers" at length. He has pithy observations on European music festivals, and writes understandably of South American composers. Copland also disgorges some short-snorters: "I hate an emotion - drenched voice"; "In a certain mood reading about music can excite one . . .'; "Nothing pleases the composer so much as to have people disagree as to the movements of his piece they liked best."

Copland also examines, critically, the position of music in our national cultural life with keen awareness of its many problems of survival. *Rodo.*

Longplay Shorts

Columbia Records is saluting Aaron Copland's 60th birthday with three new recordings, two by conductor Leonard Bernstein and one by pianist William Masselos . . . "High Society" is bandleader Lester Lanin's 11th LP for Epic . . . A 100% exchange privilege on 50 LPs in the Angel Catalog is being offered by Capitol Records Distributing Corp. effective through Dec. 24 . . . The Warner Bros. album, "West Side Story," and "N. Y. Export/Opus Jazz," has been awarded one of nine "Edisons" as the best instrumental album of 1960 in the first annual recorded music competition of its kind in Europe . . . Kathy Keegan, currently at N.Y.'s Copacabana Lounge, will have an "At The Copa Lounge" LP on the Duane label.

Strand Records launches it new Elite Series next week with "The Faith Of Lincoln" . . . Rank Records has a special Christmas bonus plan that offers an extra 15% bonus discount . . . LaVern Baker's Atlantic LP, "LaVern Baker Sings Bessie Smith," named as the best vocal record of the year by the Hot Club of France . . . Two sides, "Doodle Doo Doo" and "Limehouse Blues," have been culled from Tammy Grimes' LP on the Off-Broadway label. Miss Grimes, who's on Capitol Records with the original cast album of "The Unsinkable Molly Brown," is now under contract to Columbia . . . United Artists Records debuting in comedy LP field with Harold Flender's "Candid Telefun" in December along with "Music For Exodus," performed by the Hollywood Studio Symphony" and a set of "Great Motion Picture Themes" featuring an assortment of artists.

David Carroll's LP percussion kick for Mercury Records, started in September with "Latin Percussion," sequels currently with a Levantine-flavored album, "Percussion Orientale." Both are part of the label's new perfect presence sound series . . . Diskery is aiming for the Christmas market partly with a new Patti Page melange of religiosos and spirituals titled "Just a Closer Walk With Thee."

A&R MEN NEAR TOTAL ECLIPSE

Film, Pop Writers' Beefs Playing Role in ASCAP Board Election

Beefs of the younger pop song writers and the Hollywood film score writers are now playing a role in the elctions for new writer board members for the American Society of Composers, Authors & Publishers. The Screen Composers Assn., headed by Miklos Rosza, has already actively intervened in the election fight with a blast against incumbent board member L. Wolfe Gilbert for allegedly being against liberalized payments to background composers.

Gilbert, who has a committee campaigning for his reelection, stated that Rosza has been "maliciously informed by someone." Gilbert pointed out that he had voted to approve every measure proposed by ASCAP Stanley Adams in the background writers' favor. However, Gilbert has stated that ASCAP cannot compete with Broadcast Music Inc. which he charged with giving "extravagant guarantees and longterm contract" to the background writers. "If anyone else on the ASCAP board or in any official capacity tells them something to the contrary, then he is misleading them and currying favor."

Meantime, the group of pop cleffers, organized in the Current Writers Committee, are backing Hal David and Sid Tepper as candidates for the ASCAP board. Charles Tobias, another nominee, is also getting support from this group in recognition of his long services as proxy of the American Guild of Authors & Composers. Sammy Fain is heading the committee backing Tobias.

UA Stepping Up O'seas Operation

United Artists Records, which recently launched a new LP line under the Ultra Audio label, is now stepping up its activity in the foreign market with the appointment of Sidney Shemel as foreign operations director. Shemel has been legal counsel for the UA disk operation. He'll work under David Picker, UA Records' exec v.p., and Art Talmadge, the diskery's v.p. and general manager.

With the completion of distribution agreements inked recently to cover Venezuela, Argentina and Chile, UA now has globe-girdling network with 28 reps located in all the major countries of the non-Communist world. According to present plans, a series of overseas meetings are being scheduled between UA execs and foreign distrabs for early next year. It will be the first such meetings to be held by the UA diskery and Picker returned from a European trip last week to prepare the ground for the meetings.

Steve Morris, meantime, has been named liaison between the New York homeoffice and the foreign reps, working under Shemel.

CAP IN XMAS DRIVE FOR B'WAY, PIC PKGES.

Capitol Records will push Broadway and Hollywood for the Christmas buying season. Label has set up a special program for its original cast albums and soundtrack sets which offers dealers a month-long one-for-10 deal on 11 packages.

Albums being offered in the program include the original cast LPs of "The Unsinkable Molly Brown," "Tenderloin," "Fiorello," and "The Music Man." Soundtrackers are "Oklahoma," "Carousel," "The King and I," "High Society," "Pal Joey," "Can-Can" and "Bells Are Ringing."

To qualify for the special offer, dealer must order a minimum of 30 LPs in any combination.

Platinum for Silvester

London, Nov. 29.

Britain's first platinum disk has been awarded to Victor Silvester by EMI (Electric & Musical Industries) Records. Though the maestro has never been on the hit parade, he has, in more than 25 years with the label, sold over 30,000,000 singles. He will also be collecting EMI's first silver LP to mark the sale of 250,000 LPs by the Silvester orchestras.

He has had about two disks released almost every month since he started recording for EMI.

ASCAP Retains Judge Rifkind As Special Counsel

Former Federal Judge Simon H. Rifkind, of the law firm of Weiss, Rifkind, Wharton & Garrison, has been retained as special counsel for the American Society of Composers, Authors & Publishers. The use of outside legal eagles, to supplement the activities of ASCAP's general counsel Herman Finkelstein, has been a longtime practice by the Society. As under retainer by ASCAP as special counsellors Pecora, of Schwartz & Frohlich, and Arthur Dean, of the Sullivan & Cromwell firm.

are former Judge Ferdinand Pecora, of Schwartz & Frolich, and Arthur Dean, of the Sullivan & Cromwell firm.

Rifkind, who served in N.Y. Federal Court from 1941 to 1950, had been counsel for one of ASCAP's most difficult customers, a group of indie radio stations organized into the All-Industry

(Continued on page 56)

INDIE PRODUCERS MAKE THE HITS

By HERM SCHOENFELD

The artists & repertoire chief has come to the end of his era. Once the almighty oligarch of the pop disk industry, the a&r men have gone into a slow but relentless eclipse over the past couple of years coincidental with the rise of a new music biz phenomenon—the independent record producer.

While a&r execs like Steve Sholes at RCA Victor, Frank De Vol at Columbia, Milt Gabler at Decca still play key roles at their respective labels, it's no longer primarily the job of mating the right artist with the right tune. If anything, their jobs as a&r chief could more accurately be as supervisors of producers.

At the present time, the indie producer is now in the pop saddle. He's the one who selects the tune, very often publishing it, gets the talent, packages the session and then offers the master to one of the major companies or one of the hotter smaller labels. In many cases, the producers control the artist and master by means of leasing deals in which they can earn from 5 to 10% of the retail price, depending on the money offered in front.

Indie producing has turned the pop disk biz into a wide-open enterprise for publishers, writers, talent managers or anyone else with a platter idea. The indie produced master is a direct outgrowth of the demonstration disk which the a&r chiefs used to insist upon for auditioning new material. Since it cost about $150 to turn out an acceptable demo, publishers and writers decided to spend a few more dollars to make a full-fledged master which they could sell directly.

Probably the most successful indie producing team in the business is Jerry Lieber & Mike Stoller, the young rock 'n' roll writing team who also turn out disks by other writers for Atlantic Records. Another hot team is Hugo & Luigi

(Continued on page 52)

Lieberson Sees Disker Competition For B'way Cast Sets 'Verging on Hysteria'

By MIKE GROSS

The current disk company competition for original Broadway cast albums has created a situation that borders on hysteria and that will eventually collapse if it is allowed to continue along the same lines. That's the sumup of Goddard Lieberson, Columbia Records president, who feels that dealings between disk companies and legit musical producers have been thrown out of perspectve because of the diskeries' desire to latch on to an original cast album at any cost.

Lieberson believes that a number of musical shows will now be coming in because of a disk company's misplaced enthusiasm which will result in financial support that the production otherwise would have not received. Lieberson analyzes it this way: "For a producer to ask a record company for money is immoral, and for a record company to give it is ignorant."

"At some point or either," he adds, "some standards have to be established." By that he means that all planned musicals aren't equal and that the disk company "hysteria" has caused many producers to think that they are. Lieberson admits that musicals by Rodgers & Hammerstein (and now Rodgers alone), Lerner & Loewe, Harold Arlen, Cole Porter and about a half-dozen other top writers deserve special consideration, but after that the shows take listening and investigation and not a haphazard investment just to get the original cast album rights be-

(Continued on page 52)

Gene Krupa Ill

Chicago, Nov. 29.

Gene Krupa will be out of action at least several weeks recovering from a blood clot condition that forced him out of the final week of his London House engagement.

Drummer is convalescing at Michael Reese hospital here. Doctors at first thought he suffered a heart spasm, but later determined it was clotting.

Col Advance On 'Camelot' LP Nears $1,250,000 Mark

Columbia Records has already racked up close to $1,250,000 in advance billings on the original Broadway cast album of "Camelot." The Alan Jay Lerner-Frederick Loewe musical, which opens on Broadway Saturday (3), has an advance ticket sale of nearly $3,000,000.

According to Col's sales department, the advance orders coming from special three-inch gift disks, which were put on sale to take care of sales that may have been lost due to the delay in the album's release date, have passed the 200,000 mark. The musical was originally scheduled to open on Broadway Nov. 19 but was pushed back until Dec. 3 and now Col has scheduled a Dec. 11 recording session with hopes of getting it into the stores by Dec. 15 or 16.

Meantime, Col has released Percy Faith's instrumental album version of the score and is pushing singles by Johnny Mathis, Tony Bennett and Vic Damone with special four-color sleeves.

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Nix Philips Ltd. Dicker for Dot

Hollywood, Nov. 29.

Paramount Pictures has turned down a reported multimillion-dollar offer made by Philips Ltd. of Holland for Par's recording subsidiary, Dot Records. Philips, one of Europe's largest manufacturers and distributors of electrical equipment, pitched the offer with the understanding that Randy Wood founder of Dot Records, would remain as prexy of the label, concentrating on U.S. and western hemisphere biz. Wood sold Dot to Paramount three years ago in a $2,000,000 deal, negotiated by Jules C. Stein, head of MCA. Dot has since doubled its annual take and is heading for an $11,000,000 gross this year.

Understood Philips' move to purchase Dot is step in direction of creating a stronger foothold in the U.S. markets. Philips has a reciprocal distribution agreement with Columbia Records in the U.S. but that pact expires in two years. Deal under which British London Records distributes Dot outside the U.S. is also due to expire in 1962. London is a subsid of Edward R. (Ted) Lewis' British Decca company.

RAY ELLIS EXITS AS MGM'S A&R DIRECTOR

Ray Ellis has exited MGM Records. For the past several years he had been diskery's artists & repertoire chief and musical director. No replacement has been set yet.

Ellis moved out of the MGM fold to concentrate on independent production, writing, conducting and arranging. He plans a move-in on tv and is presently scheduled to arrange and conduct two tv specials in 1961 and is negotiating for a special tv series.

Ellis, who also did several albums and singles under the MGM banner, will remain on the diskery's roster as a recording artist.

FTC Stepping Into Song Shark Racket; Pins Label on L.A. Firm

Washington, Nov. 29.

Federal Trade Commission has charged Stephen F. Singer, owner of Star-Crest Recording Co., Hollywood, with using deception in luring fees from songwriters for recording their works.

FTC's complaint accused Singer of making false royalty claims in advertisements. Instead of paying royalties to those whose songs are recorded, FTC said, Singer charges his customers the cost of producing the records plus a profit to himself.

The complaint also challenged Singer's advertising claims that he employs outstanding Hollywood vocalists to record accepted songs; that his "Music of America Series" albums, in which the songs are recorded, contains successful current hits; and that there is a shortage of songs which can't be alleviated by professional composers.

Singer was also accused of sending telegrams to prospective customers giving the false impression that vocalist Jimmie Rodgers would record their songs. FTC said that lesser-known Tony Rogers actually does the recordings.

BMI Parlays Hampton, Civil War Routine For D.C. Press Club Party

Washington, Nov. 29.

Broadcast Music Inc.'s recent emphasis on making friends in Washington continues to pay off. Latest development in the effort, now about four years old, was providing the show for the President's Ball of the National Press Club Saturday (26), only black tie affair of the year at the famous saloon. (BMI moved in with something fancier after ASCAP had established a solid success of the annual luncheon it stages for the club. Club members write the news about music's troubles in Washington, as well as everybody else's.)

For the occasion, BMI, with board chairman Sidney Kaye among those in the audience, programmed the world preem of "Names From the War" by Bruce Catton, distinguished historian, with music by Alec Wilder. Catton did the narration. It is on a new LP on the Gold Crest label with Dave Garroway narrating.

It's questionable whether Catton's work has literary dimensions worthy of elaborate treatment by orchestra and chorus. The theme is the Civil War, the tragedy forever affixed to the peculiar names of its battles and the enigma of it as a whole. But the composition lacks dramatic tone and rhythm of language. It is interesting without being memorable.

Lionel Hampton and his band created more excitement for Washington newsmen than they've had since election night. In the end, Hampton gave out a jam session and got back one of the loudest ovations ever from club members.

In the femme vocalist billet, Peggy King was a happy selection. She's fine in the looks and music categories, but there was irony for BMI in the fact that her best number, "Frankie and Johnny," is P.D.

The Jordannaires sent it all off to a lively start with four interpretations of "You Are My Sunshine," as barbershop, country, popular and rock and roll. There's excessive yak between their offerings taking away from what otherwise is a good act. BMI v.p. Robert J. Burton did the emcee chore.

Carp.

Carlton Moves Into Instruction LP Field

Carlton Records is moving into the instruction album field. Diskery has revamped a "Hear How" series that is being produced by Dick Kleiner, tv and record columnist for Newspaper Enterprise Assoc.

The "Hear How" series will be kicked off with six LP's. Covered in the initial release are albums on golf, bridge, typing, bowling, planning a dinner party and physical culture. The albums, which will retail for $1.98 each, will be primarily channelled for supermarkets, drug stores and other mass market outlets.

British Disk Bestsellers

London, Nov. 29.

Now Or Never .....Presley (RCA)
Save Last Dance .....Drifters (London)
Rocking Goose .....Johnny & Hurricanes (London)
A Mind Of Its Own ...Francis (MGM)
Man Of Mystery ....Shadows (Columbia)
He Needs Me .....Bassey (Columbia)
Goodness Gracious Me ..... Sellers and Loren (Parlophone)
Dreaming .....Burnette (London)
Only the Lonely .....Orbison (London)
Ol' Macdonald .....Sinatra (Capitol)

BRIT. DISK BIZ HIT BY SHARP DROP IN EXPORTS

London, Nov. 22.

Manufacturers' sales of disks in September, according to the official figures released by the Board of Trade, dropped by 2% compared with September, '59, with $3,584,000 being garnered from a total 6,713,000 platters produced Part of the minor decline due to a 5% cutback in the output of 33 rpms.

But in the quarter July-September, total manufacturers' sales were 9% up on those for the corresponding 1959 quarter, with production at 3,276,000 copies being 5% more than the 3,003,000 registered in July-September last year.

The September statistics once again confirms the decline of the 78 rpm. disk—263,000 against 704,000 in September, '59, a fall of 63%. Production of 45s showed a 14% upswing, totalling 4,897,000 as against 4,290,000.

Though the diskeries don't regard that 2% September decline in cash reaped as anything really significant, they nevertheless have some cause for concern over export sales. In September last year these were $1,072,400, but this year dropped to $658,000. In the third quarter of 1960, the comparative decline was 12%.

Lieberson

Continued from page 51

fore anyone else. (Lieberson says Col put money into "Bye Bye Birdie" by newcomers Charles Strouse & Lee Adams because he "believed in it.")

With recording costs of an original cast album now coming close to the $25,000 mark (cast gets a week's salary) and promotion, advertising, merchandising, etc. costs reaching over $100,000, Lieberson figures that the record companies can no longer afford to grab a musical just because it's a Broadway entry. "It takes a lot of album sales to make up that investment," he says.

The publishers of the scores, too, says Lieberson, are taking advantage of the disk companies' original cast album "hysteria." "Their demands for singles and which artist should record what song completely discounts the intelligence of the record man whose business it is to know what song fits a certain artist's capabilities."

The publishers as well as the writers have moved into the artists & repertoire act, too, by insisting that a particular artist is the only one who can do justice to their song. "If they feel they are so expert about a&r," says Lieberson, "they should see me about a job with the company."

On the original cast album level, Lieberson insists that it is an area in which the recording man and not the theatre man should have his way. "It's not enough to just record a stage version," he says, "you have to do something different for a record just as you have to do something different in a film version of a stage musical."

The Lieberson "difference" has resulted in such original cast album clickos as "My Fair Lady" and "Sound of Music" among others.

From Frankfurt

Hazel Guild

surveys the

Slumping Disks Face Germany

* * *

another rewarding Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

DEEJAY LARRY FINLEY NAMED TOPS VICE-PREZ

Hollywood, Nov. 29.

Larry Finley is giving up all his radio and tv projects, aside from his KABC-TV show, "Music Is My Beat," in order to accept post of veepee in charge of operations at Tops Records. Label, headed by prexy Robert Blythe and board chairman Al Bloomingdale, is attempting to branch into a larger market other than the lowpriced field it currently is engaged in. Plans call for rthe signing of big names.

Dave Pell will continue functioning as artists & repertoire head under new setup but will work under Finley's direction.

Mathis Unit Grosses Big 32G in Cleveland

Cleveland, Nov. 29.

Johnny Mathis' concert grossed a hearty $32.000 in eight performances at Cleveland's legit stand, the Hanna Theatre, last week (21-26). Scaled at $5.50 in the 1,515-seater, the package had a potential of about $48,500 but best orchestra seats did not move as rapidly as lower-priced tickets for young Mathis fans. They rang up sellouts in Friday and Saturday matinees.

Nat Cole's new musical, "I'm With You," had been scheduled by the Hanna for current week but it was cancelled with only one week's notice by house manager Milton Krantz.

Abeles' Aide, Ex-Fed'l D.A. Clarke's Pubservice Kudo

Former Assistant U.S. Attorney John S. Clark, who resigned from office in July to join the staff of Julian T. Abeles, was honored in recognition of his public service, by U.S. Attorney S. Hazard Gillespie Jr. and his staff at a party in the prosecutor's New York office last week Members of the Federal bench, ex-assistants, and the prosecutor's entire staff attended.

Gillespie presented Clark with a plaque bearing a replica of the seal of the Department of Justice and an engraved citation. He congratulated him on his record as an assistant prosecutor, noting that he had successfully represented the Government in many major civil and criminal cases while in office. The Federal Prosecutor recalled that, among other things, Clark had smashed the so-called Sham Marriage Racket and had defended the multimillion dollar suit against the Government involving the patent on the bombsight employed in the Air Force's post war bombers. He noted that his former assistant had likewise conducted several special grand jury investigations of great importance to the Government in recent years. In making the presentation, Gillespie declared that Clark's service had been "truly outstanding".

Attorney Abeles' practice is largely music and motion picture copyright and infringement, wherein ex-U.S. d.a. Clark is now specializing.

3 Ink Payola Orders

Washington, Nov. 29.

Federal Trade Commision has approved anti-payola consent orders affecting three record companies.

Barred from disbursing payola to disk jockeys and other broadcast personnel were General Distributing, Baltimore; Triumph Records, N. Y.; and Jay Kay Distributing, Detroit.

Inside Stuff—Music

Broadcast Music Inc., which made its Broadway breakthrough with Sheldon Harnick and Jerry Bock on the scores for "Fiorello" and "Tenderloin," has a new writing team on tap for the legituner sweepstakes. The writers are Marvin Schofer and Michael McWhinney (lyrics) and Don Wolf (music), who are doing an adaptation of Virginia Rowan's "The Loving Couple." It'll be their first Broadway effort. McWhinney is currently represented by songs and sketches in Julius Monk's "Dressed To The Nines"; Schofer was an assistant director at the St. Louis Municipal Opera; and Wolf has been writing for the pop song field for the past several years. No production auspices has yet been set for the tuner.

The Voices of Christmas, Coast carol group headed by Sonny Burke and Les Brown, have set Dec. 15 as date for their annual dinner at $50 per couple in the Crystal Room of the BevHills Hotel in Los Angeles. The voices, comprised of both show biz personalities and non-pros, get together every year to make the rounds caroling. They donate their time for the purpose of raising coin for the Michael Burke Foundation, in memory of Burke's three-year-old son who passed away in 1953. All funds raised by the voices during their Yuletide caroling is turned over to various hospitals for explicit purpose of cardiac research and purchasing of medical equipment. Voices include Bob Breckner, John Vrba, Axel Stordahl, June Hutton, Joane Greer, Bud Dant, Jean Detterman and Stumpy Brown.

New issue of the "Calendar of Music Activities in the United States" lists 10,200 music events in 927 cities for the 1960-61 season. The directory, the only comprehensive listing of music dates, is prepared by the President's Music Committee of the People-to-People Program. It covers symphony, opera, band, jazz, dance and chamber music performances, folk festivals, music workshops, congresses and clinics.

Meredith Willson's score for the legit musical, "The Unsinkable Molly Brown," now at the Winter Garden on Broadway, will get a symphonic showcasing in Carnegie Hall, N. Y., Nov. 26 with Andre Kostelanetz conducting the New York Philharmonic. Willson was formerly associated with the Philharmonic as a regular sideman under Arturo Toscanini.

Three entertainment unions have been given U. S. Information Agency's Distinguished Service Award for their cooperation in making talent and music available to Voice of America programs. The awards went to American Federation of Musicians, American Federation of Television & Radio Artists and American Guild of Musical Artists. Presentation to union execs was made in New York last week by USIA Director George V. Allen. Allen said the help of the unions "not only have inestimably smoothed and simplified the functioning of VOA, but have contributed immeasurably to portraying our culture abroad."

As MGM's "Ben-Hur" moves into its second year, the Big 3 (Robbins, Feist & Miller), publishers of the Miklos Rosza score, is continuing to expand their publications of the pic's music. Firm began with a piano edition of themes from the score. Working with Rosza, the Big 3 recently followed up with choral compositions; "The Christ Theme," "Adoration of the Magi" and "Star of Bethlehem." Firm has also recently released "Parade of the Charioteers." a concert band arrangement. Firm is also preparing "Ben-Hur" publication for brass choir, string orchestra and concert orchestra.

News dispatch from Copenhagen reports that redfaced Danish cops had to cancel their annual charity concert after the star of the event, American blues singer Nat Russel, was arrested for allegedly being kingpin of the largest narcotics ring in northern Europe. Russel and scores of nitery hostesses were picked up on information from Interpol that the ring peddled marijuana in Denmark, Sweden, Norway, Belgium and Holland.

Intratrade report persists that Bonnie Bourne, who successfully bid for Bourne Music, may wind up selling the catalog to Columbia Pictures.

A&R Eclipse

Continued from page 51

who operate under the RCA banner as an independent entity.

Doc Pomus and Mort Shuman, writers of "Save The Last Dance For Me," have also gone into indie producing as have Paul Vance and Lee Pockriss, who wrote the novelty hit, "Itsy Bitsy Teenie Weenie Yellow Polka-Dot Bikini." They are coming up with their own artists and making various deals in which the diskers offer them in advance coin or give them higher percentage deals.

Goldie Goldmark, of Sheldon Music, has been clicking as an indie producer recently via his Jimmy Jones and Five Sattins' etchings for MGM. Other indie producers now active include Al Nevins & Don Kirschner, Aaron Schroeder, Eddie White, Mack Wolfson, and Charlie Grean.

All of the major disk companies have the "masters wanted" shingle up, thus sparking even more indie producers to enter the field. In fact, a lot of established names, like Pat Boone, Louis Prima & Keely Smith and Bing Crosby, are now operating as indie producers, owning the masters released under major labels.

The man most responsible for creating the image of the powerful a&r chief and glamorizing it for public consumption was Mitch Miller during his heyday at Columbia Records around 10 years ago. Symbolic of the new era is the fact that Miller stepped out of the top a&r slot to become a disk producer for Columbia.

COAST NARAS BRANCH TO AID YOUNG TALENT

Hollywood, Nov. 29.

The western branch of the National Academy of Recording Arts & Sciences has set up a scholarship committee for the express purpose of dishing out financial aid to young musical talent in need to further their education.

Project is the primary purpose of NARAS since its formation two years ago. It's understood that the eastern division of the org will soon follow a similar path to that of the west. Walter S. Heebner has been named by NARAS (west) prexy Sonny Burke to head the special committee that will issue the coin grants.

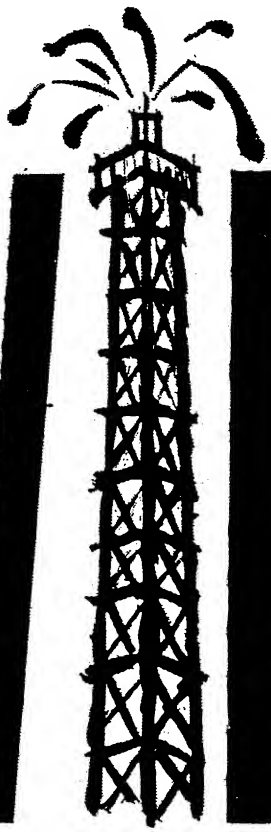
Burke will shortly disclose date for the next Coast membership meeting, at which time plans for third annual NARAS awards, and date of said event, will be set up.

William Colsey Heads Burkan Prize Roster

First prize of $1,000 in the 1960 Nathan Burkan Memorial Competition for copyright studies sponsored by ASCAP, went to William B. Colsey 3d, Villanova law grad for a paper called "The Protection of Advertising and the Law of Copyright." John Rittenhouse Jr., University of Denver Collegee of Law, copped the $500 second prize for a treatise on renewal rights.

The winners were chosen by a panel made up of Chief Justice Paul Reardon of the Superior Court of Massachusetts, Judge Elbert P. Tuttle of the U.S. Court of Appeals, Atlanta, and Supreme Court Justice Tom Clark, who served as chairman.

BIG MONEY HITS FROM WILDCAT



NEWEST SMASH MUSICAL!

ROSEMARY CLOONEY
WHAT TAKES MY FANCY
c/w HEY, LOOK ME OVER
47/61-7819

SAM FLETCHER
TALL HOPE c/w
FAR AWAY FROM HOME
47/61-7817

JOHNNY RESTIVO
GIVE A LITTLE WHISTLE
47/61-7818

Coming soon: The Original Cast Recording on RCA VICTOR

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by ·y outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	8	**POETRY IN MOTION** Johnny Tillotson	Cadence
2	4	3	**ARE YOU LONESOME TONIGHT** Elvis Presley	Victor
3	1	7	**LAST DATE** Floyd Cramer	Victor
4	3	7	**NEW ORLEANS** U. S. Bonds	Lagrand
5	8	10	**NORTH TO ALASKA** Johnny Horton	Columbia
6	12	5	**YOU'RE SIXTEEN** Johnny Burnette	Liberty
7	11	6	**ALONE AT LAST** Jackie Wilson	Brunswick
8	6	13	**YOU TALK TOO MUCH** Joe Jones	Roulette
9	5	11	**I WANT TO BE WANTED** Brenda Lee	Decca
10	10	6	**A THOUSAND STARS** Kathy Young	Indigo
11	20	2	**MANY TEARS AGO** Connie Francis	MGM
12	7	12	**SAVE THE LAST DANCE FOR ME** Drifters	Atlantic
13	15	8	**GEORGIA ON MY MIND** Ray Charles	ABC Par
14	22	8	**SAILOR** Lolita	Kapp
15	17	8	**STAY** Maurice Williams	Herald
16	21	5	**MY GIRL JOSEPHINE** Fats Domino	Imperial
17	25	11	**BLUE ANGEL** Roy Orbison	Monument
18	18	5	**I'LL SAVE LAST DANCE FOR YOU** Damita Jo	Mercury
19	24	5	**HE WILL BREAK YOUR HEART** Jerry Butler	Vee Jay
20	9	6	**HUCKLEBUCK** Chubby Checker	Parkway
21	31	4	**LONELY TEENAGER** Dion	Laurie
22	23	4	**LIKE STRANGERS** Everly Bros.	Cadence
23	19	3	**PERFIDIA** Ventures	Dolton
24	26	10	**TOGETHERNESS** Frankie Avalon	Chancellor
25	30	3	**SWAY** Bobby Rydell	Cameo
26	27	4	**WONDERLAND BY NIGHT** Bert Kaemfort	Decca
27	28	8	**SLEEP** Little Willie John	King
28	13	10	**SUMMER'S GONE** Paul Anka	ABC Par
29	38	11	**MY DEAREST DARLING** Etta James	Argo
30	36	6	**BALLAD OF THE ALAMO** Marty Robbins	Columbia
31	14	8	**TO EACH HIS OWN** Platters	Mercury
32	16	8	**LET'S GO, LET'S GO, LET'S GO** Hank Ballard	King
33	37	5	**WAIT FOR ME** Playmates	Roulette
34	39	5	**RUBY DUBY DU** Tobin Mathews	Chief
35	43	4	**AM I LOSING YOU** Jim Reeves	Victor
36	47	6	**NIGHT THEME** Mark II	Wye
37	80	2	**DOLL HOUSE** Donnie Brooks	Era
38	50	4	**RUBY DUBY DU** Charles Wolcott	MGM
39	34	10	**TONIGHT'S THE NIGHT** Shirelles	Sceptor
40	35	14	**A MILLION TO ONE** Jimmy Charles	Promo
41	32	9	**LOVE WALKED IN** Dinah Washington	Mercury
42	41	7	**HUMDINGER** Freddy Cannon	Swan
43	99	9	**SUNDOWNERS THEME** Billy Vaughn	Dot
44	44	4	**ONE OF THE LUCKY ONES** Anita Bryant	Carlton
45	33	16	**DEVIL OR ANGEL** Bobby Vee	Liberty
46	76	2	**MAGNIFICENT SEVEN** Al Caiola	UA
47	91	4	**LITTLE MISS BLUE** Dion	Laurie
48	93	3	**CHILLS & FEVER** Ronnie Love	Dot
49	84	3	**PSYCHO** Bobby Hendricks	Sue
50	96	2	**TALK TO ME BABY** Annette	Vista
51	77	3	**GONZO** James Booker	Peacock
52	55	15	**CHAIN GANG** Sam Cooke	Victor
53	—	1	**YOU DON'T WANT MY LOVE** Andy Williams	Cadence
54	49	2	**EXODUS** Ferrante & Teicher	UA
55	70	5	**DON'T GO TO STRANGERS** Etta James	Prestige
56	59	3	**GEE WHIZ** Innocents	Indigo
57	54	6	**GREEN LEAVES OF SUMMER** Brothers Four	Columbia
58	45	9	**ARTIFICIAL FLOWERS** Bobby Darin	Atco
59	46	3	**DEAR JOHN** Pat Boone	Dot
60	53	4	**ALABAM** Pat Boone	Dot
61	—	1	**LAST DATE** Lawrence Welk	Dot
62	—	3	**ALABAM** Cowboy Copas	Starday
63	66	8	**HAVE MERCY, BABY** Bobbettes	Triple X
64	57	8	**I WISH I'D NEVER BEEN BORN** Patti Page	Mercury
65	42	12	**LET'S THINK ABOUT LIVING** Bob Luman	WB
66	92	3	**ON MY KNEES** Charlie Rich	Roulette
67	98	2	**I GOTTA KNOW** Elvis Presley	Victor
68	67	4	**WHOLE LOTTA SHAKING** Conway Twitty	MGM
69	82	2	**OLD MAC DONALD** Frank Sinatra	Capitol
70	69	3	**EXCUSE ME** Nick Noble	Coral
71	—	1	**BUMBLE BEE** Laverne Baker	Atlantic
72	72	2	**SEND ME PILLOW YOU DREAM ON** Browns	Victor
73	29	7	**PETER GUNN** Duane Eddy	Jamie
74	51	19	**THEME FROM THE APARTMENT** Ferrante/Teicher	UA
75	71	2	**FOOLS RUSH IN** Brook Benton	Mercury
76	—	1	**GOOD NEWS** Eugene Church	Rendezvous
77	75	4	**CHARMING BILLY** Johnny Preston	Mercury
78	—	3	**CHARIOT RACE** Ben Blur	Mark X
79	—	1	**WINGS OF A DOVE** Ferlin Husky	Capitol
80	—	2	**ROUND ROBIN** Bonnie Brooks	Era
81	58	14	**DIAMONDS & PEARLS** Paradons	Milestone
82	48	16	**MY HEART HAS MIND OF ITS OWN** Connie Francis	MGM
83	60	6	**PATSY** Jack Scott	Top Rank
84	—	1	**KNOW WHAT YOU'RE DOING** Lloyd Price	ABC Par
85	—	3	**KISSIN' & TWISTIN'** Fabian	Chancellor
86	89	4	**MIDNIGHT LACE** David Carroll	Mercury
87	88	4	**SALVATION ROCK** Marv Meredith	Strand
88	79	8	**EVERGLADES** Kingston Trio	Capitol
89	—	1	**GROOVY TONIGHT** Bobby Rydell	Cameo
90	—	1	**HUSHABYE LITTLE GUITAR** Paul Evans	Guaranteed
91	90	4	**BALLAD OF THE ALAMO** Bud & Travis	Liberty
92	—	1	**YOU ARE MY SUNSHINE** Johnny & Hurricanes	Big Top
93	—	1	**STONE HEART** Donnie Bowser	Era
94	52	7	**BLUE VELVET** Statues	Indigo
95	95	13	**SO SAD** Everly Bros.	WB
96	—	1	**SHADOWS** Safaris	Eldo
97	64	11	**A FOOL IN LOVE** Ike & Tina Turner	Sue
98	65	16	**ANY MORE** Teresa Brewer	Coral
99	78	4	**DARK AT TOP OF STAIRS** Percy Faith	Columbia
100	40	11	**DON'T BE CRUEL** Bill Black	Hi

Personal Management:
George Scheck
M-G-M Pictures
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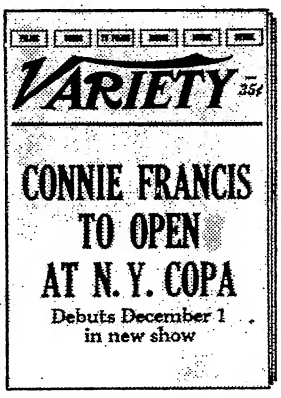
CONNIE FRANCIS

MAKES NEWS AS NATION'S NO.1 SINGER



MGM RECORDS THE STARPOWER LABEL

On The Upbeat

New York

Irv Trencher, formerly eastern sales and promotion manager for Rank Records, has opened an indie disk promotion office . Brook Benton, the Mercury disker, guests on Perry Como's NBC-TV show Dec. 14 . Jack Scott, who recently signed with General Artists Corp., is now on a tour of the midwest with his own musical revue . . . Fabian has signed a seven-year pic deal with 20th Century-Fox . Conway Twitty begins an 11-City night club tour early next year . . Jimmie Rodgers makes his film debut in 20th's "The Little Shepherd of Kingdom Come."

Roy Haynes Trio opens at the Prelude Dec. 8 Charlie Mingus goes into the Copa City Jazz Club, Jamaica, Dec. 6 and the John Coltrane quartet follows Dec. 13 . . Jeanie Bennett is back writing her newsletter for Buck Ram's firms

London

The Andrews Sisters bow at "Talk Of The Town" Dec. 5 . . . Al Burnett hoping to sign Frank Sinatra for the Pigalle early next year . . . Jack Hylton and Jack Fallon huddling over a deal for Uffa Fox, Prince Philip's yachting buddy, to sing sea chanties at a West End hotel . . . Singer Johnny Brekle makes his first West End cabaret appearance at the Bagatelle.

Norman Granz's fourth "Jazz at the Philharmonic" British tour winds up at the Gaumont State, Kilburn, Friday (2) EMI releases a long play on the Parlophone label, "Peter and Sophia," featuring Peter Sellers and Sophia Loren whose single, "Goodness Gracious Me" is in the current top 10 Pop singer David Macbeth lined up for a midnight charity show at the Gaumont, Horsham, Dec. 9.

Hollywood

Duane Eddy has severed recording ties with Lester Sill and Lee Hazelwood . . . Don Blocker, upped from national promotion director, to exec veepee to Liberty prexy Al Bennett . . . Ella Fitzgerald duets a blues medley with Dinah Shore on latter's Dec. 11 tv show and which may be disk released either by Capitol or Verve . . . Phillips Records of England talking to 20th-Fox anent rights to four tunes Britisher Frankie Vaughan sings in "The Right Approach." Upon wind of pic singer returns to London for an eight-week concert trek and a J. Arthur Rank film . . . Diane Maxwell switched from the Challenge label to Capitol . . . Rusty Draper in town plugging his latest Mercury single, "Jealous Heart."

Chicago

Van Dorn Sisters, Canadian vocal trio, added to roster of Universal Artist Management . . . Modern Jazz Quartet at the Cloister here . . . Blossom Dearie current at Happy Medium's Downstage Room . . . Eddie Higgins' Dixie unit plays the Vogue Ballroom New Year's Eve . . . Gay Claridge orch signed for the Milford Ballroom here starting Jan. 3 . . . Bobby Short to the Huddle Embers, Indianapolis, Feb. 20 for three . . . Jack Teagarden opens at La Rue's, same town, Jan. 19 . . . Larry Ward combo goes into the Columbia Club, Indianapolis, May 1 . . . Hal Munro orch down for the Anderson (Ind.) Country Club New Year's Eve . . . Organist Don Johnson into the House of O'Sullivan, Flint, Dec. 3 . . . Jackie Burns at the Moose Club, Champaign, Ill., starting Feb. 13

Meyer Davis

Continued from page 1

1961 ball to one locale. However, two heated tents (known to society partygoers as marquees) are being set up on the Armory grounds for supplementary bar, but not dancing, facilities.

Tabs for the party faithful at the Inaugural ball will probably be kept at the old $15 price, but may be hiked to $20. Davis' supply of dansapation will be segmented into various rhythms, ranging from the Viennese to the Latin.

Davis played for Jacqueline Bouvier's debutante party and for her wedding to Jack Kennedy in Newport, R. I.

ASCAP

Continued from page 51

Radio Committee. As such, he has become familiar with the intricacies of ASCAP's structure and problems.

Although ASCAP inked a new consent order with the Department of Justice early this year, the internal stresses cued by the new distribution system indicate that more changes can be expected. Since the Society is operating under a consent order, each change must be approved by the Justice Department and Federal Judge Sylvester Ryan, of the N. Y. circuit.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	18	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
2	3	5	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
3	2	16	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
4	4	7	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
5	5	33	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
6	7	20	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
7	6	33	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
8	11	16	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
9	12	16	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
10	8	15	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
11	10	7	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
12	9	15	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
13	14	8	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
14	15	33	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
15	13	24	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
16	19	33	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
17	20	18	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I** (LM 6074)
18	16	7	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol II** (LM 6088)
19	17	28	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
20	21	7	**SONG WITHOUT END** (Colpix) **Soundtrack** (CP 506)
21	18	8	**BILL BLACK COMBO** (Hi) **Solid & Raunchy** (HL 12003)
22	24	4	**BRENDA LEE** (Decca) **This Is Brenda** (DL 4082)
23	22	7	**RAY CHARLES** (ABC-Par) **Genius Hits the Road** (335)
24	23	16	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
25	27	16	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
26	28	27	**PLATTERS** (Mereury) **Encores of Golden Hits** (MG 20472)
27	26	7	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)
28	29	33	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
29	25	31	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
30	31	4	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
31	32	2	**MANTOVANI** (London) **Operetta Memories**
32	30	33	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
33	34	22	**MANTOVANI** (London) **Songs to Remember** (LL 3149)
34	35	2	**PETE FOUNTAIN** (Coral) **Mr. New Orleans Jazz** (CRL 757334)
35	36	4	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
36	37	33	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
37	33	3	**CHUBBY CHECKER** (Parkway) **The Twist**
38	39	11	**CONNIE FRANCIS** (MGM) **Sings Spanish & Latin Favorites** (E 3853)
39	40	5	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)
40	38	2	**THE ALAMO** (Columbia) **Soundtrack**

Chi Jazz Joints Jump for Juves

Chicago, Nov. 29.

The jazz bonifaces here are starting to tug again for the underage trade.

Birdhouse, newest spot in the atonal idiom, was first to revive the pitch for juve and family patronage on the basis of soft drinks and vended snacks underpinned by an admission charge.

Moving to meet the "challenge" now, the southside Sutherland Hotel lounge is converting in part to add a "jazz gallery" pink-cheeked clientele, also with a cover and cola drinks prevailing.

It's recalled that wooing of minors got lots of attention from the defunct Blue Note, once the town's jazz flagship, which was one of the first spots to cordon off a section for non-alcoholic trade.

Guy Lombardo revue signed for the Music Hall, Dallas, Nov. 30, to be followed by the Glenn Miller band under Ray McKinley on Dec. 6.

From The JERRY LEWIS Production
CINDERFELLA
A PARAMOUNT Release
SOMEBODY
Records (Alphabetically Listed)
TONY BENNETT
Columbia
JERRY LEWIS
Dot
JANE MORGAN
Kapp
JOHNNY NASH
ABC Paramount
JOE WILLIAMS
Roulette
FAMOUS MUSIC CORPORATION

Dot's Hot
PAT BOONE
"DEAR JOHN"
b/w
"ALABAM"
#16152

LATEST RELEASE
PAUL ANKA
Sings
IT'S CHRISTMAS EVERYWHERE
b/w
RUDOLPH, THE RED-NOSED REINDEER
#10169
APT

THE MILLS TREE OF HITS
THE BLOSSOMS . . .
Theme from
THE APARTMENT
FERRANTE and TEICHER
on United Artists
LEROY ANDERSON'S
SERENATA
SARAH VAUGHAN
on Roulette
THE BUDS . . .
LEROY ANDERSON'S
BLUE TANGO
A Billboard and Cash Box Pick
LESTER LANIN
on Epic
BILL BLACK and COMBO
on Hi
CORRINA CORRINA
A Brand New Version
RAY PETERSON
on Dunes
THE ROOTS . . .
LITTLE DRUMMER BOY
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LEROY ANDERSON'S
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Frank Subsid Gets 'Girl of Night' Score

Saunders Publications, an affiliate of Frank Music, has acquired the score to the recently relased film, "Girl of The Night." The score for the pic, which was produced by Vanguard Productions and released through Warner Bros., was written by Sol Kaplan.

Saunders is currently negotiating for the original soundtrack album and is preparing "Bobby's Theme," from the score, for single recordings.

DAHLSTRAND REELECTED

Milwaukee, Nov. 29.

At a recent fall conference of the Wisconsin State Musicians Assn., Volmer Dahlstrand was re-elected president of the group. Dahlstrand is also president of Milwaukee Musicians' Assn., Local 8, American Federation of Musicians. This is the 24th year which Dahlstrand will head the Wisconsin group.

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FRANK CHACKSFIELD . LONDON
PERCY FAITH . . . . COLUMBIA
ROBERT HOLLIDAY . . . EVEREST
JACK PLEIS . . . . . DECCA
CORA'S MELODY FROM "THE DARK AT THE TOP OF THE STAIRS"
BOB THOMPSON . . RCA-VICTOR
GREAT RECORDS OF GREAT THEMES FROM GREAT PICTURES BY GREAT COMPOSERS
GREAT GREAT GREAT
THEME FROM "THE SUNDOWNERS"
ROBERT HOLLIDAY . . . EVEREST
MANTOVANI . . . . . LONDON
JACK PLEIS . . . . . DECCA
FELIX SLATKIN . . . . . LIBERTY
BOB THOMPSON . . RCA-VICTOR
BILLY VAUGHN . . . . . DOT
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N. Y. NITERIES IN SQUEEZE

If the New York Police Dept. feels that ID cards are a "must" for personnel identification, whether or not the cabaret performers and musicians resent it, every step should be taken not to penalize arbitrarily businesses which (1) create employment and, more than incidentally, revenues both to the Federal and municipal government and (2) are part-and-parcel of what makes for New York tourism and is part of the attraction of the Big City.

Only a few months back, because of another element—the Equity strike—the New York theatre, which is a prime lure to tourists and native alike, caused much peripheral economic damage to hotels, restaurants, parking lots (indoor and outdoor), the niteries and shopping. For the cops to choose to punish going businesses for relatively minor lapses, just because an ID card had been permitted to expire by some busboy or cabstarter or cameragirl is truly capricious. And to have done so on the eve of the Thangsgiving business, one of the few "good" periods that the cabarets need to flourish, was doubly poor judgment.

The N. Y. Police Dept. may have valid reasons for wanting to continue the ID system. Its virtues are obvious. Not too long ago too many public niteries were underworld fronts. There are still plenty of shady characters connected with the business, whether or not they are cabarets (whose personnel must be so controlled) or some of the lesser bars and pubs.

Commissioner Kennedy is a dedicated police official. There is no question about that, regardless of the degree of his attitudes in enforcing one or another departmental operation. Whether the variety talent or the musicians think they are being discriminated against or should be grouped with busboys and waiters and carriage starters is for the authorities. So long as the regulation exists, Commissioner Kennedy is duty-bound to enforce it on all fronts.

Civic pride, however, dictates more conservative attitudes in the exercise of enforcement. Civic pride and normal realities should also give the Police Dept. a new perspective on how to make the ID system 100% efficient. The ideal method is to utilize some central point, in mid-Manhattan, as the registration base, rather than expect "night people," which most cabaret performers are, to make a trek downtown to that remote license bureau on Worth St. in lower Manhattan. Most practical —and perhaps it's so easy that it would be too simple—is to make the cabaret proprietor or management submit his roster of employers and their identities, on cards supplied by the authorities, and make this a mandatory submission, by mail, much as one pays his bills or files his taxes.

As many cops and many more actors know, nobody has done more benefits for the police and fire departments than do the variety performers.

See Acapulco Tourist Boom

New developments in Acapulco indicate that the Mexican resort is reaching for a heavier slice of the U.S. tourist trade. The new boom is expected to start with Aeronaves Mexico's inauguration of regular jet service to Mexico City Dec. 4, along with a projected increase of its service from there to Acapulco.

Another indication of growth is the phenomenal building of luxury hotels in Acapulco, and a step-up in promotional activity which is figured to entice not only U.S. vacationers, but also those from the Latin and South American countries.

The major event this year will be a Pablo Casals Festival in which the famed Spanish cellist, now living in Puerto Rico, will give a series of recitals. Moreover, a heavily promoted film festival opened Sunday (20). The Casals soiree is expected to lure heavily from many parts of the world. His festivals in Puerto Rico have been major tourism builders. The film festival, it's hoped, will bring in major Hollywood and Continental names as a hypo for the pop trade.

Acapulco has been growing steadily for the past few years as is indicated by the rise of many inns in the city. Cesar Balsa has acquired four within the past few years. Emilio Azcarraga, the Mexican theatre and television station operator, has recently built two, the Ritz Hotel, which opened last week, and the Ritz Motor Hotel.

In addition, the Maris Hotel, built by a Mexican City cafe operator, was recently opened. Other major hotels are projected. The big question in the inn industry of the area is the outcome of the huge skeleton of a new Hilton hotel. Hilton was reported building this with backing from Miguel Aleman interests. However, when the former Mexican president pulled out, Hilton abandoned the project.

Since then, the Hilton property has become more valuable inasmuch as new legislation forbids a structure of more than two stories on the beach side of the road. It's unlikely that this project will remain without a sponsor for long because of its beachfront site.

Desert Inn Execs Bow To Nix of Riviera Buy

Las Vegas, Nov. 29.

Wilbur Clark and the other Desert Inn execs, who were denied permission recently by the Nevada Gaming Commission to buy 38% of the Riviera, will not fight the board's ruling last week that DI-Stardust key personnel cannot be employed by the Riviera casino.

Commissioner Bert Goldwater said the DI was "doing indirectly just what the commission had refused to let the group do directly." Last week Riviera execs denied that DI-Stardust show producer Frank Sennes was booking the Riviera shows.

Berman Concerts Net Boffo 155G

One-man shows continue to be one of the more profitable aspects of show business as is borne out by Shelley Berman's recent tour in concert halls and legit houses which grossed $294,606, of which Berman share was $155,304. Undertaking was so profitable that a new tour is being set up for Berman by MCA which will start at Symphony Hall, Boston, Feb. 3, and will include Carnegie Hall, N. Y., March 12, and various college dates.

One of the most profitable stands was at the Purdue U. Field House in October in which he got as high as 60% of the gate. College stands and auditorium dates alternated with legit houses.

One of the factors helping Berman's personal take is the lack of a profit motive in several situations. In one case, he is booked at the Florida U., Tallahassee, for Feb. 9, in which he is guranteed $3,500 and 60% over $4,000. With student tickets selling at $2, and outsiders buying at a top of $4, the likelihood is that the date will be sold out at a loss if only students buy. The student organization will make up the deficit. In another college situation, Marshall College, Huntington, W. Va., their artists service will underwrite the loss for a soiree that will be for subscribers only with wth only 125 tickets sold to the general public.

Berman will come back from Europe in time for dates at the Hotel Waldorf-Astoria in January, and following some teleguesters, will resume the concert soirees.

High Price of Acts Forcing Smaller Cafes Into Role of Talent Columbus

The smaller cafes are reluctantly being forced into assuming the role of talent discoverers. The continuing high price of acts including the ones that they develop themselves compelling the smallies to be the new Columbuses of the performer orbits.

The turns that work out to the point where they draw on their own are promptly hired away by the wealthier spots. Any act not yet ready for a trek to the better heeled niteries, frequently outprices himself via the option route when each period carries a higher price tag.

The bonifaces in the smaller cafes feel that they will either have to continue to take chances on unknowns or pay higher prices. It's a situation that defies any solution for them. Sometimes, the small spot changes policy in an attempt to get away from the merry-go-round, but the same situation prevails no matter what format is entered into.

At present, the small cafes, around New York at least, have been alternating from acts to jazz. Others are forced to continually hold auditions, while still more shop around for intimate revues in an effort to get away from any kind of turn which goes on an upward salary spiral.

Jazz Gallery's Experiment

Within recent months, a nitery such as the Jazz Gallery in Greenwich Village has attempted to go from the instrumental combos to acts, but is not apparently resigned to the fact that it's gonna pay heavy coin to outfits such as Dave Brubeck which it has booked for Dec. 8, and Dizzy Gillespie which goes in Dec. 20. The Village Vanguard went through that phase a long time ago and is apparently sticking to a jazz policy with instrumental and performer names predominating.

The danger is that there ultimately comes a time in the careers of many of the small bonifaces when very little in the way of promising new performers presents itself. They find that either they must take the choice of upping budgets considerably, or trying to make the run with cheaper availabilities.

In this respect spots such as the Blue Angel, N. Y., the hungry i, San Francisco, and others similarly situated, frequently find themselves in the position of having to pay a performer they recently developed at not much more than starting salaries, a sum ranging into four figures. They find themselves with the alternative of paying or doing more developing. They have been known to do both.

Costs have become the major cafe problem with talent contributing no minor share of that headache. The operators, at this point, see no easy solution. It's a problem affecting the intime or the avant garde niteries. The larger operations have the problem of getting names at the right price.

Con Man Strikes Again In Pitt as 'Look' Reporter

Pittsburgh, Nov. 29.

The confidence man, masquerading as Bob Newhart, has changed his identity and is now a "Look correspondent." He struck again here last Wednesday at the Phoenix Motel and clipped the owner for $200. The Phoenix is just down the road from the Holiday House where he had been introduced from the floor as "Newhart" and where he had bilked the Jaye Bros. for $125 after taking the Pitt Hilton for $1,000. He moved down the road on Thursday to the Jacktown Motel where he got $20 on a bad check and left with a bill of $36.

Police were tipped off, but when they got to the Jacktown he was gone. There are no pictures of him around but descriptions of him have been sent all over the country. Basic identification is that he is 35, brown hair and about six feet tall.

Centlivre Control Brings GAC Shifts

General Artists Corp. is undergoing several corporate changes following assumption of its control by Centlivre Brewing Corp., the holding company headed by Philly financier Herbert Siegel. One of the more important shifts is the switch of Cy Donner from the post of comptroller to treasurer. His old spot will be assumed by William Healy.

Donner had long requested that routine fiscal chores be taken off his hands to provide him with more time for policy making. The other major change is the company's adoption of an employee profit sharing fund tied directly to the firm's earnings instead of a pension fund.

Centlivre's takeover of GAC is not yet complete. There are still some details on transfer of stock to be ironed out. However, the principle of the absorption of GAC was settled as far back as Oct. 10 when the closing was made.

New Mexico State Fair Grosses Record $1-Mil.

Albuquerque, Nov. 29.

The New Mexico State Fair, for the first time in its 23-year history, grossed over $1,000,000 during the 1960 exposition, and fair officials have made plans to extend next year's show two extra days.

Tex Barron said gross revenue was $1,007,635, up over the $854,531 grossed during the 1959 show. Income was up in practically every department, he added. Gate admissions totaled $86,531, an increase of more than $12,000 over 1959. Racing revenue, from the pari-mutuel handle at a daily card of 12 races, was listed at $564,723—an increase of more than $112,000 over last season.

Income from the evening rodeo shows in Tingley Coliseum tallied $113,751, a slight increase of $186 over 1959. Carnival gross was up nearly $14,000 over 1959, and grandstand admish went up nearly $2,300. The Coliseum shows featured Peter Brown and Peggie Castle, from ABC-TV's Lawman show, Red Foley and his video gang, Rex Allen and a western show, and Robert Horton of NBC's Wagon Train. The talent nut was $26,000 for the 1960 show.

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Puerto Rico Moving Into Big Time; Names Get 8G Wkly. at Caribe-Hilton

Showbusinesswise, Puerto Rico is no longer an underdeveloped country. The hotels are paying big money for talent and are buying top names.

Some of the names booked include Paul Anka and Tony Martin, both at the Caribe-Hilton, San Juan, and they'll be getting $8,000 each for a week. Xavier Cugat & Abbe Lane are also booked there at a sum approximating that figure, and the Hilton has also set Eartha Kitt, among others.

The prices paid for these entertainers constitute a complete reversal from the former practice in that island. Merriel Abbott, who used to book the entire Hilton chain, set talent at that inn on the basis that it would be a holiday. However, entertainers working there would be rewarded with a raft of other Hilton dates.

That day is apparently over and for good. The growth of tourism in that island, plus the excellent returns from the casinos which are connected with the various hotels, and the cheap airline fares of as low as $45 from New York have aided travel to and from Puerto Rico. The start of jet service from New York has also contributed to the general prosperity of the Island.

Thus far, the Caribe Hilton is the only major hotel to have set acts for the bulk of the season. The San Juan Intercontinental hasn't yet started to buy and it's not known just what its policy will be. Shift of managers from Hennings Mogenson to Frank Vidal has also contributed to the uncertainty of its talent policy. However, it's believed that it will be production plus names or semi-names.

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'Lewd' Bumps & Grinds Get Atlantic City Nitery 45-Day ABC Shuttering

Atlantic City, Nov. 29.

Paddock International, midcity night spot twice before shuttered by state Alcoholic Beverage Control action for permitting lewd performances, has been closed for a third time. On this occasion the rap was for 45 days after it was found guilty of having an indecent show and permitting female employes to accept drinks purchased by customers.

William Howe Davis, director of the New Jersey ABC, ordered the place shut as of Monday (21) with the reopening date fixed for Jan. 12. Edward Kravis, who runs the nightclub, had entered a plea of non vult to the charges.

ABC agents reported they visited the Paddock last July 24 and witnessed a striptease performance by a dancer they identified as "Mimi," who did bumps and grinds at the end of her number.

The agents testified that another couple danced in a very suggestive manner, and the emcee related indecent stories. They added that the bartender served drinks to two girl performers who sat next to them at the bar and took money from the agents in payments for the drinks.

Changes Loom in Hub's Bradford Hotel Shows

Boston, Nov. 29.

New show policies and formats are seen at the Bradford Hotel here with the naming of Ruth Shapiro as director of entertainment for the hostelry's night spot. These include the 400-seat Bradford Roof, George Wein's Storyville, a 450-seater, on the lower level, and function rooms. Miss Shapiro, daughter of Ralph Snider, owner of the hotel, had a long career in record promotion around the country, and later going into personal management.

She will continue personal management of comedienne Bobbi Baker, and three singers, Dick Caruso, Johnnie McKay and Ricky Buddy Thomas "Black And White Revue," featuring Margie Anderson, last night (Monday) for two weeks, and plans are in the offing for importation of legit type musicals, packaged for niteries, now being put together in New York.

Storyville has Toshiko in for one week through Dec. 1, then the Limelighters for three days, Dec. 2-4, followed by Damita Jo, opening Dec. 5 for one week. Delta Reese comes to Storyville, Dec. 26-Jan. 1.

Albuquerque's City Aud Finally Makes a Profit

Albuquerque, Nov. 29.

Albuquerque's city-owned Civic Auditorium finally started showing a profit in October, the first time since the hall opened in the spring of 1957. Jack Baker, manager of the aud, said that the excess of income puts the hall's operation in the black for the first four months of the fiscal year, which began July 1. Receipts totalled $17,018 through October, with expenses at $16,204.

Partially responsible for the better profit picture was action of Baker in cutting expenses by about $5,000 in the period over a year ago. October bookings at the house included rock 'n' roller Lloyd Price, country singer Ernest Tubb, Albuquerque Civic Symphony, wrestling and other shows.

'Diamond Lil' Not Mae West's Alone, Calif. Court Rules

San Francisco, Nov. 29.

Mae West does not have the exclusive right to use the name, "Diamond Lil," even though she wrote a book using that title and created the role on stage and in films, the California District Court of Appeals ruled last week.

The court held it therefore was not unfair competition to Miss West when Maria Lind, another blonde, buxom singer, billed herself as "Diamond Lil" at Goman's Gay 90's in Frisco last year.

Miss West had sued for $50,000 damages and an injunction to prevent Miss Lind from using the name.

Presiding Justice Herbert C. Kaufman, who wrote the appellate court opinion, noted that never in her career has Miss West been publicized solely as "Diamond Lil." The judge pointed out Miss West has also been known as "The Baby Vamp," "Siren of the Screen," "The Screen's Bad Girl" and "The Original Brinkley Girl," among other things.

The opinion also emphasized that Miss Lind registered "Diamond Lil" as her stage name with the American Guild of Variety Artists and that Miss West did not. Moreover, said the judge, there was no evidence that Miss Lind imitated Miss West, that Goman's Gay 90's was misleading the public or that any of Miss West's rights in her original script were infringed.

BELAFONTE'S BIG 100G IN 2D TORONTO WEEK

Toronto, Nov. 29.

Harry Belafonte's second week at the O'Keefe Auditorium here hit a tremendous $100,600 for eight performances. Last week he scored close to $120,000 which is house capacity.

Belafonte winds up Saturday (3).

Davis 30G, Frisco 2d

San Francisco, Nov. 29.

Second week of "An Evening with Sammy Davis Jr." at the Geary Theatre here grossed $30,000, an increase of $6,000 over the initial semester.

The 1,550-seat house was scaled to a $5.95 top.

Sam Cohen Buys Flamingo Control In $5,000,000 Deal From Lansburgh, Lifter

Las Vegas, Nov. 29.

One of the top financial transactions of the year on the Las Vegas Strip was closed Saturday (26) when Sam Cohen purchased control of the Flamingo Hotel in a $5,000,000 plus deal.

For the second time this year, the Flamingo has been involved in a multi-million dollar ownership shift. Last spring Cohen, Morris Lansburgh, and Daniel Lifter purchased the resort for $11,800,000 from a group headed by Al Parvin. Lansburgh was named prexy of the new setup.

In the weekend transaction, Cohen, who owned 41% of the Flamingo stock, acquired the 6% controlled by Lansburgh, and the 40½% of Lifter and his associates.

Chuck Hull, public relations chief for the Flamingo, said that Lansburgh sold out to Cohen "because of pressing duties in Miami where he has interests in six hotels, including the Deauville, with Cohen as one of his partners."

Hull indicated that Lansburgh will remain in Florida to protect his and Cohen's interests, and Cohen will head the local operation.

The hotel has issued orders that it is no longer to be referred to as "Morris Lansburgh's Fabulous Flamingo."

Lansburgh was reportedly upset over a personal project which boomeranged at the recent Milton Berle preem. He had flown a planeload of eastern millionaires into Vegas, and the casino suffered a severe loss from the players.

It is reported that Lansburgh will make a $250,000 profit on the deal with Cohen. The remaining 12½% of stock is divided among several holdovers.

Bill Miller Takes Over Rein of Reno's Riverside; O'Connor Not With Casino

Reno, Nov. 29.

Reno's Riverside Hotel, the city's oldest hotel and longtime buyer of top supper club talent, has again changed hands. Latest to take the reins is Bill Miller, formerly with the Dunes, Sahara and New Frontier in Las Vegas.

Miller is investing $300,000 in the $5,000,000 hotel-casino, but will control 95% of the operation. Five percenter under the setup is Dr. Robert I. Franks, Beverly Hills dentist who under last ownership arrangement was one of the principal investors.

It was reported that Donald O'Connor would invest in the casino operation, but he later pulled his name. Miller says the songdance man has interest in the physical plant, but has no connection with the gaming operation.

The Riverside has changed hands several times in recent years, the last only about one year ago.

Miller has made no definite commitments re the entertainment policy but has suggested some possible changes. The hotel now features a name headliner in its intimate theatre-restaurant, plus a seconnd and sometimes third act, an eight-girl line, a full orch, plus an emcee-production singer.

Set Dec. 13 Hearing On Lou Walters' Tax Rap

A bench warrant for the arrest of nitery impresario Lou Walters was vacated last week when he surrendered in Magistrates Court, N.Y., on charges of defrauding the city of $16,164 in restaurant, cabaret and gross business taxes. The city claims Walters owes the taxes in connection with operation of the the defunct Cafe de Paris, N.Y., two years ago.

Walters had been free in $1,000 bail. Failure of his attorney to get a continuance while he was producing new shows at the Tropicana, Las Vegas, and the Deauville, Miami Beach, caused Magistrate Edward J. Chapman to issue the warrant. Upon his surrender the showman explained his inability to appear and was paroled for a hearing Dec. 13.

Walters contends he became ill during operation of the Cafe de Paris and signed over all the spot's assets to Sy Pollack who agreed to assume the establishment's debts. This move, Walters asserts, relieved him of any further responsibility in connection with the nitery.

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Competition From Modeling, TV, Etc., Hits Flow of Chorines to Cafes: Risman

The problem of getting chorus lines, singers, showgirls and production elements is becoming increasingly grave, especially in the east, says Eddie Risman, managing director of the Latin Quarter, N.Y. Last week he started weekly auditions in hopes of building up a backlog of performers to replace those who resign or are picked up for work in other fields.

According to Risman, it's a discouraging task. The material just isn't coming out, and after hearing about 30 candidates on Friday (18) he found only a few that might even be considered.

Risman intends to make a junket around the country shortly, then go to Europe to pick up material for the cafe. He pointed out that it took about eight months to assemble the present Latin Quarter production corps. This included a session of talent scouting in Europe which resulted in finding four candidates, as well as holding innumerable auditions.

It's pointed out that the Copacabana, N.Y., also had a hard time filling out its requirements for the present show.

The reasons for the decline in suitable material of this type are numerous, says Risman. The pretty girls get assignments in the modeling field. Many prefer Broadway shows, which incidentally provide a source of performers, but after the show closes. Work in television is also a major source of competition, scale being considerably more than in a cafe floor.

Time was, says Risman, when there was a greater interest in cafes. All a dance director had to do was stand in a bus terminal and watch the girls get off and he would have enough material to supply a lot of lines. Today, the situation is different. A secretary can get $75 with little difficulty while the nitery scale is $100.

However, life as a sec is easier, no rehearsals and nightlife are involved. In the past there was more work in films. Talent scouts used to case the cafe lines regularly and come up with likely candidates for film work. But many girls today prefer to start either in Hollywood or Las Vegas.

Risman feels that he has to accumulate a backlog of singers, dancers and chorus people in order to keep the present production up to its current standards. For this reason, he believes that a trip to various cities around the country will stir up interest in cafe work. By holding auditions in various towns, he can award some contracts for immediate work, and can also provide some future pacts.

The auditions, says Risman, are generally discouraging. It's not that many candidates are not good, but they do not suit his purpose. Risman declared that he generally gets his best results from recommendations of people currently working in his show, or a few agents who are aware of the LQ setup.

Swiss Rolls & Souffles Top Bill at Palladium's Sponsored Vaude Show

London, Nov. 29.

It used to be that the animals and kiddiwinks were the show stealers. Now it's Swiss rolls and souffles. They're the items that got a hand enthusiastic at the London Palladium last Wednesday and Thursday (23-24) when Sponsored Demonstrations Ltd. gave a kingpin show in its current season of sponsored vaude.

Admittedly the band conducted by Eric Delaney gained its duly earned applause, the ivory-tickling of Bill McGuffie was warmly received, the harmonizing of Teddy Johnson and Mrs. Johnson (Pearl Carr on the billing) was received raptly, the patter of emcee Cyril Fletcher was colored the right delicate blue and The Dancing Debutantes didn't shake a leg in vain.

But the papered house, wherein 70 women's clubs and organizations were represented, really went for the culinary conjuring of tv personality Marguerite Patten, who handled the commercial side of the venture.

Format was simple enough, the presentation slick and the overall success undeniable. Straight acts alternated with Miss Patten's dexterous demonstrating of products supplied by the sponsoring outfits —a flour company, food-mixer outfit, electric cooker concern, et al. On the two Palladium afternoons, eight sponsors in all backed the two-hour bill.

Sponsored Demonstrations Ltd., formed early in 1960, tried out its gimmick in the sticks before launching into a fullscale tour this fall. In addition to the "Melody Fare" presentation, as seen at the Palladium, it has been and is giving "Fashion Fare" and other shows on similar lines in the provinces and at other London locations.

Besides the extensive Marguerite Patten plugs, the sponsoring product companies get boosts via displays over the proscenium and in a giveaway program. *Erni.*

CINCY'S CONEY ISLAND MAPS '61 EXPANSION

Cincinnati, Nov. 29.

Coney Island, leading amusement park in this area, will expand its facilities next year. The past season was successful, although attendance fell below 1959, stated Edward L. Schott, general manager, who was reelected president for the 26th year.

Building program includes refreshments and games additions, further parking lot blacktopping and a big new ride may enlarge the midway.

Directors re-elected Ralph G. Wachs, park manager, as secretary-treasurer. No successor has been named for Fred E. Wesselmann, who retired as v.p. and board chairman but continues as a director.

Canadian Icer Leaves Skaters Out in Cold

Ottawa, Nov. 29.

A Canadian-produced show, "Ice-Arama," containing several U. S. pro skaters, folded in St. John's, Nfld., last week after the cast, not paid for a month, went on strike. They refused to play a matinee and refunds were made by St. John's Arena management. Each of several Newfoundland arenas put up advances of $300-$400 to bring in the troupe whose members had no AGVA bond to protect them.

Show's manager, Bill Cunningham, was reported unable to pay off. Performers were mostly stranded and evicted from hotels, were given shelter in railway cars.

Bertolotti's Reverts To Nitery Operation

Bill Bertolotti's, long a landmark in Greenwich Village, N.Y. is switching to a cafe format starting Dec. 8. It'll be an intime supper club operation with initial show having Charlie Manna, folk singer Casey Anderson and Los Romeros & Estelita. Latter team was until recently fronted by flamenco dancer Trini Rayes who has gone into business for herself.

Bertolotti's had a cafe format some years ago and then became a straight eatery.

Latin Vaude Now Boffo B.O. in Gotham; Spanish Moppet Joselito Pulls $70,000

The Latin population of New York has grown to the point where it can support in style approximately a dozen name shows annually. The grosses that are hit on the Castilian circuits are quite sizeable, and the number of houses is also increasing.

The high takes in the Spanish speaking vaudery is evidenced by the fact that Joselito, a moppet star from Spain, nabbed $53,000 in a week at the Puerto Rico Theatre in the Bronx, and will bring up his take to a total of $70,000 in four days at the Jefferson Theatre in Manhattan ending Saturday (26).

The Jefferson gross is somewhat amazing inasmuch as the current film, "Saeta de Ruisenor" ("Song of the Nightingale") played a week prior to the stageshow. Inasmuch as it starred the moppet, it was charm and apparently the material

(Continued on page 60)

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Vaude, Cafe Dates

New York

Paul Anka has been slotted for the Caribe Hilton, San Juan, for Jan. 8 in the spot originally set for Anna Maria Alberghetti . . . Dorothy Lamour pacted for the Monteleone, New Orleans, Dec. 12 . . . Joe Glaser off to Chicago to visit Gene Krupa at the Myer House of the Michael Reese Hospital, where the drummer is recuperating from a heart attack. Glaser leaves for the Coast immediately afterward . . . Dave Brubeck set for a concert tour on the Continent starting in January.

Ming & Ling go to the Astor Club London, Jan. 30 . . . Sarah Vaughan inked for Basin St. East, Dec. 21 . . . Dorothy Donegan moves to the London House, Chicago, Jan. 3. Allen & Rossi distributing safe driving bumper stickers as a publicity gimmick . . . Ford & Reynolds go to the Dunes, Las Vegas, Feb. 23 . . . Singer Andy Thomas took leave of absence from off-Broadway "Leave It to Jane" for five weeks at Buffalo's Town Casino starting Dec. 12.

Jonathan Winters is being projected for a concert tour currently being set up by the William Morris Agency . . . Foster & Dean have split with Stanely Dean now in business for himself . . . Three Stooges inked for the St. Louis Police Circus, April 20 . . . Joe E. Lewis to play Freddie's, Minneapolis, in August . . . Bob Melvin set for the Fontainebleau, Miami Beach, Feb. 14 . . . George De Witt has signed with the Morris office . . . Hypnotist Ralph Slater booked for a four-day stand at the Capitol Theatre, Portchester, N.Y., starting Friday (2) . . . Jeanmaire prepping a one-woman show for the U.S. which is to be tried out in London. Her husband, dancer-choreographer Roland Petit, is producing.

Hollywood

Sam Butera & Witnesses open a stand at the Cloister tomorrow (Thur.) . . . Dinah Washington's Revue set for two weeker at Ciro's beginning Dec. 5 . . . Hal Belfer is handling the choreography on Pat Boone's pic, "All Hands on Deck" at 20th-Fox . . . Ray Henderson set as musical director for the second edition of "The Billy Barnes Revue" opening at the La Palmas Theatre, Dec. 27 . . . Songstress Tina Rome is filling in as an added attraction at Frank Sennes' Ciro's . . . Harpist Mary Jane Barton joined Roger Williams concert company. Group also includes percussionist John Morgando, guitarists Sam Cavarretta and Gil Hintz, and bassist Rodger Nichols . . . Margaret Whiting opened a two weeker at the Bali Hai in Portland, Monday (28)... Ann Hathaway has replaced Kitty Kover as songstress of the Billy Gray show at his Band Box . . . Mario Peralta & His Bandoneons from Mexico City, along with Martha & Adolfo, dance team, open in Barry Ashton's Holiday in Rio revue at Bimbo's in Frisco, Dec. 1.

Chicago

Jamie Lyn Trio pacted by Trade Winds, Jan. 25 . . . Ballroomists Nicki & Noel set for the Joe E. Lewis bill at the Palmer House Empire Room June 22 . . . Myron Cohen down for a Camellia House playback Dec. 29 of next year . . . Pompoff Thedy Family at the Park Lane Hotel, Denver, and set for an Ed Sullivan telestanza Dec. 11.

Lisa Carroll into the Embers, Ft. Wayne, Dec. 12 for two frames, with comic Dick Smith also on bill . . . Same spot booked Charles Fuqua's Ink Spots to open Jan. 23, and the Deep River Boys May 1. Latter act also down for the Embers, Evansville, April 17 for two . . . Toni Lee Scott set for the Bob Crosby stand at the Riviera, Las Vegas, Dec. 5.

James Komack into Freddie's, Minneapolis, Dec. 5 . . . La Fiesta, Juarez, pacted Bob Melvin for March 20, Rusty Draper for Aug. 7, and Adam White to preem Oct. 9 . . . Carmel Quinn to the Holiday House, Milwaukee, Dec. 16-23, with the Peggy De Castro III booked to open Dec. 27.

Detroit

Rusty Warren held over for a third week at the Club Alamo . . . Singer Ed McCurdy at the Cafe Galeries . . . Comic Al Bernie in second week at the Elmwood Casino . . . Guy Mitchell a holdover at the Metropole . . . Frank Morelli quartet at the Bouche Lounge . . . Terry Gibbs quartet, featuring pianist Pat Moran, at Baker's Keyboard . . . Singer-dancer Kathryn Kane at the Commodore.

Comic Al Bernie heads the new Elmwood Casino show with the Korengo Duo, magic team; Reed & Bobbi Royale, dance team, and Kim Irwin, singer-emcee . . . Carroll & Gorman at the Knife and Fork Club . . . Matt Denis at Baker's Keyboard . . . Honey Dreamers at the Roostertail . . . Rusty Warren at the Club Alamo . . . Guy Mitchell at the Metropole . . . Singer Ginny Colombo at the Adrienne Room . . . Flamingos at the Flame Show Bar.

Philadelphia

Marlene Dietrich into the Latin Casino, Dec. 20 . . . Myron Cohen works Sciolla's. Jan. 9-14 . . . Jack E. Leonard at Palumbo's, Nov. 25-Dec. 1, followed by Fisher & Marks, Dec. 2-8 . . . Harpist Gerald Goodman booked into the Underground . . . Comedienne Totie Fields set for the Erie Social Club, Nov. 25-27; The Town House, Pittsburgh, Nov. 28, Golden Slipper, N. Y. Dec. 13 and Sciolla's, in Philly, Dec. 26 . . . Dick Shawn cancelled the last three days of his nine-day run at the Celebrity Room, Nov. 21-30.

Fats Domino set for El Rancho, Dec. 4 . . . Neil Sedaka sock biz at Smart Spot, Haddonfield, N. J., resulted in return booking for 10 days, in April. Bob Manning opens Dec. 29, at the Jersey cafe . . . Bobby Darin goes into the Latin Casino, Dec. 7, following his return from Italy . . . Paul Anka current at Sciolla's, followed by Anita Bryant, Dec. 5 . . . Woody Herman orch at Sunnybrook Ballroom, Dec. 3.

Houston

The lineup scheduled to appear at the Continental Room here during 1961 includes Juliana Larson, Louis Nelson, Carmen Cavallero, Tony Bennett, Tony Pastor Family, Joe E. Lewis, Kim Sisters, Dukes of Dixieland, Peter Palmer and Fran Warren . . . J. David Nichols has booked Victor Borge for a return engagement here on Jan 17 . . . Comedian-author Jack Douglas booked into the Tidelands for a two-week stand starting Jan. 30.

Spanish Vaude

Continued from page 59

grosses zoomed with Joselito youngster topping the stageshow.

New York supports a limited number of shows per year, but the takes are such that it becomes profitable for headliners to make the trek from Latin America and Spain. American film companies are also interested in Spanish films. The Joselito pic, for example, is being distributed by Columbia.

Jefferson, N.Y.

Joselito, Julio Aldana, Kippy Casado, Hilda Fabiola, Jose Donate trio, Joe Valle Orch, Line (9); "Saeta de Ruisena" (Col).

Joselito is an amiable 11-year old who works with unsual assurance and seems to have a perfect pitch. His boy-soprano is loud and clear and he seems to have an adult view of a song. He is also quite versatile being able to dig the nuances of flamenco singing. He can produce trills, runs and hit the big notes with assurance even when he has to stretch his pipes. His major concession to popular taste is "Granada" which gives him a strong bowoff. In company with the entire cast, he leads the singing of the current pop Latune "Precioso."

The rest of the show at the Jefferson has a hit-and-miss quality. Starter is Hilda Fabiola, a stacked Cuban singer who doesn't show much else. Julio Aldana, from Mexico, projects big with tuneful lilts. He has an amiable manner and ingratiates himself well with the house. Kippy Casado, a comedienne from Cuba, talks herself into a good mitt. She has charm and apparently the material to get along, but needs an exit stronger than her dancing. There is a line of six girls and three boys, who are well costumed, the Jose Donate Trio do well with songs and guitar and Joe Valle provides excellent backing with his stage orch.

The emceeing is by Perucho, who seems to be the reigning fave among local Latins. He clocks a lot of laughs, and some of them quite hearty, but a few are quite indigo. *Jose.*

Fingerprint Rules Relaxed

Continued from page 1

of performer licensing fees to the Police Dept. Pension Fund.

Prior to the conference held at City Hall, the officials of all the unions except AGVA held a press conference in the office of Local 802 prexy Al Manuti. They stated that they were engaged in an all-out fight to eliminate the "onerous" requirements of the State Liquor Authority and the Police Dept. in licensing cabaret workers. At the very least, they would seek the creation of a board to pass upon the licensing requirements. They called present summary procedures illegal and arbitrary. They flayed the lack of mandatory hearings for appeals where licenses were not granted.

The cited situations in which a musician or an entertainer after a boyhood arrest had lead exemplary lives for long periods only to have the past crop up again when he requested a card. "How much more must a man be punished after he has paid his debt to society?" they asked. They also attacked the one-to-a-customer policy of police dept. licenses. A musician, who is a cab driver during the day, can get either a hack or a cabaret license, but not both. They also demanded that the SLA licensing procedures be eliminated.

At the same time, the unions revealed a break in what had been regarded as a solid front in the matter. They declared themselves to be unalterably opposed to the piecemeal "sops" whereby permanent registration would be granted instead of having cabaret workers renew fingerprints every two years. They said these bits delayed the ultimate aims of elimination of the ID requirement. However, they went along with the Mayor's concession, which had been advocated as a start by AGVA.

The one enigma of the first reform is the attitude of Comr. Kennedy in this matter. Should he oppose permanent registration, he may also take his fight to the City Council in opposition to the Mayor. That his attitude carries weight is seen by the fact that it was the Police Dept.'s recommendation that caused Mayor Wagner to recommend to Gov. Rockefeller, two years ago, that a bill requiring mandatory hearings for those refused licenses, be vetoed. This bill was put through the legislature by the culinary and Musicians unions.

In other developments during the week, it was indicated that the courts are not in complete accord with Kennedy's campaign against the niteries. In the case of the International Theatre Restaurant and the Palladium Ballroom, where ID card and other violations were found, the N.Y. Supreme Court granted stays so that the matters could be heard by the Apellate Division. This prevented four-day suspensions over the Thanksgiving Day holiday from being put into effect.

During the week, the licensing section of the Police Dept. granted stays to the Copacabana and the Stork Club which were among the 27 spots found with ID card violations.

The press conference called by the unions also took great care to disassociate themselves with the Citizens Emergency Committee, which had accused the police dept. of corruption. CEC called for an investigation into the conduct of the police following the recent death of Dock "Lord" Buckley whose card was picked up after it was found that he failed to disclose two arrests of 19 and 17 years ago. They called the CEC matter a fight with the police. The unions said that they were not fighting the police, only the ID requirements and the procedures of the SLA in this matter.

Rickles' One-Man Show

Hollywood, Nov. 29.

Don Rickles opens "A Timid Evening With Don Rickles" Dec. 23 at the Civic Playhouse, running 15 performances and winding Jan. 1. Primarily a one-man show, show will be filled out with music and variety acts.

Stan Seidel and Zev Buffman are producing.

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New Orleans, Nov. 25.

Joe E. Lewis (with Austin Mack), Evelyn Sharpe, Jimmy Palmer Orch (12); $2.50 *weeknight minimum;* $4 *Sats.*

The start of the 85-day Fair Grounds racing season here also signals the return of Joe E. Lewis to Seymour Weiss' plush Blue Room. The puckish Joe E.'s name on the marquee always means money in the till and for the first time this season the big spenders that marked former boom winters were out in full panoply at the Thanksgiving night preem.

Aficionados and new fans had an advance sellout for the first four nights when the Houdini of the double entendre opened a two-week stand.

Lewis socks across a yockful mixture of familiar and brand new parodies, asides and, of course, his Scotch and water refuels from ringside. Laughs of the belly variety are pegged on his personal social habits and likes. Most of his throaty lyrics are on the blue side, but for the ever-faithful, it's a howl-making approach.

He starts many risible rhymes, but interrupts himself to toss off sharp one-liners that increase the hilarity and mifting. That's what they came for: Lewis' wild brand of comedy.

The aged-in-bond Lewis is probably the only entertainer of stature around from whom the aud expects, and welcomes, the adult look at his life and nighttimes, plus pari-mutuels. Table-pounding first nighters were reluctant to let him bow off after more than an hour of satisfying the capacity house.

Lewis' longtime accompanist and teammate, Austin Mack, whom he introduces as "John Philip Sousa," gets his attention from the overgrown pixie's comments and plays the show admirably, as well as keeping the festivities on an even keel.

Joe E. may have had a bad day at the track but his show is a winner all the way.

Teeing off evening is Evelyn Sharpe, lovely British thrush with a big, high voice, who sells a varied 20-minute song cycle with top results and makes a fetching Liza Doolittle in a "My Fair Lady" medley. The personable songstress has a way of getting all hands en rapport in no time at all and scores heavily with the holiday tableholders.

Jimmy Palmer and his expert musical crew, faves hereabouts, provide the backstopping and dance tunes. Anklebenders packed dance floor during terp sessions.

Show holds to Dec. 8. *Liuz.*

Viennese Lantern, N. Y.

Yvonne Constant, Gina Sewtschenko, Pawel Prokopiene, Anja Pankova, Ernest Schoen, Joe Troppe; $3.50 *minimum.*

Max Loew is devising a gimmick new to the Viennese Lantern. Singers not on the show are slotted at tables and suddenly give out with tunes. It's been the format at such violin and vocal centers as Chez Vito and some intimeries elsewhere, but new at the Lantern.

In this instance, Anja Pankova, a Bulgarian soprano, is the damask entertainer. She has a fullbodied voice, one sufficient to cover the room sans mike and indulges in the big classics. The violins of Ernest Schoen and Joe Troppe fall in easily with this entertainment scheme, and for a while it has the customers thinking that one of the customers champagned herself into the gemutlich mood.

This feeling continues until Pawel Prokopiene joins Miss Pankova. The basso, having displayed his talents in the show, gives the gimmick away as having been a putup job. Until this happens, however, the effect is very pleasing.

The major cog in the floorshow is Yvonne Constant, who came to the U. S. in "La Plume de Ma Tante." The import shows an extremely Frenchy act, one that is hard for natives to grasp even in this part of town which gets a cosmopolitan trade. The humor and her delivery are overly Gallic and quite offbeat.

A viewer would like something familiar and understandable as a reference point or a measure of comparison. Miss Constant is young and promising, has the verve and the capacity to be bigtime, but needs to essay a different set of material.

Prokopiene booms out a pair of tunes on his part of the show. He has a big and round voice that hits it well in the Russky familiars. Completing the show is another Slavic item, Gina Sewtschenko, a genuine gypsy singer who pours out tunes of Romany entertainingly. Easy to assimilate, she has pleasant and jolly mannerisms that hit applause. She eschews the slower tunes associated with the gypsy wagon trains, but it would be a good idea to alternate. *Jose.*

New Lotus, D. C.

Washington, Nov. 26.

Mort Sahl, Wyoma Winters, Ellis & Winters, Eddie Diamond Orch (7); $1 *cover;* $4 *minimum.*

Mort Sahl either has to develop topical wit faster or take the consequences of overexposure. There's muscular b.o. punch in the reputation he has built, and he has them waiting in line here to get into the New Lotus Club, where he opened for eight days last Saturday (26).

But with the press reporting his best political gags almost as fast as they are developed, plus his LP and television work, he doesn't have much new to offer a nitery. Ip Washington especially, folks are unusually well informed on current events and current Sahl. As a result, he is triggering an embarrassingly small laughter response.

Sahl led off fine with: "It's a boy (pause) as they said at the Democratic National Convention." He did well also with: "The University of California has accepted an invitation from the Kennedy brothers to play in the Rose Bowl."

Otherwise, is was mostly a rehash or rerun of earlier Sahl humor which ages fast. Sahl's name-dropping might provoke yocks elsewhere but isn't worth much here because the practice is conversationally commonplace. So is political humor in general, which may be different and fresh other places, but not in Washington.

While Sahl is a superb showman, he is too slowpaced for untranquilized Washingtonians who spent the earlier part of the evening in various political salons. There, they had no doubt been repeating wittier quips than Sahl's on the news of the day by such nonprofessionals (at Sahl's game) as Adlai Stevenson, Alice Roosevelt Longworth, Sen. Hubert Humphrey (D-Minn.), Sen. Kenneth B. Keating (R-N.Y.) and others.

Sahl's subtle excursions into personal political philosophy have an unnerving tone. He observed through some tricky patter that Russia isn't doing anything in Cuba that the U.S. hasn't been doing in Western Europe. Again, his suggestion that the U.S. is doing business with the wrong China was disturbing for a man who may be influencing thought without all the facts required to support an opinion of critical global importance. Who wants to laugh his way into the next war? He did, however, have a great line directed at Chiang Kai Shek: "We lose the nations and retain their leaders—that's the kind of foreign policy we have."

Ellis & Winters are a well above average dance team as the show opener. Songstress Wyoma Winters (no kin to the dancer on the same bill) needs to improve her routine considerably. *Carp.*

Colony Club, Omaha

Omaha, Nov. 26.

Linda Merrill, Warren Johnson Trio; $1 *cover.*

Although this is only her second time around these parts in this reviewer's memory, Linda Merrill shapes up as an old pro in the singer-comedienne ranks. It doesn't take her long to case her aud and then deliver what the payees want. In addition, the well-endowed blonde posseses a wardrobe that gives the fems plenty to talk about.

At her opening show (25) at the Colony, a plush nitery astutely operated by Skee Fisher and Pat Foley, Miss Merrill whipped through 35 minutes deftly, opening with "I Love Everybody," "Sweet Georgia Brown," "Young Lovers" and "That's Entertainment" before imitating Joe E. Lewis, Ethel Merman and Roberta Sherwood.

A risque parody of "Making Whoopee" sets her up for a change-of-pace closer, a spiritual that sends her off to a bangup mitt. Expert backing by the Warren Johnson Trio, which also plays for between-shows dancing, aided Miss Merrill considerably. *Trump.*

'Commissar' Kennedy Stars in Absentia At International Casino, N.Y.

New York Police Commissioner Stephen P. Kennedy was the loser in the morning and the goat at night in his tangle last Wednesday (23) with Jack Silverman's International Casino.

In the morning, the Police Department received a major setback in its retaliatory foray against New York niteries in the cabaret-card hassle. The International won a court stay of the Department's four-day entertainment license suspension (imposed after Sophie Tucker appeared with an expired performer's permit).

Same night, headliner Joey Adams opened with a volley of insults aimed at the Commissioner, and he kept the boss cop topical through the 90-minute show. Kennedy missed both sessions.

"Commissar Kennedy," Adams cracked, "is probably home reading 'Mein Kampf' . . . he doesn't mind muggers and killers; he just doesn't like actors . . ." and so on. It was sort of a vitriol roundup, since several of the gags had already been planted in the dailies.

"Americana Revue," with Joey Adams, Al Kelly, Buck Buckner, Tina Robin, Lane Bros. (3), *Boots McKenna's Boys* (4) *and Gals* (7), *Michael Durso orch, Aviles' Rumbas;* $6 *minimum.*

Adams pointed out his many benefit performances for the Police Department, his six books and his presidency of AGVA, and even managed to get his AGVA election foe, Penny Singleton, into the act: "She's with Richard Nixon; they're still counting votes."

The top cop, however, may have won part of a round. The revue, in for five and a half weeks, opened to about a fifth of a house (mostly paper) in the 1,100 capacity Broadway nitery. This, in spite of, or because of, all the publicity attending the threatened closing (Wednesday p.m.'s carried major stories on the court stay, however).

Revue itself has some bright talents and turns, but could be easily stepped up for better pacing. Adams, who is an extrovert even by show biz standards, tailgates every act, winding with a dance or song duet or laborious clowning, and it all could be dispensed with. His scoring seg is as straight man with double-talking comedian Al Kelly, who is a poised funnyman whether he's double or single-talking, or just mugging it up.

Diminutive blonde Tina Robin sets a pair of old style foggy pipes against hip presentation, and her bridging chatter has just the right amount of sophistication for the likes of the International set.

Little Buck Buckner, sepia terper, does tap-acro with heroing verve. (Adams raised an extra mitt for the dancer when he told the aud Buckner had spent several hours in the fingerprint line to get his card for the night).

Three Lane Brothers open with a catolog of standards in a straight harmony style that's again fresh these days. Boys also take up string instruments for a rock 'n' roll rhythm rendition.

Boots McKenna line, leggiest and flashiest in town, has two production numbers, and they land about an hour apart. A middle appearance would beef up the show.

Revue apparently gets its handle, "Americana," from the chorus line's opening number, featuring the chicks in red, white and blue briefs terping to a patriotic doggerel lyric that should shatter the statue of George M. Cohan down on 46th Street. Dig: ". . . Nathan Hale showed the way, with his affront'ry, saying he regretted he had but one life, to give to his country. . . ." *Bill.*

Mister Kelly's Chi.

Chicago, Nov. 21.

Herb Shriner, George Alexander, Marx-Frigo Trio; $2.50 *cover.*

Herb Shriner, who's been concentrating on fairs and concert dates plus an occasional supper-club since he left tv, is making one of his infrequent nitery stands, and his first in an intime room since his newcomer days.

It has the smack of a "daring" booking, such as the Kelly's management has been lately springing in a convincing test of flexibility. What makes it appear a defi (as indeed previous startlers seemed) is the room's potent rep for up- and post-dated entertainment—the far-out jazzites, and the vogueish socio-politico and sicknik commentators—the Mort Sahls, Lenny Bruces, Mike & Elaine, et al.

Shriner, of course, doesn't run with them, being only by definition a tame precursor of the bared fangs school of latterday acceptance. The Hoosier man himself still sees it by the same gentle light that has characterized his multi-media malarkey for the span of his career to date.

Shriner has shrewdly integrated baritone folksinger George Alexander (armed with a rare harp guitar) into his 70-minute turn, bringing the balladeer on for some midspot music and banter, then leaving him to render a farrago of folkology and showtunes. He's commercial, tends to be stagey and too self-aware, but registers with some choice titles and impressive pipes.

Initially standup, Shriner on his pickup pulls up a chair and really warms to the intimacy with the ludicrous minutiae of his "hometown" as grist, and fending off over-eager stagesiders in kindly and amusing fashion. Clean-as-a-whistle session is capped with coupla harmonica numbers for fillip affection. In sumup, no intrinsic powerhouse, but a potently satisfying jester.

An ace assist, as usual, comes from the skillful Marx-Frigo Trio.

Bob Newhart and Sandy Stewart open Dec. 12. *Pit.*

Neve, Frisco

San Francisco, Nov. 23.

Buddy Lester, Red Norvo Quintet, Penny & Jean, John Mosher Trio; $1.50 *admission.*

Buddy Lester, one of the real standup pros, can still shake laughs out of a crowd. Indeed, the Neve's crowd was so small as to discourage many a lesser comic, but not Lester, who worked 50 frantic minutes and took the slim turnout in the best of (public) humor with such lines as, "I'm a pretty fair comedian, but when I get too conceited I come back to San Francisco."

Lester devotes first part of act to warmup gags, one-liners, little stories, nearly anything that comes into his head. One of his funnier "shticks" is a takeoff on Jack Lalanne pupils, followed by a bunch of misquoted pop songs—all very short, light and bright.

Eventually he goes for his "hat box," and, using a series of prop hats, does what he calls "imitations." These are a series of wild parodies of such well-known material as "Beau Geste," a baseball umpire, "Ramar of the Jungle" and "Ben-Hur."

Those on hand could have sat for another hour as this top-notch pro dished up his hilarious bits in rapid-fire style with the wonderful timing that comes only from long experience.

Red Norvo Quintet, featuring Jerry Dodgion on alto sax, provides 35 minutes of fine jazz, including such splendid numbers as Dodgion's own "The Forward Look," Quincy Jones' "For Lena and Lenny," "Cookin' at the Continental" and such standards as "Tenderly" and "Little Girl Blue."

Penny & Jean open (see New Acts) this excellent 105-minute show which runs through Dec. 3. *Stef.*

Steuben's, Boston

Boston, Nov. 24.

Billy Kelly, Rose & Cavalier (2), *Don Dennis, Tony Bruno Orch* (5); $2.50 *minimum.*

Billy Kelly, the splinter-built comic, who returns here after a one-week stand earlier in the season, has updated his fastpaced stint. In for two weeks opening Thanksgiving, Kelly stands up for 40 minutes peppering with one liners for boff returns. He doesn't throw anything away.

His big bit is a slick Ted Lewis impresh in which he uses two hats, a top hat for himself and an outsize bowler for stooge brought up from the audience. This gets heavy yocks with Kelly using stooge as his shadow, admonishing and complimenting him at the same time as he does "Me and My Shadow." Kelly ankles off way ahead with his topical and family stories and "Old Soft Shoe" routine.

Rose & Cavalier, reviewed under New Acts, open the show. Don Dennis, perennial singing emcee, pulls some oldies out of his hat with a lilting "Trolley Car" for slick effects, segues to "Orchids in the Moonlight" and signs off with a ringing medley from "Oklahoma" *Guy.*

Hotel Pierre, N.Y.

Stanley Melba presentation of "Naughty Marietta," adapted by Melba and Dolores Pallet from Victor Herbert's "comic opera" (original book and lyrics by Aida Johnson Young); directed by Miss Pallet; featuring Jimmy Carroll, Ronnie Cunningham, Wilbur Evans, Beverly Luria, Didi Van Eyck; musical director, Carroll; arrangements and conductor, Lee Hulbert; lighting, Leslie Wheel; opened Nov. 22, 1961 at Cotillion Room of Hotel Pierre; $4 *minimum.*

Next thing to booze-and-the-Bard and/or legit-on-the-rocks is the Hotel Pierre's tabloid operetta and musicomedy policy in its Cotillion Room. Converting the yesteryear hit musicals into streamlined versions running under an hour, to the accompaniment of class dining-drinking-dancing, is the nearest to legalized boozing for legit.

Legit houses, of course, have long eyed the West End (London) policy of bars catering to drama patrons' thirsts between-the-acts, technically tabu in New York, with the exception of the Sherry's concession at the Met.

Victor Herbert's "Naughty Marietta" preemed in 1910 on Broadway and "Mlle. Modiste," from which score Wilbur Evans has chosen to borrow "I Want What I Want When I Want It" for one of his specialties, dates back to 1905. It is to the tribute of the great composer that the melodies have the same durability and appreciation akin to the traditional observation about rare vintages improving with maturity.

If the same may not be said for Mrs. Rida Young's libretto, it is a credit to the free 'n' easy adaptation by producer-stager Stanley Melba and Dolores Pallet that they have transmuted this "comic opera" into a thoroughly serviceable canvas for the tiptop cast that projects the plot. As a mattter of fact the yesteryear Rida Johnson Youngs, Harold Atteridges, H. B. Smiths, Cyrus Woods et al. have naught of which to be shamed at least so far as their durable lyrics are concerned.

For that matter, even the (from today's viewpoint) naive librettos still have a special old world charm which must conjure up to the average patron of a plushery like the Pierre a way of life in contrast to today's global tensions. As such, these operetta condensations perhaps have a subliminal value not originally envisioned in producer Melba's quest for a class entertainment that won't break the budget.

The tabloid musicals are an advancement and an enhancement of Melba's pioneering with the "composer's nights"; after he had skimmed the cream off the giants of musical comedy and contemporary pop songsmithing he came up with these miniature musicals.

They're all done tongue-in-cheek, in al fresco manner, with the Cotillion Room and its customers "serving" either as guests or club-members or "patrons" of the Maxim's, or whatever the libretto flavor requires.

Not dated but in the best 1960 manner are the castings. Melba manages to come up with strong performers, all with seasoned backgrounds. For one or more, these operetta-musicomedies may prove excellent showcases.

Wilbur Evans is an old pro and Ronnie Cunningham, Beverly Luria and Didi Van Eyck, for all their summer musical stock, national roadtouring and other backgrounds, may be spotlighted anew in this presentation. That goes also of course for maestro juvenile Jimmy Carroll whose seasoned tenoring is w.k. around the metropolitan spots. He's now also emcee-bandleader, later surrendering the podium for Lee Hulburt's professional backstopping of the show.

Beverly Luria is a pleasant surprise in the title role; Ronnie Cunningham proves a very okay dancing comedienne who also knows how to handle lines: Didi Van Eyck's trained sopraning is fortified by blonde pleasant personality; Evans of course has been around and seemingly goes with the Cotillion lease, invariably as the old roue with ingratiating leer.

Withal a solid 55-minute tabloid musical which is novel nitery divertissement, in contrast to the tussle of names, and has a value all its own which should keep host-Gogi and maitre d'hotel Pasquali in good form handling the trade. *Abel.*

New Acts

NOREEN PARKER
Songs
25 Mins.
Le Cabaret, Toronto

Making her first club date appearance in Canada at the posh Le Cabaret, Toronto—though she has been guest star for Denny Vaughn at the Queen Elizabeth Hotel, Montreal, and on "Holiday Ranch" for the Canadian Broadcasting Corp. tv series—Noreen Parker is breaking in her "Non Dimenticar" and "Bill Bailey" here, with arrangements by Jack Olsen and Ben Bennett.

In alternating whisper and belt style, Miss Parker has no trouble in getting over with the customers from her opening bounce number, "Start of Something Big" to her lusty "Mack the Knife" finish. Interpolated for change of tempo are "Lulu's Back in Town," "Yes, Indeed," "Just Say I Love Him," "Misty" and "I Enjoy Being a Girl."

A sexy brunet, Miss Parker has appeared in the plush nitery spots of the United States and the West Indies; sings in Italian and Spanish and, of course, English; and has no difficulty in registering on individual styling. *McStay.*

NORA EVANS
Songs
Ye Little Club, L. A.

Ease of delivery and appreciation of a lyric are qualities possessed by Nora Evans, tip-top pop songbird in for a two-week stint at this BevHills proving ground for up-and-coming young warblers. Miss Evans, pretty protege of musicman Elmer Bernstein, has promising ideas on how to tackle, phrase and caress a tune, needs only the showmanship sheen she's sure to develop in the course of her showcase stay at Marshall Edson's stable for fresh foals with lofty goals.

Standards appear to be Miss Evans' forte. She rattles off the oldies and established newies with a straightforward style and a gift for enunciation. She's at her best on the slow-sexy ballads such as "Do It Again" and "Get Out Of Town," and on the soft-sell sobbers such as "Little Girl Blue," treating them with taste and sincerity. Miss Evans, however, would improve her act by incorporating at least one specialty number, a so-called "show-stopper," to attract attention and generate excitement. An unbroken array of standards, no matter how varied the pace and admirable the choice, tend to grow monotonous. *Tube.*

PENNY & JEAN
Songs
16 Mins.
Neve, San Francisco

Penny (Palmer), 18, and Jean (Amos), 19, are two long-stemmed, guitar-playing singers fresh out of a Van Nuys, Cal., highschool with a pleasant repertoire of folk songs.

They come on with a calypso-type "Run Joe," go into "10,000 Miles," do an English musichall specialty, "It's the Same the Whole World Over," harmonize on "Danny, Where Have You Been So Long?," and wind up with a Negro work-song, "Workin' on the Levee."

Their voices blend splendidly, with Miss Palmer taking the lower parts, Miss Amos the higher, and they both seem to be pretty fair hands on the guitar. Both are very attractive brunets and, while they don't have any particular line of patter between numbers, they manage to project interesting and lively personalities.

Their chief debit, as an embryo act, is something of a lack of poise, an asset which usually takes time and experience to acquire.

But they are very sound, musically, and represent an appealing switch—to femininity—among folk groups. They do their own arranging and, given a little experience, may become a strong act in the nitery circuit. RCA Victor evidently thinks so, since it already has cut a Penny & Jean LP. *Stef.*

House Reviews

Empire, Glasgow

Glasgow, Nov. 22.

Robert Earl, Tommy Fields, Don Lang & Frantic Five, Benson Dulay, Ray Alan, The Angelos (2), Joe Church, Averil Jean & Aurel Verne, Gordon Rolfe orch.

This is run-of-the-mill vaude, a somewhat uninspiring layout, lacking in any real star personality, but with none of the individual acts disappointing. It's symptomatic of the current state of U. K. vaude, which has most of the top acts concentrating on London engagements and few accepting dates in the so-called provinces.

Robert Earl, a personable singer, offers his tribute to show biz with impressions of various greats, such as late Richard Tauber, Maurice Chevalier, and Rodgers & Hammerstein. For his Tauber number he gives out effectively with "My Heart and I," and represents Chevalier with "Thank Heaven for Little Girls." Pleases the outfronters but makes no memorable impact.

Tommy Fields (he's brother of Gracie) is a tall, slim and smiling singer-comedian with a happy style. His melody is stronger than some of his jokes, the latter very much in the category of oldies. Performer, however, has definite personality and is a solid bet for musical comedy.

Don Lang, backed by five instrumentalists, gives out loudly in fast numbers, and scores with the younger set. Joe Church is a likeable English comedian making the most of audience reaction and lack of it!).

Benson Dulay, magician, has a polish in familiar illusionist act, in which he utilizes the services of three small boys from audience. It's a safe recipe, with yocks coming lively when kids find chairs exploding under them, a fake guillotine being used on stage, etc.

Ray Alan offers solid ventriloquial act, the two Angelos are mixed pair of aerialists, and Averil Jean & Aurel Verne tee off both segments with probably the slickest act on layout, a dance offering which shows off the duo as intensive rehearsal team who are putting all they've got into stylish terping.

Gordon L. Rolfe batons the house orch. *Gord.*

Bobino, Paris

Paris, Nov. 23.

Lucienne Delyle, Aime Barelli Sextet, Kuban Cosaques Dancers (3), Mathilde & Paul Dougnac Marionettes, Bob Brampson, Jack Gauthier, Imperio Bros (2), Nicole Derby; $1.25 *top.*

Lucienne Delyle has been off the boards for three years due to illness and comes back in fine form. She is vulgar in a good sense with her earthy songs of desire, love and the torch, which are expertly limned and sung.

She also can inject a note of pathos by her sincerity and know-how. Her husky, musically savvy voice also helps. She remains one of the oldtime belters who is still effective.

Aime Barelli Sextet has eight men despite its billing. They give out with a neat, disarming impersonation of a Yank jam session helped by smooth arrangements though they try to put over the impression of improvisation. It is a bouncy interlude and warmly mitted in this nabe supported house.

Kuban Cosaques Dancers (3) seem weak imitations of the real thing for they lack the electric dynamism that visiting Russo folk terp troupes have shown. But this trio is okay for house needs. Jack Gauthier does fine imitations of leading song faves and can also bring off a line of patter.

Imperio Bros (2) add a fillip to hand-to-handing in using a bar prop and ending in a headstand atop one underling with two bottles, also end to end, between them. It is an excellent filler as ditto Bob Brampson in a besty juggling bit with hula hoops.

Marionettes of Mathilde & Paul Dougnac are handled from below and supply titillating Hispano take-offs with an extremely funny bullfight bit. It is an expert entry and a solid bet for U.S. tv.

Nicole Derby essays special material comedic songs. She has a quavery voice and good delivery but needs better material and more control. However, she could emerge an okay specialized singing bet.

Show looks in for a good two weeks of biz. *Mosk.*

Opera, Buenos Aires

Buenos Aires, Nov. 25.

Jane Russell Show with Dominique, The Jazz Singers, Harold Schaefer Orch, Roberto Galan, emcee:

Too much of this show, booked by Clemente Lococo for only four days, was taken up with the Jazz Singers, who are good of their kind, singing "Stormy Weather," "My Prayer," "Jezabel" and an Al Jolson medley, but could have been cut down to fewer songs.

The second part of the bill was ably taken up by Dominique, who has a pleasing stage personality, keeps up a running chatter of gags in French, with smattering of all languages, while performing feats of legerdemain, depriving spectators of their wallets, watches, keys, chains, ties and even shirts. He works with amazing speed and is a top calibre turn.

Then Jane Russell filled up the second half of the bill for a relatively short time. The curtains parted to reveal her back to the audience, wearing a long-sleeved red sequined suit, giving emphasis to well-turned gams. To local audiences, who were eager to see the bombshell of "The Outlaw," this charming, rather gentle singer was something of anticlimax. The oomph was all in the orchestra pit, where Harold Schaefer worked like 100 men, keeping orchestra and singer together, and manfully trying to keep the show at high pitch, where there was no big stage personality to provide it.

Miss Russell made quick costume changes, diving into a large hatbox provided with an airplane propeller, which presumably took her to France, ("La Vie en Rose"), Italy "Nel Blue di Pinto del Blue"), to "Buttons and Bows" and some Negro spirituals. The gal has a nice voice and knows how to use it, but it just was not a big evening. *Nid.*

Casino, Toronto

Toronto, Nov. 25.

Arthur Braggs' "Idlewild Revue of 1961," with Arthur Prysock, Harlem Bros. (2), The Four Tops, Choker Campbell, Lon Fontaine Trio, Roger Fluker, Dell St. John, Mona Desmond, The Braggettes (14); Archie Stove Orch (15); "Nights of Lucretia Borgia" (Col).

Deserting the strippers, Casino is going in for a new policy of revues and Western music units, with Arthur Braggs' "Idlewild Revue of 1961," teeing off on a four-a-day that sees the 1,121-seater scaled at $1-$1.25. It's a fast-moving potpourri with some 40 on stage for company roundup. Show runs 75 minutes.

Braggs' revue plays summer season till Labor Day at Idlewild, Michigan, 20 miles from Detroit, and has been on the road five years. This is its first Canadian visit.

All-Negro unit has swift pace, plus luxuriant wardrobe of the show girls and femme singers, the big and exuberant production numbers, including a "Fantasque" strobe effect. From opening to finale, quickness is the keynote, interpolated by the singing of Arthur Prysock, the Four Tops, Dell St. John and Mona Desmond.

With Prysock starred, singer baritones "Very Though of You," with his "I Get the Blues" scoring particularly. The Four Tops have no difficulty in "Only Have Eyes For You," "Still of the Night" and "September in the Rain." Dell St. John and Mona Desmond, scoring on "Kansas City."

Dancers score in precision work and their jungle dance, plus primitive chants. Acrobatics and challenges of the Harlem Bros. and the Lon Foutaine Trio excite the customers. *McStay.*

Dallas Accents Revues

Dallas, Nov. 29.

Revues are becoming an important part of the supper club entertainment picture. Joe Reichman has scheduled three revues for the Hotel Adolphus next season and the Statler is presenting its first revue in January.

The latter will star comedienne Phyllis Inex and Earl Humphreys.

VARIETY BILLS

WEEK OF NOVEMBER 30

NEW YORK CITY

MUSIC HALL
David Evans
Helen Wood
Margie Lee
Martellis
Rockettes
Corps de Ballet
R. Paige Sym. Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Moreno & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
June Bronhill
John Larsen
Deidree Thurlow
Howell Glynne
Raymond Nilssen
Kevin Mills
Robert Eddie
Bruce Williams
John Godfrey
Helinka De Tarczinska
Thea Phillips
Elizabeth West
Renee Osbourne
Douglas Stuchberry
Ronald Austrom
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasta & Rena
Dahl
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN

EDINBURGH
Empire
Robert Wilson
Joe Gordon 4
Murray & Maidie
Jimmy Shand Jr.
Eileen Manson
Isobel James
Desmond Carroll
Jeannie
Renee Devine
Eddie Canale
Gordon MacKenzie
White Heather Girls
Billy Crotchet
Terry O'Duffy
GLASGOW
Empire
Anne Shelton
Earle & Vaughan
Gladys Morgan
Peter Cavanagh
Don Fox
Skylons
Emerson & Jayne
Johnny Stewart
Keefe Bros. & Ann.
HANLEY
Royal
Emile Ford &
Checkmates
Jimmy Lloyd
Two Angelos
McAndrews & Mills
Joe Black
Norman Vaughan
Alan Randall
Jessie Carron
LEEDS
Empire
Anthony Newley
Don Lang & Co.
Four Ramblers
Joan Small
Garth Meade
Meggido Dancers
LIVERPOOL
Empire
Ken Dodd
Peters Sisters
Eddie Calvert
Laurie Lupino
Lane & Truzzi
Joe (Mr. Piano)
Henderson
Freddie Sales
Dior Dancers
Three Merkys
MANCHESTER
Palace
Craig Douglas
Tommy Fields
Mudlarks
Edories
Wallis & Beryl
Rose & Marion
Sonny Roy

Cabaret Bills

NEW YORK CITY

Birdland
Herby Mann
Gloria Lynne
Basin St. East
Lenny Bruce
Pat Morrissey
Blue Angel
Kay Ballard
Odetta
Ted Markland
Reyneaux
Otis Clements
Jimmy Lyon 3
Bon Soir
Sallie Blair
Tony & Eddie
Gina Wilson
3 Flames
Jimmie Daniels
Camelot
Matt Dennis
Isobel Robins
Chardas
Janine Poret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elmer Horvath
Chateau Madrid
Tun Tun
Estrellita Salinas
Henry & Leonella
Angel & Carmelilla
Ralph Font Orc
Panchito Orc
Copacabana
Connie Francis
Jackie Mason
Johnny D'Arc
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones 4
Harold Quinn 3
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Orc
Hotel Pierre
Naughty Marietta
Jimmy Carroll
Beverly Luria
Ronnie Cunningham
Jack Russell
Wilbur Evans
Didi Van Eyck
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Lilo
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
W. Covington Orc
Hotel St. Regis
Gloria DeHaven
Peter Appleyard
Milt Shaw Orc
Walter Kay Orc
International
Al Kelly
Joey Adams
Tina Robin
Lane Bros.
Little Buck
McKenna Line
Mike Durso Orc
Avila Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Ford & Reynolds
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B Harlowe Orc
Left Bank
Alice Darr
Danny Apolinair
Mickey Manners
Living Room
Betty Reilly
Bob Vincent
Bobby Cole 3
No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Nina Debore
Damian Mitchell
Joan Bishop
Roundtable
Adam Wade
Sahbra
Rinat Aaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fersko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs Downstairs
Cell Block
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Jane Connell
Jack Fletcher
William Roy
M & C Allen
Viennese Lantern
Yvonne Constant
Pawel Prokopeine
Ernest Schoen
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Plute Pete
Bill Cimier
Lou Harold Orc
Village Gate
Art Farmer
Benny Golson
Ernestine Anderson
Mal Waldron
Village Vanguard
Modern Jazz Quart.
Ornette Coleman
Waldorf-Astoria
Kim Sisters
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Lationgo
Tina Montez
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Henny Youngman
Jimmy Blade Orc
Edgewater Beach
"Evening with R. Rodgers"
Betty Benee
Larry Douglas
Felix Knight
Gate of Horn
Shai K. Ophir
London House
Barney Kessel 4
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Herb Shriner
Geo. Alexander
Marty Rubinstein 3
Marx & Prigo
Palmer House
Anne M. Albergbetti
Marc Alden
Jimmy Huntley
Johnny O'Brien
Ben Arden Orc
Trade Winds
Vic Damone
Alan Drake
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
Jackie Hilliard
Ann Hathaway
Jackie Gale
Ben Blue's
Ben Blue
Cully Richards
Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)
Ciro's
The Celebrities
Brian Farnon Orc
Cocoanut Grove
Sam Butera and the Witnesses
Betty Johnson
Matty Malneck Orc
Crescendo
Mary Kaye Trio
Dino's
Bev. St. Lawrence
Cathi Hayes
Jack Elton
Steve La Fever
Slate Bros.
Will Jordan
Reiko
Tommy Oliver Trio
Statler Hotel
"Playmates of '60"
Khinnay Ennis Orc
Ye Little Club
Nora Evans
Trini Lopez

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Al Hirt
Gil Bernal
Starr Sisters
Bill Reddie Orc
El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Johnny Hayden
Topnotchers
Flamingo
Milton Berle
Betty George
Leonard Sues
Della Reese
Belasco 4 plus one
N. Brandwynne Orc
Barry Ashton Dncrs
Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
"Oriental Holiday"
Larry Alpert
Harry Ranch
Sawyer Sisters
Allison McKay
Highhawks
Ann Weldon
Dick Rice Orc
Riviera
Marlene Dietrich
Jay Lawrence
Billy Williams Rev
Jack Cathcart Orc
Bob Braman
Dave Leonard
Sahara
Ray Bolger
Don Rickles
Gretchen Wyler
Mary Kaye Trio
Louis Basil Orc.
Sands
Sammy Davis Jr.
Morrey King
Bobby Cole Trio
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Larry Collins
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc
Stardust
Lido De Paris
Billy Daniels
Sam Butera
Helen O'Connell
Hawaiian Revue
Thunderbird
"Follies on Ice"
Dorothy Shay
Dick Weston
Al Jahns Orc
Fred & Marcy
Millionaires
Tropicana
Folles Bergere
Kathy Barr
Bernard Bros.
Lily Niagara
Shecky Greene

MIAMI-MIAMI BEACH

Americana
Ross Trio
Pupi Campo Orc
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Carillon
"Folies Francaise"
Harry Mimmo
Elisa Jayne
Darryl Stewart
Jacques Donnet Orc
Copa Theatre
Alan Gale
Arthur Treacher
Fran Warren
Arnold Dover
Boots McKenna Line
Dave Tyler Orc.
Deauville
Henry Levine Orc
Gwen Bari & Co.
Sacasas Orc
Eden Roc
Mal Malkin Orc
The Blazers
Rascha Rodell
Luis Varona Orc
Betty Reilly
El Patio
Maxie Rosenbloom
Susan Shepard
Jimmy Drew
Myrt Jones 3
Everglades Roof
Underwater Ballet
"Stars of Tomorrow"
Don McGrane Orc
Fontainbleau
Varadero Sextet
Len Dawson Orc
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Duck Ducky
Patti Lynn
Eddie Bernard
Singapore
Snuffy Miller
Florence Mayo
Lisa Wood
Jack Mayo
Hal Rader Orc

RENO-TAHOE

Golden
Harry Ranch
Apollos
Four Coins
Harold's Club
Sportsmen
Characters
Phyllis Inez
Harrah's (Tahoe)
Gordon MacRae
Sheila MacRae
Leiston Noble Orc
Harrah's (Reno)
Vagabonds
Lancers
Ross Lane 4
Denis & Rogers
George Rock
Tunetimers
Holiday
Roberta Linn
Joe Maize
Coquettes
Charles Gould
Mapes
Esquires
Eddie Lawrence
Jacqueline Fontaine
Back Com Boys
Riverside
Swe-Danes
Kings 4
Starlets
Commodores
Buddy La Plata
Lou Levitt Orc
Wagon Wheel
(Tahoe)
Roy Aubrey
Barons
Wilder Bros.
Bobby Page

SAN FRANCISCO

Blackhawk
Cal Tjader 5
Boule Noire
Stagg McMann
Joel Jeffrey
Benny Barth 3
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Sandra Dorne
Gates Dancers
Hungry I
Bill Dana
Holt & Jonah
Olga Sbragia
Mae Barnes
Virgil Goncalves 6
Jazz Workshop
James Moody 7
On the Levee
Kid Ory Orc
Neve
Buddy Lester
Red Norvo
Penny & Jean
John Mosher
Purple Onion
Smothers Bros. 3
June Ericson
Mel Young
365 Club
Kiki Paige
Floyd & Marianna
Walter Shyretto
Jay Nemeth
Marya Linero
Barry Ashton Dncr
Roy Palmer Orc

Sees End of Ballet Touring

Costs Becoming Prohibitive for Import of Major Dance Troupes, Sol Hurok Warns

San Francisco, Nov. 29.

Sol Hurok, in Frisco recently with Royal Ballet, warned "this may be the last time I'll ever be able to bring to this country a major ballet troupe like the Royal or the Bolshoi Ballet." He blamed present economic conditions, saying the cost of touring a big dance company with full scenery and other paraphernalia had risen prohibitively. A few breaths later, however, he admitted he was bringing the Moiseiev Ballet, which travels in buses without scenery, and London's Old Vic Company back to the U.S. in 1961.

Of the Royal Ballet's New York engagement, the impresario declared, "We grossed $563,000. Would you believe it, our profit was not much over $15,000. Soon the chance for any profit at all will be wiped out. All there'll be will be loss and risk."

Expanding on his current problem, he asserted, "in the Royal Ballet we travel 142 people. But we have to buy 270 first-class railway tickets in order to get the use of the nine baggage cars we need for settings and costumes. To put on our full-length 'Ondine' we'll need 62 stagehands and 20 electricians. We carry our own orchestra of 42 musicians, and pick up an extra 23, including necessary rehearsals, for the local engagement.

"To persuade a stage carpenter to come on tour with the Royal Ballet, we have to pay him $350 a week. This isn't a matter of union scale. It's just supply and demand. Stage carpenters have so many chances to work at home in New York that they don't care to travel."

Stratford, Ont., Season Earned $64,309 Profit On $795,129 Total Take

The 1960 season was the most successful thus far for the Stratford (Ont.) Shakespearean Festival. That was disclosed at a recent annual meeting of the Stratford Shakespearean Festival Foundation of Canada. The net profit for the semester was $64,309, after allowing $56,301 for depreciation of fixed assets.

A total gross of $795,129 included $683,514 for 99 performances of "Romeo and Juliet," "A Midsummer Night's Dream" and "King John," as well as $99,789 for the music offerings, including 24 performances of "H.M.S. Pinafore," and $11,826 for the two-week film festival.

A Canada Council grant of $75,000 was credited as being "of great assistance" by Wilfrid P. Gregory, president of the Foundation's board of governors. He added that there are still heavy financial obligations, with a bond mortgage of $534,300, and that besides interest requirements of $36,077 the Festival also has to meet an annual sinking fund of $39,000.

The Festival, in ballyhooing next season, which will be its longest, running 14 weeks from June 19-Sept. 23, has sent out 200,000 brochures to all parts of the world. The promotion piece includes gift certificates for any number of tickets for any performance exclusive of opening nights.

London's Drury Triples Divvy on 'My Fair Lady'

London, Nov. 29.

Associated Theatre Properties, which owns the Drury Lane and other West End Theatres, is hiking its half-yearly dividend from 6⅔% to 20%.

Though the company suffered a loss in 1957, last year was reported to be excellent. The current show at the Drury Lane, of course, is "My Fair Lady," which has been running to capacity for two-and-a-half years.

Another of the theatres in group, Her Majesty's, has been housing "West Side Story" for nearly two years.

Toby Rowland will stage the London production of "Look Homeward, Angel." **Eric Glass** handled the deal.

Stratford Fest Troupe Drops Repertory Setup

The American Shakespeare Festival Theatre Co., has droped its "repertory" status for the balance of its road tour. The company, which discarded "Winter's Tale" from its two-play "repertory" program when it moved into Chicago for a three-week stand Nov. 14, will continue to limit future hinterland bookings to performances of "Midsummer Night's Dream" only.

The company, which headquarters during the summer in Stratford, Conn., is scheduled to follow its Chicago stand with dates in St. Paul, Denver, Los Angeles, San Francisco and other cities.

Hal Holbrook To Vacation 'Twain'

Hal Holbrook intends temporarily retiring Mark Twain characterization next May. The actor, who recently presented the impersonation of the famous humorist on a State Dept.-sponsored European tour, begins another of his U.S. road hikes next Friday (2) in New Haven. The hinterland trek will run through May.

Holbrook began performing "Mark Twain Tonight" show about six years ago on an irregular basis. But, it wasn't until he opened off-Broadway in April, 1959, that the one-man presentation really caught on. Since then the offering has run up a string of bookings. Holbrook figures that by next May he will have given about 400 performances in the two years since his off-Broadway click.

The actor, who'll be playing mostly university and concert dates the next few months, plans seeking regular stage roles at the conclusion of the tour. The frequency of future Twain programs will depend on his other activities.

John Lotus, who presented Holbrook off-Broadway, gets producer credit for the one-man offering, which is booked by the William Morris Agency and in the southwest by the Pryor-Menz Concert Agency.

Baraccin's Scouting

Paris, Nov. 29.

Francois Baraccin, general manager of the Comedie Francaise, has left here for a couple of weeks in New York to confab with S. Hurok re the upcoming American tour of his troupe.

He will visit Philadelphia, Boston, Princeton, Washington and Montreal (which is the extent of the Comedie tour) prior to returning to Paris.

'Camelot' Sliced To 3-Hour Time, Still Not 'Frozen'

Boston, Nov. 29.

"Camelot" will have about three hours' running time when it preems next Saturday night (3) at the Majestic Theatre, N. Y. That will represent a cut of 30 minutes or so from the original performance time when the Alan Jay Lerner-Frederick Loewe musical version of T. H. White's novel, "The Once and Future King," began its tryout tour Oct. 1 at the O'Keefe Centre, Toronto.

Since its Canadian bow, the changes in the show include three new scenes and two new songs. Two other numbers are scheduled for insertion during this week's rehearsals and previews in New York, so the show may not be "frozen" until the actual opening. One of Oliver Smith's new sets is used to introduce featured player Roddy MacDowall in a more serious vein as the evil Mordred. Music for the second act fairy ballet has also been rewritten.

The musical, costarring Richard Burton and Julie Andrews, is being co-produced by Lerner, Loewe and Moss Hart. The latter dropped out as stager shortly after the show's Toronto opening, because of a heart attack. He was hospitalized in Toronto, but is now back in New York.

Lerner, who has also been laid up in Toronto with bleeding ulcers, took over the direction of the musical following Hart's hospitalization. In recent weeks, Philip Burton has assisted in the staging.

"Camelot," which played three weeks in Toronto, ended a run of four weeks, plus three performances, at the Shubert Theatre here last Saturday (26).

Chita Rivera to Do London 'Birdie'; Finance Tour From B'way Profits

Chita Rivera will repeat her current assignment as femme lead when "Bye Bye Birdie" musical is presented in London late next spring or early fall. The tuner will be at Her Majesty's Theatre, where Miss Rivera also repeated her original role in "West Side Story." The latter musical has been running at the house since Dec. 12, 1958.

"Birdie," presented on Broadway by Edward Padula in association with L. Slade Brown, will be produced in London in partnership with H. M. Tennent, Ltd. Two other editions of the musical are also scheduled to bow by next summer. One will be an Australian venture, to be produced by J. C. Williamson, Ltd., for a Feb. 25 opening at Her Majesty's Theatre, Melbourne. The other is the touring company, scheduled to open April 24 at the Curran Theatre, San Francisco, as the Civic Light Opera season starter in that city.

The road company will be financed from the profits on the Broadway production, which moved into the black last Oct. 29. The recovery of the show's $300,000 investment does not include income from the sale of the film rights to Columbia Pictures for $850,000 against 10% of the distributor's world gross.

The basic amount is to be paid in installments beginning with a $250,000 payment. The production's 40% share less 10% commissions of the total basic revenue from the film deal will be $306,000, which gives the musical a paper profit of over 100% thus far on its investment.

The backers of the Michael

(Continued on page 71)

Low Admish Prompting Legit to Quit Mex City

Mexico City, Nov. 29.

Mexico's legit producers are seriously considering a mass movement outside the limits of the Federal District (this capital and its suburban environments), to the nearby state of Mexico, in order to escape the boxoffice price freeze of 96c imposed by the Mayor's Office here in Mexico City.

The governor of the state of Mexico, as well as chief executives of Morelos and other states bordering this city, have from time to time indicated they were ready to give "protection" to producers seeking higher boxoffice prices.

Talks with some of the leading producers here reveals that they feel hemmed in, and discriminated against by the low scale in Mexico City.

'With You' Calls It Quits in Det.

The Broadway-targeted Nat King Cole-starrer, "I'm With You," folded in Detroit last Saturday (26) at an estimated $200,000 loss. The musical, which underwent a shakeup of its production staff shortly after its opening Oct. 31 in San Francisco, had a flock of road dates scheduled prior to a planned Broadway bow early next year.

At the time of its bow in Frisco, the credits on the show listed Ray Rasch and Dotty Wayne as composer and lyricist, respectively, and Tom Clapp as additional material contributor. Others were subsequently called in to help with the writing. Paul Gregory, who was billed as co-producer of the venture with Cole's firm, Kell-Cole Productions, when the show opened in Frisco, subsequently exited that assignment.

Ike Jones, vicepresident of Kell-Cole, became producer of the musical following Gregory's departure. Other post-preem withdrawals included Bill Colleran, who was replaced as director by Joe Sargent. Clapp's material was also scrapped in Frisco.

Former Theatre Lessee Sues Carnegie Hall, N.Y., For Contract Violation

A $750,000 damage suit has been filed in N. Y. Supreme Court against corporations and individuals connected with the ownership and operation of Carnegie Hall, N. Y. The plaintiff is Ben-Lar Productions, Inc., of which Lawrence Rothman is president. The case involves an alleged arrangement relating to the rental of the basement and mezzanine Carnegie Hall Playhouse to Ben-Lar for a seven-month period from Oct. 15, 1959, to last May 15.

The plaintiff contends that the Playhouse lease contained a clause relating to the contemplated demolition of Carnegie Hall soon after last May 15 giving Ben-Lar an option to renew in the event the building was not razed. The building, instead of being demolished, was sold by Carnegie Hall, Inc., to the city of New York, which leased the premises to Carnegie Hall Corp.

The complaint further alleges that the deed conveying the premises from Carnegie Hall, Inc., to the city specified that the transfer was subject to existing leases, concessions and rights of occupants and tenants. The damage claim is based on the allegation that the plaintiff has not been permitted to renew the Playhouse lease and that the property has been leased to others.

Defendants in the action are Carnegie Hall, Inc., Carnegie Hall Corp., the City of New York, William H. White & Sons, Inc., real estate agent for the building and the firm's representative, Howard G. Sloane, and Arthur Smadbeck, manager and operator of the Playhouse.

Eye Tanglewood Setup For Music at Stowe, Vt.

Stowe, Vt., Nov. 29.

The establishment of a summer cultural area in this resort town has been proposed by Broadway producer Peter Lawrence. The project, similar to the setup in Tanglewood, Mass., has been outlined by letter to Gov. Robert T. Stafford.

Lawrence's plans for a "Stowe Summer Festival" include construction of a convertible hardtop-al fresco showcase for concert presentations and a separate music school building.

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Run-of-Repertory Ripsnorter

Met Opera's 'L'Elisir d'Amore' Packs Punch Of Broadway Musical

By ROBERT J. LANDRY

Nowadays a certain amount of intellectual "lip service" is paid to the ideal of repertory, of which new American examples are in prospect. Meanwhile the Metropolitan Opera is almost alone in operating under this expensive and occasionally ponderous system of presentation. Few remember to remark that its run-of-season average is pretty consistently high. Seldom does the Met fall on its face. How really fine it can be on occasion was displayed last Friday (25) when Gaetano Donizetti's great opera buffa, "L'Elisir d'Amore" was restored to repertory after 10 years absence.

Redesigned, restaged and, of course, re-cast it immediately assumed stature on several counts. First, it was a triumph of repertory, an opera with the zing, pace and bounce of a hit Broadway musical. Second, it was positively infectious, creating an audience warmth and enthusiasm which is rare indeed in any opera house. Thirdly, adding up all the factors, this was a crashing lesson that opera can be downright entertaining, without a dull moment.

The success of this venture in "lightness" lies in the fact that the score is one of the sheerest singingest sessions ever assigned a cast of five principals. Again and again there are prolonged opportunities to sing their heads off. Add that the 1832 libretto of Felice Romani stands time's passage remarkably well, in no way denying the very evident freshening implicit in the new stage direction of Nathaniel Merrill, the simply, compactly and imaginatively engineered sets of Robert O'Hearn and the numerous nice little dancing (not ballet) touches of Todd Bolender.

An element of personal excitement was added to the first performance by the debut of Dino Formichini as Nemorino, after Ceasar Valleti conked out on illness. At first glimpse the newcomer did not seem prepossessing. He wore the usual elevator footwear of the short Italian tenor. His costume was difficult. But as he began to sing there was a pleasant surprise and when he began to act it was even more agreeable—he achieved characterization.

Formichini certainly had himself a fine night, even though he was distinctly better in the first act than in the second, and did not altogether master opening night occasional constriction of pipes. He came a stranger. He ended with an ovation. He carries now the promise of being possibly the Met's finest tenor promise in seasons.

Meanwhile as the medicine show man (Merrill brings him on stage in a balloon, a delightful inspiration) the Met's regular, Fernando Corena, was giving a performance of superb gusto combined with impeccable restraint. Never descending to hokum, yet thoroughly comic. Coreno may well be hailed this season, as George London was three years ago, as "opera's best actor." The point, of course, is that he was first the completely masterful musician in the part and hence free to be so much more.

Elizabeth Soederstroem sang Adina with vocal sweetness and accuracy. The two lesser roles were entrusted to Mildred Allen and Frank Guarrera, both very pro. Fausto Cleva, a generous man when audience applause holds up the proceedings, was on the baton. As to that, one may ask, how often does the audience want to hold up the proceedings?

One of the disadvantages of repertory is that fine nights get lost in the general rotation of all sorts and kinds of performances. There will be many grateful spectators to spread the word of mouth about the happy return of "L'Elisir d' Amore." This reviewer would add a small scoffing noise for the effort the Met squandered in recent seasons on "La Pericole" and "The Gypsy Baron," the one based on a donkey and Cyril Ritchard and the other based on a pig and Walter Slezak. Moral, it's better when the leading man is a singer!

"Watch It, Sailor" switched to the Apollo Theatre after nine months at the Aldwych.

Off-B'way Review

Whisper to Me

Manya Starr presentation of comedy-drama in two acts (six scenes), by Greer Johnson, based on William Goyen's story, "The Letter in the Cedarchest." Staged by Marcella Cisney; decor, Boyd Dumrose. Features Ruth White, Dorothy Sands, Mary Finney, Frank Tweddell, Mitch Ryan, Dennis Cooney, Carl Esser, Joyce Bulifant. Opened Nov. 21, '60, at the Players Theatre, N.Y.; $4.50 top Friday and Saturday nights, $3.60 weeknights and Sundays.

Lucille Marie Purdy .... Ruth White
Little Pigeon .... Dorothy Sanda
Bessie Spurlock .... Joyce Bulifant
Brother Thornett .... Frank Tweddell
Sister Sammye .... Mary Finney
Clyde Gevedon .... Mitch Ryan
Robert Sturdivant .... Dennis Cooney
Tilton Weaver .... Carl Esser

When "Whisper to Me" was tried out by the late Margo Jones in the summer of 1955 at her tiny theatre in Dallas, it was given a brush review by VARIETY.

Greer Johnson adaptation of William Goyen's story, "The Letter in the Cedarchest," was tested again a couple of seasons ago at the White Barn Theatre, Westport, Conn., and somewhere along the line has apparently undergone considerable rewrite, including revision of the story line and the elimination of three characters.

Even the traditional myopia that afflicts theatre people regarding hopeless scripts doesn't completely explain the persistent durability of "Whisper to Me." Although it's possible to read meaning into virtually anything, there's no apparent reason why anyone should bother in the case of this whimsical fable about three daffy widows (one the grass variety) in a small Texas town in the early 1930's.

Several normally capable actors are involved in this indiscretion at the tiny Players Theatre in Greenwich Village, and they avoid disgracing themselves. Otherwise, Marcella Cisney, who directed the presentation in Westport, has staged the piece with what may be described as determination, while Boyd Dumrose has provided a grotesquely oversize, over-elaborate setting.

Even granting good intention, there's little excuse for a show like this. *Hobe.*

(Closed last Sunday night (27) after eight performances.)

Concert Review

Hans Rosbaud's N. Y. Debut

(CARNEGIE HALL)

With debuting maestro Hans Rosbaud on the podium and the Soviet fiddle virtuoso Leonid Kogan as soloist, N. Y. Philharmonic attracted overflow audiences for its Thanksgiving weekend concerts. A Handel Concerto Grosso, Mozart's "Jupiter" and the Beethoven violin concerto included no contemporary musical idioms to frighten or mystify the paying customers and the program met with enthusiastic acclaim.

Guest-batoneer Rosbaud is one of the crop of Central-European conductors who rose to world-wide eminence in the post-war years. He is a lean, angular man who directs the band with economical gestures. No showman, he nevertheless made a most impressive New York debut with sound music-making. There were no interpretive peculiarities in his readings, but the Philharmonic sounded great and responded to its pro-tem leader's musical wishes. The sidemen joined in the ovation that a grateful audience tendered Rosbaud.

Kogan is one of the Soviet wizards who has orbited outside of the Iron Curtain with triumphant results. Though not as well-known as Oistrakh, he nevertheless is a stylish fiddler with warmth of tone and technical polish. His reading of the Beethoven concerto was brilliant and yet musicianly, a performance without a noticeable flaw. Although most of the Philharmonic's current concerts have been sellouts, this one had gone clean at the b.o. weeks ago, another tribute to the pulling power of the Russian visitors who have made reputations, first through their long-playing disks and following up with socko results on their personal appearance tours, engineered by Papa Hurok. *Wien.*

London Critics' Score

The following are the tabulations of the reviews of recent London openings:

London, Nov. 22.

"Sive." Lyric Opera House, Hammersmith; 12 unfavorable: (Barker, News; Fay, Guardian; Gibbs, Telegraph; Hall, Sketch; Hobson, S. Times; Lewis, Reynolds; Muller, Mail; Nathan, Herald; Richards, Mirror; Shulman, Standard; unsigned, Times; Tynan, Observer) and one mixed (Owen, Financial Times).

Abelard and Heloise," Arts Theatre. Three favorable (Hobson, S. Times; Lewis, Mail; Smith, Herald), three mixed (Coton, Telegraph; unsigned, Times; Thompson, Standard); and four unfavorable (Jenkins, Guardian; Levin, Express; Tynan, Observer; Worsley, Financial Times).

The Importance of Being Oscar, Apollo Theatre: 14 favorable (Gibbs, Telegraph; Hobson, S. Times; Holland, E. News; Hope-Wallace, Guardian; Levin, Express; J. Lewis, Reynolds; Muller, Mail; Nathan, Herald; unsigned, News of the World; Richards, Mirror; Shulman, E. Standard; unsigned, Times; Tynan, Observer; Worsley, Financial Times) and one pan (Hall, Sketch).

Way to the Tomb, Arts Theatre: three favorable (Hobson, S. Times; Meyer, E. News; Thompson, E. Standard; one yes-no (Crossland, Guardian) and four unfavorable (Gibbs, Telegraph; P. Lewis, Mail; unsigned, Times; Wardle, Observer).

Evening with Zizi Jeanmaire, Royalty: two favorable (Hobson, Observer; Richards, Mirror), seven unfavorable (Bentley, Pictorial; Levin, Express, Muller, Mail; Nathan, Herald; unsigned, News of the World; Shepherd, People; Tynan, Observer) and eight mixed (Conway, Sketch; Coton, Telegraph; Holland, E. News; Hope-Wallace, Guardian; F. Lewis, Dispatch; J. Lewis, Reynolds; Shulman, E. Standard; unsigned, Times).

Chin-Chin, Wyndham's Theatre: 10 favorable (Bentley, Pictorial; Hobson, S. Times; Holland, E. News; Levin, Express; J. Lewis, Reynolds; Muller, Mail; Nathan, Herald; unsigned, News of World; Shepherd, People; Tynan, Observer) one yes-no (unsigned, Times); seven unfavorable (Conway, Sketch; (Gibbs, Telegram; Hope-Wallace, Guardian; F. Lewis, Dispatch; Richards, Mirror; Shulman, Standard; Worsley, Financial Times).

She Stoops to Conquer, Old Vic Theatre: Seven favorable (Barker, E. News; Conway, Sketch; Darlington, Telegraph; Hobson, S. Times; F. Lewis, Dispatch; Richards, Mirror; unsigned, Times), two unfavorable (Levin, Express; Nathan, Herald) and six mixed (Bentley, Pictorial; Hope-Wallace, Guardian; Muller, Mail; Shulman, E. Standard; Tynan, Observer; Worsley, Financial Times).

Toys in the Attic, Piccadilly Theatre: 12 adverse (Barker, E. News; Bentley, Pictorial; Conway, Sketch; Hobson, S. Times; Levin, Express; F. Lewis, Dispatch; J. Lewis, Reynolds; Nathan, Herald; unsigned, News of World; Shepherd, People; Shulman, E. Standard: Tynan, Observer) and five mixed (Darlington, Telegraph; Muller, Mail; Richards, Mirror; unsigned, Times; Worsley, Financial Times).

Anthony Buttitta, pressagent for the Civic Light Opera Assn. in San Francisco, ends his seasonal stint there Dec. 1, then takes off for a vacation in Mexico and Santa Barbara.

Turning Back Time in its Flight

Gaston Bell

Senior Citizen of Woodstock, N.Y., recalls

Glorious 1907

(When Legit Was King)

* * *

another Editorial Feature exclusively for the upcoming

55th Anniversary Number

of

VARIETY

Well, That's Show Business!

Making a title change on a marquee when a show moves out of a theatre and a new one moves in can cause confusion. That's evident in the snafu that occurred recently when "Hostage" vacated the Cort Theatre, N.Y., to make way for the incoming "Advise and Consent."

Abner Klipstein, pressagent for "Hostage," made arrangements to have the show's title painted out on the marquee following the exit from the house. However, the painter didn't get around to doing the job until the Wednesday afternoon preceding the official preem of "Advise" at the theatre.

In the meantime, however, Betty Lee Hunt, pressagent for "Advise," hired someone else to paint out the sign the day before Klipstein's man got on the job, because "Advise" was having a preview at the Cort that night. The following morning she had the "Advise" title painted on the marquee. When Klipstein's man showed up that afternoon to paint out the lettering on the Cort marquee, he did just that, obviously not realizing that a new title had just been applied.

As a result, there was no "Advise" sign on the marquee for the Wednesday night preview. The title was back on for the show's opening the next night, but by that time another mishap had occurred. In about 50% of the Playbill programs for the preem, half of the title credit page was missing.

Stock Review

The Egg

Washington, Nov. 16.

Zelda Fichandler (by special arrangement with Alexander Sandor Ince) presentation of two-act comedy by Felicien Marceau; translated by Robert Schlitt. Staged by F. Cowles Strickland; setting, Curtiss Cowan; costumes, Marianna Elliott; lighting, Leon Gallenstein. Features William Shust. Opened Nov. 15, '60, at Arena Stage, Washington; $3.25 top.

Young Girl, Lucie .... Elizabeth Benedict
Doctor, Dufiquet, Berthoullet, Defense Attorney .... Harry Bergman
Barbedart, Uncle, Judge .. J. Robert Dietz
Justine, Charlotte .... Judith Doty
Woman, Hortense .. Ronnie Claire Edwards
Cardplayer, Policeman .... Fred Hoskins
Woman, Mother, Concierge .... May Leisinger
Woman, Georgette ..... Martha Manning
Rose .... Maurine Marlowe
Mlle. Duvant, Mme. Berthoullet .... Marion Morris
Customer, Cardplayer, Dugommier .... Alan Oppenheimer
Gustave, Eugene .... Robert Prosky
Tanson, Waiter, Joseph, Policeman .... James Secrest
Emile Magis .... William Shust
Raffard, Prosecutor ..... Howard Wierum

Washington's Arena Stage has found the recipe for a delicious dish in "The Egg." Felicien Marceau's commercially erratic comedy. For the American preem, Zelda Fichandler's resident in-the-round theatre has mixed together a new and previously untried English but witty, lively translation by young Robert Schlitt, imaginative, propulsive staging by F. Cowles Strickland and the importation of William Shust as an actor up to the heavy demands of the leading role.

The result is a hit, collecting unanimous applause from local critics and joyous audience response. There are indications that the long-discussed Broadway production would, if attempted, have the odds on its side.

Schlitt completed his translation two years ago (with North American rights owned by Alexander Sandor Ince), and prospects for producing the play for New York have been talked since then. "The Egg" was a big Parisian success, but was a London flop in another English translation. It has also been played in Budapest, Berlin, Stockholm and in Israel.

Misgivings about financing a Broadway production might understandably revolve around Marceau's novel form of dramatic expression, which, among other things, has given the leading male role excessive talk and total dominance of the play.

Shust, in this part of Emile, spends virtually as much time rattling off lines to the audience as he does to his fellow players. His is the play's only major role, with all other members of the cast except one taking two or more parts.

Shust is a sort of Mr. Average Frenchman out to learn what life really is. He thinks it's as other people tell him; i.e., an "egg," round and perfect, but with no doors and windows for him to get in. His pursuit of the truth is carried out through various sexual experiences, and the sybolism of the egg becomes cracked and scrambled.

Shust plays Emile to the hilt with whimsy and an almost juvenile charm combining sparkle and dash. His interpretation of Emile, plus Strickland's direction, make the most of the humor in the writing. Schlitt's translation has constructed seemingly rhythmical lines which make Emile's long monologs pleasant to the ear and offsets the possibility that some of his lengthy gab would be a bore.

"The Egg" is a more enjoyable play than Marceau's "The Good Soup" which tried and failed in New York last year with several stars, headed by Ruth Gordon. "The Egg" is also less expensive to produce. Its Gallic wit and exhuberance is retained here in a free-form stage design which virtually amounts to no scenery.

Marion Morris and Robert Prosky, each in two comic roles, are standout members of the local company. Shust on opening night received the loudest and longest ovation ever given at the Arena Stage. *Carp.*

Touring Shows

(Nov. 27-Dec. 11)

Andersonville Trial—Orpheum, Springfield, Ill (28); Loew, Evansville, Ind. (29); Paramount, Anderson, Ind. (30); Loew's Canton, O. (1); Morris Municipal, South Bend (2-3); Shubert, Det. (5-10).

At the Drop of a Hat—Hartford, L.A. (28-10).

Conquering Hero (tryout)—National, Wash. (28-10).

Critic's Choice (tryout)—Shubert, Boston (28-10).

Destry Rides Again—Curran, S.F. (28-10).

Do Re Mi (tryout)—Colonial, Boston (29-10).

Fiorello (2d Co.)—Robinson Memorial, Little Rock (28-30); College Aud., Texarkana (1); Neville High School, Monroe, La. (2); Municipal, Shreveport (3); Memorial, Wichita Falls, Tex. (5); Civic, Austin (6-7); Music Hall, Houston (8-10).

Five Finger Exercise—Shubert, Det. (28-3); Royal Alexandra, Toronto (5-10).

Flower Drum Song—Shubert, Chi (28-10).

Holiday in Japan—Cass, Det. (28-3); O'Keefe, Toronto (5-10).

J.B.—Memorial Hall, Independence, Mo. (27); Municipal, Pueblo (29); USAF Academy, Colo. (30); Aud., Denver (1-3); High School, Grand Junction, Colo. (4); Capitol, Salt Lake City (5-6); Moore, Seattle (8-10).

Love and Libel (tryout)—Wilbur, Boston (28-3, moves to N.Y.).

Majority of One—Erlanger, Chi (28-10).

Midsummer Night's Dream—Blackstone, Chi (28-3); Aud., St. P. (5-6); Aud., Denver (8-10).

Music Man (2d Co.)—Music Hall, K.C. (28-3); Forum, Wichita, Kan. (5-10).

My Fair Lady (2d Co.)—Ford's Balto (28-3); Shubert, Philly (5-10).

Once Upon a Mattress (Hurok)—Municipal, St. P. (29-4); American, St. L. (6-10).

Once Upon a Mattress (bus-and-truck)—High School, Huntsville, Ala. (28); Ellis Aud., Memphis (29-30); Tennessee, Nashville (1); Temple, Birmingham (2-3); City Aud., Pensacola (4); Lanier High School, Montgomery (5); High School, Tuscaloosa (6); Fine Arts, Nacogduches, Tex. (8); New Downtown Municipal, Dallas (9-11).

Pleasure of His Company—Temple of Music & Art, Tucson (27); Liberty Hall, El Paso (29-30); Ector High School, Odessa, Tex. (1); Municipal, San Angelo, Tex. (2); Municipal, Lubbock, Tex. (3); High School, Topeka (5); Stuart, Lincoln, Neb. (6); Municipal, Sioux City (7); Paramount, Waterloo (8); Shrine Mosque, Peoria (9-10); Orpheum, Madison (11).

Raisin in the Sun—Royal Alexandra, Toronto (28-3); Shubert, Cincy (5-10).

Show Girl (tryout)—Shubert, New Haven (5-10).

Threepenny Opera (2d Co.)—Music Box, L.A. (28-10).

Wildcat (tryout) — Erlanger, Philly (28-10).

World of Suzie Wong—Forrest, Philly (28-10).

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaude (11-25-60).
Caretaker, Duchess (4-27-60).
Chin-Chin, Wyndham's (11-3-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Irma La Douce, Lyric (7-17-58)
Life of Party, Lyric H'smith (11-22-60).
Little Darlings, Adelphi (11-16-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
Mr. Burke, Mermaid (10-6-60).
My Fair Lady, Drury Lane (4-30-58).
Naked Island, Ats (11-28-60).
Oliver, New (6-30-60).
Passage to India, Comedy (4-20-60).
Playboy W. World, St. Mart (10-12-60).
Progress Park, T'tre Royal E. (11-16-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sive, Lyric Hammersmith (10-24-60).
Suzie Wong, Prince Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
Tiger & Horse, Queen's (8-24-60).
Toys in Attic, Piccadilly (11-10-60).
Trials by Logue, Royal Ct. (11-23-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Apollo (2-24-60).
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's 12-12-58).

SCHEDULED OPENINGS

Antonio, Royalty (11-30-60).
Tinker, Comedy (12-7-60).
Duchess of Malfi, Aldwych (12-15-60).

CLOSED

Eve With Jeanmaire, Royalty (11-2-60).
Out of This World, Phoenix (11-24-60).

Road Fair; 'Hero' $46,708 in 9, N.H.; Silvers $66,590, Lucille Ball $54,704, Fonda $27,283, Wayne $14,337, Phila.

The road was generally okay last week, but soft in spots. "Conquering Hero," the latest of the Broadway-targeted entries to debut out-of-town, did well in its getaway frame in New Haven.

"I'm With You," the Nat King Cole-starrer, folded last Saturday (26) at the end of its Detroit tune-up stand.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

My Fair Lady, Ford's (M-RS) 1st wk) ($7; 1,819; $68,294) (Diane Todd, Michael Evans). Previous week, $111,539, O'Keefe, Toronto.

Last week, $64,086 with Theatre Guild-American Theatre Society subscription.

BOSTON

All the Way Home, Colonial (D-T) (2d wk) ($4.95-$5.50; 1,685; $47,000). Previous week, $29,500 with TG-ATS subscription.

Last week, $23,431 with TG-ATS subscription.

Camelot, Shubert (MC-T) (5th wk) ($6.25-$7.50; 1,714; $71,000) (Richard Burton, Julie Andrews). Previous week, $70,424.

Last week, $70,159.

Love and Libel, Wilbur (CD-T) (1st wk) ($4.95-$5.50; 1,241; $33,-699) (Dennis King). Previous week, $13,257 with TG-ATS subscription, Cass, Detroit.

Opened here Nov. 21 to four favorable notices (Doyle, American; Durgin, Globe; Maloney, Traveler; Norton, Record) and two unfavorable (Hughes, Herald; Maddocks, Monitor).

Last week, almost $24,500 with TG-ATS subscription.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (2d wk) ($5.50-$6.60; 2,100; $70,500). Previous week, $53,400 for seven performances.

Last week, $60,559 with TG-ATS subscription.

Majority of One, Erlanger (C-RS) (9th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $40,328.

Last week, $36,995.

Midsummer Night's Dream, Blackstone (C-RS) (2d wk) ($5-$5.50; 1,447; $41,000) (Bert Lahr). Previous week, $26,163 with TG-ATS subscription.

Last week, $28,053 with TG-ATS subscription.

DETROIT

Five Finger Exercise, Shubert (D-RS (1st wk) ($4.95-$5.40; 1,700; $40,000) (Jessica Tandy, Roland Culver). Previous week, $21,936 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, $18,748 with TG-ATS subscription.

Holiday in Japan, Cass (R-RS) (1st wk) ($5-$6; 1,482: $48,000). Previous week, $22,700, Hanna, Cleveland.

Last week, $20,946.

I'm With You, Riviera (R-T) ($5.95; 2,700; $80,000) (Nat King Cole). Previous week, $18,000 for five performances, Auditorium, St. Paul.

Last week, $18,800. Folded here Saturday (26).

INDIANAPOLIS

Music Man, Murat (MC-RS) ($5.50-$6.60; 2,000). Previous week, $112,389 with TG-ATS subscription, Hartman, Columbus.

Last week, $70,083.

LOS ANGELES

At the Drop of a Hat, Hartford (R-RS) (1st wk) ($4.85-$5.95; 1,024; $35,000) (Michael Flanders, Donald Swann). Previous week, $15,-954, five-performance split.

Last week, $18,298 with TG-ATS subscription.

Threepenny Opera, Music Box (MC-RS) (6th wk) ($4.85-$5.50; 784; $26,400). Previous week, $18,200.

Last week, about $17,100.

NEW HAVEN

Conquering Hero, Shubert (MC-T) ($6.50; 1,650; $63,000) (Tom Poston).

Opened here Nov. 21 to one approval (Johnson, Journal-Courier) and one thumb-down (Leeney, Register).

Last week, $46,708 for eight performances and one preview Nov. 19.

PHILADELPHIA

Critic's Choice, Forrest (C-T) (2d wk) ($4.50-$5.40; 1,760; $43,000) (Henry Fonda). Previous week, $24,800.

Last week, $27,283.

Do Re Mi, Shubert (MC-T) (3d wk) ($6-$7.50; 1,876; $69,000) (Phil Silvers). Previous week, $66,582 with TG-ATS subscription.

Last week, $66,590.

Send Me No Flowers, Walnut (C-T) (2d wk) ($4.50; 1,340; $33,000) (David Wayne). Previous week, $11,475 for seven performances.

Last week, $14,337.

Wildcat, Erlanger (MC-T) (4th wk) ($6-$7.50; 1,894; $65,900) (Lucille Ball). Previous week, $60,257.

Last week, $54,704.

SAN FRANCISCO

Destry Rides Again, Curran (MC-RS) (3d wk) ($5.75-$6.50; 1,758; $60,000) (John Raitt, Anne Jeffreys). Previous week, $55,321 with Civic Light Opera Assn. subscription.

Last week, over $52,600 with CLOA subscription.

TORONTO

Raisin in the Sun, Royal Alexandra (D-RS) (2d wk) ($5-$5.50; 1,525; $43,000) (Claudia McNeil). Previous week, $26,765 with TG-ATS subscription.

Last week, $33,415 with TG-ATS subscription.

WASHINGTON

Little Moon of Alban, National (D-T) (2d wk) ($4.95-$5.75; 1,677; $43,225) (Julie Harris). Previous week, $33,588 with TG-ATS subscription.

Last week, $34,336 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $20,375, six-performance split.

Last week, $21,610 for six performances: Shrine Mosque, Peoria, Sunday (20), one with Broadway Theatre League subscription, $3,295; Paramount, Waterloo, Ia., Monday (21), one BTL, $5,155; Pershing, Lincoln, Neb., Tuesday (22), one BTL, $4.918; Orpheum, Madison, Wis., Friday (25), two, $3,479; Appleton (Wis.) High School, Saturday (26), one $4,763.

Fiorello (MC-RS). Previous week, $47,012, eight-performance split.

Last week, $32,769 for eight BTL performances: Warner, Oklahoma City, Monday-Wednesday (21-23), four, $14,783; Municipal, Tulsa, Thursday-Saturday (24-26), four, $17,986.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $20,764, representing company's share only of the gross for a six-performance split:

Last week, around $30,000 for eight performances: High School, Wausau, Wis., Sunday (20), one, $3,200; Northrop, Minneapolis, Monday (21), one $5,300; Concordia College, Moorhead, Minn., Tuesday (22), one, $5,000; KRNT, Des Moines, Thursday (24), one $3.500; Music Hall, Kansas City, Mo., Friday-Saturday (25-26), three, $13,-000 with TG-ATS subscription.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $32,632, six-performance split.

Last week, $30,656 for seven BTL performances: City Auditorium, Asheville, N.C., Monday (21), one, $3,910; Municipal, Savannah, Tuesday (22), one, $3,502; Royal, Columbus, Ga., Wednesday (23), one $5,076; Tower, Atlanta, Thursday-Saturday (24-26), four, $18,168.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $23,836, six-performance split.

Last week, $15,002 for six performances: Fox, San Diego, Sunday-Monday (20-21), two, $2,385; Granada, Santa Barbara, Tuesday (22), one BTL, $5,692; Auditorium, Santa Monica, Wednesday (23), one, $2,227; Arcadia High School, Phoenix, Friday-Saturday (25-26), two BTL, $4,698.

COVENT GARDEN OPERA 'FIRSTS' AT EDINBURGH

Edinburgh, Nov. 29.

Covent Garden Opera will make its bow at the International Edinburgh Festival in August, 1961.

The Earl of Harewood, Artistic Director of the annual Scot culture-junket, and himself a former director of the Royal Opera House, London, has arranged for the company to present four operas. They will be Benjamin Britten's "A Midsummer Night's Dream," "Donizetti's "Lucia di Lammermoor," Gluck's "Iphigenie en Tauride," in a new production, and Rossini's "Il Barbiere di Siviglia."

"Midsummer Night's Dream" will thus become the first British opera to be staged at the Edinburgh Festival. It will be conducted by George Solto and Meredith Davies, and produced by John Gielgud.

Geraint Evans is pacted as Bottom, Andre Turp as Lysander, Joan Carlyle as Titania, and Louis Quilici as Demetrius.

Rita Gorr will sing the title role in "Iphigenie en Tauride," which will be staged by Frederick Ashton.

Legit Followup

At the Drop of a Hat

(NIXON, PITT.)

With the house packed, madmen Michael Flanders and Donald Swann were in rare form in the second week of their post-Broadway tour. Any uncertainty as to whether road audiences would accept their English brand of nonsense was apparently dispelled by the Pittsburgh response.

At the performance caught, the audience roared and tittered through most of the throwaway material that nearly always caught fire. The exceptions were some of the topical or dated material, such as a reference to Antony Armstrong-Jones.

But "At the Drop of a Hat" and its very funny stars, Flanders and Swann, need only rely on their own funny twists of the waspish, droll and civilized humor. The reference to such things as cannibals, buses, wart-hogs and disgusted tennis umpires is hilarious. The mad approach to comedy should be acceptable throughout the country. *Lit.*

Scheduled B'way Preems

All Way Home, Belasco (11-30-60).
Little Moon, Longacre (12-1-60).
Camelot, Majestic (12-3-60).
Send No Flowers, Atkinson (12-5-60).
Love & Libel, Beck (12-7-60).
Critic's Choice, Barrymore (12-14-60).
Wildcat, Alvin (12-15-60)
Do Re Mi, St. James (12-26-60).
Conquering Hero, ANTA (1-5-61).
Show Girl, O'Neill (1-12-61).
Comedie Francaise, Center (2-21-61).

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Connection, Living Th'tre (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Dream Play, Theatre East (11-22-60).
Drums Under, Cherry Lane (10-13-60).
Fantasticks, Sullivan St. (5-3-60).
Greenwich Village, 1 Sher. Sq. (9-28-60.
Hedda Gabler, 4th St. (11-9-60).
Krapp's & Zoo, Cricket (1-14-60).
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Marcus High Grass, Mews (11-21-60).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rosemary, Alligators, York (11-14-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Emmanuel, Gate (12-4-60).
Plough & Stars, Phoenix (12-6-60).
When a Child, 41st St. (12-8-60).
Summer Pygmies, Jan Hus (12-12-60).
Borak, Martinique (12-13-60).
Jungle Cities, Living (Rep) (12-16-60).
Rules of Game, Gramercy Arts (12-18-60).
Donogoo, Mews (12-21-60).
Beautiful Dreamer, Mad. Ave. (12-27-60).
Epitaph for Dillon, Actors (12-28-60).
Ballet Ballads, E. 74th St. (1-4-61).
Montserrat, Gate (1-8-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Deep Are Roots, St. Mark's (10-3-60); closed last Sunday (27) after 65 performances.
Man & Superman, Gate (11-6-60); closed last Sunday (27) after limited 23-performance run.
Whisper to Me, Players (11-21-60); closed last Sunday (27) afte eight peformances.

B'way Spotty; Three Shows Sell Out; 'Unsinkable' $56,716, 'Becket' $51,723, 'Tenderloin' $54,103, 'Advise' $38,217

The Broadway boxoffice pattern was irregular again last week. The variation ranged from substantial drops in some cases to an increase of over $10,000 for one musical.

The sellouts were "Evening with Mike Nichols and Elaine May," "Irma La Douce" and "Sound of Music." There were no openings last week. Two shows closed, "Thurber Carnival" last Saturday (26) and the Phoenix Theatre revival of "She Stoops to Conquer" last Sunday (27).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (2d wk; 12 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $29,980 for four performances and two reviews.

Last week, $38,217 with parties.

Becket, St. James (D) (8th wk; 61 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week, $57,308 with parties.

Last week, $51,723.

Best Man, Morosco (CD) (34th wk; 264 p) ($6.90-$7.50; 999; $41,-000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $34,572.

Last week, $28,770.

Bye Bye Birdie, 54th St. (MC) (32d wk; 248 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $57,557.

Last week, $52,863.

Evening With Mike Nichols and Elaine May, Golden (R) (7th wk; 57 p) ($6.90-$7.50; 773; $30,439). Previous week, $30,165.

Last week, $30,689.

Fiorello, Broadhurst (MC) (52d wk; 412 p) ($8.35-$9.40; 1,182; $58,-194). Previous week, $57,755.

Last week, $54,087.

49th Cousin, Ambassador (C) (5th wk; 36 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $22,317 with parties.

Last week, $22,974 with parties.

Gypsy, Imperial (MC) (73d wk; 575 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $47,644.

Last week, $47,901.

Hostage, Barrymore (CD) (10th wk; 79 p) ($6.90-$7.50; 1,067; $40,-000). Previous week, $18,960. Moves to the O'Neill for an interim Dec. 12-Jan. 7 booking.

Last week, $22,180.

Invitation to a March, Music Box (C) (4th wk; 33 p) ($6.90-$7.50; 1,-101; $40,107) (Celeste Holm). Previous week, $24,288.

Last week, $28,318 with parties.

Irma La Douce, Plymouth (MC) (9th wk; 68 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $49,115 with parties.

Last week, $49,964.

La Plume de Ma Tante, Royale (R) (102d wk; 811 p) ($8.05; 1.050; $44,500) (Robert Dhery). Previous week, $37,922.

Last week, $31,596.

Miracle Worker, Playhouse (D) (57th wk; 452 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $33,772.

Last week, $31,567.

Music Man, Broadway (MC) (153d wk; 1,216 p) ($8.05; 1.900; $73,850). Previous week, $34,371.

Last week, $44,876.

My Fair Lady, Hellinger (MC) (245th wk; 1,951 p) ($8.05; 1,551; $69,500). (Michael Allinson, Pamela Charles). Previous week, $45,517.

Last week, $48,677.

Period of Adjustment, Hayes (CD) (3d wk; 20 p) ($6.90-$7.50; 1,-139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $33,844 with parties.

Last week, $27,793.

Sound of Music, Lunt-Fontanne (MD) (51st wk; 404 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,959.

Last week, $75,938.

Take Me Along, Shubert (MC) (54th wk; 424 p) ($8.60-$9.40; 1,-453; $64,000) (William Bendix, Eileen Herlie, Sidney Blackmer). Previous week, $32,142.

Last week, $40,330.

Taste Of Honey, Lyceum (D) (8th wk; 63 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $26,101.

Last week, $25,993.

Tenderloin, 46th St. (MC) (6th wk; 48 p) ($8.60-$9.50; 1,342; $65,-331) (Maurice Evans). Previous week, $62,850 with parties.

Last week, $54,103 with parties.

Tenth Man, Booth (D) (55th wk; 431 p) ($6.90-$7.50; 807; $32,000). Previous week, $16,041.

Last week, $18,549.

Toys in the Attic, Hudson (D) (39th wk; 304 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $17,758.

Last week, $19,730.

Under the Yum Yum Tree, Miller's (C) (2d wk; 13 p) ($6.90-$7.50; 912; $32,759). Previous week, $21,-583 for five performances and two previews.

Last week, $20,789.

Unsinkable Molly Brown, Winter Garden (MC) (4th wk; 28 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $63,981 with parties.

Last week, $56,716 with parties.

Wall, Rose (D) (7th wk; 55 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $22,371.

Last week, $23,043.

West Side Story, Alvin (MD) (30th wk; 233 p) ($8.05; 1,453; $55,-194). Previous week, $29,825 with twofers.

Last week, $37,835 with twofers. Closes Dec. 10.

Closed Last Week

Thurber Carnival, ANTA (R) (12th wk; 96 p) ($6.90-$7.50; 1,185; $49,178) (Paul Ford, Alice Ghostley). Previous week, $12,897 with twofers. Closed last Saturday (26) at an estimated $150,000 loss.

Last week, $18,751 with twofers.

She Stoops to Conquer, Phoenix (C) (4th wk; 31 p) ($4.60; 1,150; $29,382). Previous week, $17,841. Closed last Sunday (27).

Last week, $20,970.

Opening This Week

All the Way Home, Belasco (D) ($6.90-$7.50; 967; $38,500).

Fred Coe, in association with Arthur Cantor, presentation of Tad Mosel's adaptation of James Agee's Pulitzer Prize novel, "A Death in the Family;" opens tonight (Wed.).

Little Moon of Alban, Longacre (D) ($6.90-$7.50; 1,101; $39,800) (Julie Harris).

Mildred Freed Alberg presentation of play by James Costigan; opens tomorrow night (Thurs.).

Camelot, Majestic (MC) ($9.40; 1,626; $83,000) (Richard Burton, Julie Andrews).

Alan Jay Lerner, Frederick Loewe and Moss Hart presentation of musical adaptation by Lerner (book and lyrics) and Loewe (music) of T. H. White's novel, "The Once and Future King;" opens next Saturday night (3).

Other Broadway Theatres

Atkinson, Beck, O'Neill.

Reed Back to N.Y.

Paris, Nov. 29.

Joseph Vernor Reed, special assistant to the U.S. Ambassador here, has resigned and is leaving for the U.S. on Dec. 15. During the past couple of years he has been an important contact for Yank showfolk passing through.

He is the former Broadway producer but doesn't want to return to producing and isn't sure what he will do when he returns to the U.S.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

"Angel Feathers" (MC). Producer, Edward Boatner & Joseph Angiolilo (1630 Broadway, N. Y. AC 2-0081). Available parts: femme, 35, aggressive; femme, 25-27, attractive, woman, 75, sweet, religious, several women, 20-45; man, 37-40, conservative; man, 30-35, dictatorial; man, 40, shrewd, businesslike; man, 25-30; several other men; all these roles are Negro and applicants must be accomplished singers, also must dance. Also available are chorus parts for white male and femme dancers. Accepting photos and resumes by mail only, c/o Bennett, above address.

"Assignment In Judea" (D). Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515); associate producer, Eric W. Gates. Available parts: woman, 30's; girl, 17-18, attractive; man, 40-50; man 25-30. All are featured roles. Apply though agents only, c o above address.

"Carnival" (formerly "Carrot Top") (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: title role, girl singer-dancer, 18-22; fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; made concertina player. Mail photos and resumes, c o Michael Shurtleff, above address.

"Cook for Mr. General" (C). Producers, William Darrid, Eleanore Saidenberg & Leonard Ruskin (14 W. 55th St., N.Y.; CI 5-0830). Available parts: man, 50's, tough exterior, warm underneath; man, late 20's, crisp, humorus; man, 40's, warm, bright; man, 50's, career Army officer; man, 20's, genial, intelligent; man, 30-35, small, officious; man, 30-35, genial, out-of-place in Army; man, 30's, by-the-book officer; man, 30's, Brooklyn finagler; man, 25-35, lean, gaunt; man, 20's, clean-cut, tough; man, 30-35, top sergeant type; man, 20's, small, timid; man, 30's, should speak Greek; various men, all ages, motley assortment of soldiers. Mail photos and resumes, c/o Betty King, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegal"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30, and 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome, physical; femme, 18-25, spirited, attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty, gossipy matron, should be able to sing; two men, character comedians, should sing; two showgirls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, c/o Marvin Krauss, above address.

"Julia, Jake and Uncle Joe" (C). Producers, Roger L. Stevens & John Shubert (234 W. 44th St., N.Y.; CI 6-9500). Available parts: man, 40-50, American; girl, 20-30, Russian office girl; several young Russian men; two men, 40's, Gestapo agents; man, 40's, Russian-English interpreter; man, 30-40, American diplomat; man, 40's, American newspaper man; Russian soldier; American Marine; character man, 50's, Russian; a Russian and an American radio announcer. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; man, 25-35, husky; girl, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Once There Was A Russian" (C). Producers, Leonard Key, Morton Segal & Kenneth Schwartz, in association with Mel Howard (120 E. 56th St., N. Y.; PL 2-4190). Accepting photos and resumes of character men and women, through agents only, c o above address.

"Queen and the Rebels" (D). Producers, Marilyn Shapiro, Michel Bouche, Mark Shoenberg (65 C.P.W., N.Y.; TR 3-1480). Available parts: European general, 50-60; his swinish aide; man, 20's, opportunist, foppish manner. Mail photos and resumes, c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Take Me Along (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a character actress, 35-45, who also sings, as understudy. Mail photos and resumes, c/o Michael Shurtleff, above address.

"The Count of Ten" (MC). Producer, Bsuby Berkeley (c/o Bobrow, Handman & Katz, 666 5th Ave., N. Y.; JU 6-1144). Available parts: man, 25, tall, good-looking; woman, 22-28, sophisticated, attractive; intense man, 30; femme blues singer, 26; suave man, 38; likable character man 40-55; flashy man, 45; gold-digging femme, 35; operatic woman, 50; Irish man, 48; portly, humorous man, 48; gossipy woman, 38; character man, 60; small character man, absent-minded, intense; sports writers; character man, drunk; two patrolmen; bartender; stage doorman; messenger boy; city policemen; bum; cab driver; fight fans; pedestrians; thugs. Mail photos and resumes to Busby Berkeley, c/o above address.

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N. Y.; OX 5-3783). Auditions for Equity dancers, today (Wed.), at the ANTA Theatre (245 W. 52d St., N. Y.); open call dancers tomorrow (Thurs); Equity singers, Friday (2); open call singers, Monday (5); girls at 10 a.m.-1 p.m. and boys at 2-5 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.).

OFF-BROADWAY

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; elderly matron type; three very bad ballerinas; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N. Y.; WA 9-4978). Available parts: several understudies. Mail photos and resumes, c/o Morrison, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Ladies Night in a Turkish Bath" (C). Producers, Anita & Harold Lawrence (319 Main St., East Orange, N. J.; Area code, 11, OR 4-8432). Available parts; man, 30's, girl-shy; man, 30's playboy; man, 30's, fun-loving; girl, 20's, collegiate, formal; girl, 20's, attractive; woman, 40's, attractive matron; stripper; French maid, 20's, sexy; femme, 30's, attractive, man-chaser; woman, 40, stout, excitable; several extras. Mail photos and resumes, above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Poor Butterfly" (D). Producer, Elie Horn (c/o Piscator Institute, 39 W. 54th St., N.Y.; JU 6-8210). Available parts: ingenue, brown hair; woman, 25-30, Bronxy; woman, 25-30, prostitute; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight; boy, 19, tall, lean; man, 45-50, comic, earthy. Accepting photos and resumes, c/o Ted Maurer, above address.

"Strictly Kosher" (tentative title) (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents; man, 30-35, muscular, Cockney accent. Mail photos and resumes c/o above address.

"Student Prince" (MC). Producer, Jack O. Brooks (c/o Student Prince Co., Box 223, Times Sq. Station, N. Y.). Available parts: leading man, 20-30, lyric tenor; leading lady, 20-30, lyric soprano; character baritone; soprano-dancer-commedienne 20-30; man, 30-40, non-singing comedian; man, 20-30, non-singing comedian; soprano, 20-30; lyric baritone; three young men, one tenor and two baritones; several chorus roles. Mail photos and resumes, above address. Auditions will be held the week of Dec. 5 and contact will be made for appointment.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y.; FL 7-7209). Available parts: character man, 45-50; woman, 25-35, attractive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; man, 75, dignified Austrian; woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

"White Cargo" (D). Producer, Rio Kem Productions (545 Fifth Ave., N. Y.; Room 1208). Available parts: man, 20-25, dark, well-built, long black hair; two men, 20's, Madison Ave. types; man, 20-25, eager, wholesome, blonde; man, 50-60, worldly; man, 40-50, tall, thin, ascetic; man, 50's corpulent, uncouth; man, 20-40, small, wiry; five male Brazilian Indians, 15-50, dark, well-built, straight black hair. Mail photos and resumes, c/o above address.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

STOCK
PUERTO RICO

San Juan Drama Festival. Managing director, Barry B. Yellen (Tapia Theatre, San Juan, P.R.). Part available for several male and femme apprentices. Mail photos and resumes, c/o Leonard Stein, 28 W. 47th St., N. Y.; CO 5-1076. Season will run from Dec. 26 through March 5.

TOURING

"Destry Rides Again" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Auditions previously announced for this week have been cancelled.

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: soprano, 5 feet, 10 inches tall, blonde, attractive; man, 5 feet, 4 inches to 5 feet, 7 inches tall, actor who also dances; baritone, 5 feet, 8 inches to 6 feet, 1 inch tall; two femme dancers who will strip. Mail photos and resumes c/o Michael Shurtleff, above address.

"Miracle Worker" (D). Producer, Theatre Guild—State Dept. Repertory Co. (27 W. 53d St., N. Y.; CO 5-6170). Part available for middleage Negro couple with two children, 8-12. Mail photos and resumes, c/o Ruth Kramer, above address.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores. Auditions Dec. 6 for femme singers with legit voices; Equity call, 11 a.m.; open call, 2:30 p.m., at the Lunt-Fontanne Theatre (205 W., 46th St., N. Y.).

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL
BROADWAY

"Beautiful Dreamer" (MD). Producer, Wickland Co. (c/o Madison Avenue Playhouse, 120 Madison Ave., N.Y.; PL 5-9134), in association with Joseph Moon.

"Midgie Purvis" (MC). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.; LA 4-2844), in association with Robert Whitehead & John Herman.

"Show Girl" (MC). Producers, Oliver Smith & Charles F. Lowe (Mayflower Hotel, 15 CPW, N. Y.; CO 5-0060).

OFF-BROADWAY

"Borak" (D). Producers, Richard Blofson, Gordon Davidson, Richard Jackson (Martinique Theatre, 32d St. & Broadway, N. Y.; PE 6-3058).

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N.Y.; WA 9-4978).

"Jungle of Cities" (D). Producer, Living Theatre (530 Avenue of Americas, N.Y.; CH 3-4569).

"Rules of the Game" (D). Producer, Stage Society (c/o Gramercy Arts Theatre, 138 E. 27th St., N.Y.; MU 6-9630).

"Summer Pygmies" (C). Producer, Richard Mardirosian (c/o Jan Hus Theatre, 351 E. 74th St., N.Y.; LE 5-6310).

"When I Was a Child" (D). Producers, M. Edgar Rosenblum & Arnold Tager (c/o 41st Street Theatre, 125 W. 41st St., N.Y.; BR 9-3631).

Cabaret

Camelot Supper Club. (158 E. 49th St., N.Y.; EL 5-4135). Auditions for singers, instrumentalists, comics and variety acts Saturdays, 1-4 p.m., at the Club. Call Miss Bennett, above number, for appointment. Auditions are by appointment only.

Dance

Shirley Broughton Modern-Ballet Co. Director, Shirley Broughton (112 W. 21st St., N. Y.; CH 3-4301). Parts available for male and femme dancers. Call above number for appointment.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Clearing in the Woods" (D). Producer, Play of the Week (NTA, 10 Columbus Circle, N. Y.; JU 2-7300). Several male and femme parts available. Mail photos and resumes c/o Marc Merson, above address. Script available at Dramatists Play Service (14 E. 38th St., N. Y.).

King Variety Shows. Producer, George King (117 W. 46th St., N.Y.; CI 7-1744, Room 202). Accepting photos and resumes of male and femme musical variety performers and comics, daily except Sunday, 2-7 p.m., above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

SAGA OF A RUGGEDLY INDIVIDUALISTIC STAR

"Charles Macklin" by William W. Appleton (Harvard; $5) is a scholarly, eminently readable biography of the great English actor (1699-1797). Author, an associate prof. in English at Columbia U., has used untapped manuscript sources at Harvard, the Garrick Club in London, and at the Folger and Huntington libraries.

This is the first biography in 70 years of an early player in the "naturalistic" style whose personal integrity and rugged individualism brought him a tempestuous life on and off the boards. Macklin once stabbed a fellow player (Thomas Hallam) to death with his cane in an argument over a wig. In his nineties, the doughty actor bathed in warm gin. As a playwright, Macklin lived to see his major works, "The Man of the World" and "Love a la Mode," universally successful. Overshadowed in his lifetime by David Garrick, Macklin's Shylock was, nevertheless, a beacon in performing art and Macklin played the role well into his eighties.

This volume is a delightful addition to stage lore, a tribute to its author's diligence, and a remarkably complete portrait of a neglected artist. *Rodo.*

Legit Bits

Peggy Cass, who withdrew recently from her costarring stint in "Thurber Carnival," planed Saturday (26) to Hawaii for a picture assignment, following a stay in Los Angeles for several Jack Paar television shows. The actress expects to rejoin her husband, legit general manager **Carl Fisher**, in New York around Christmas.

British playwright **John Osborne** arrived in New York from England last Monday (28) en route to the Acapulco (Mexico) Film Festival. He's due back in Manhattan for a few days prior to returning next week to London, where his latest play, "Luther," is to be presented by the English Stage Co. next spring.

Mrs. James Bridie, widow of the Scottish author and playwright, returned to Edinburgh last Saturday night (26) after a week's stay in New York, preceded by visits to Boston and Toronto.

Michael O'Shaughnessy, moppet actor in "Take Me Along," has changed his name to **Patrick** at the request of Actor's Equity, to avoid confusion with legit and screen actor **Michael Shaughnessy**.

John Gielgud will perform "Shakespeare's Ages of Man," his one-man show, Dec. 11, at the Society of the Four Arts, Palm Beach, Fla.

Frances Reid and **Philip Bourneuf** will appear in Eugene O'Neill's "A Touch of the Poet," at the Actors' Workshop, San Francisco, opening Dec. 10. They will be members of the Workshop company, directed by **Herbert Blau**, for the 1960-61 season.

J. K. Oelbaum's drama, "All Else Is Commentary," will receive a cast reading at the American Playwright's Forum, Tuesday evening (6), at 8 p.m.

Fred Coe and **Arthur Cantor** will present "Gideon," a one-act drama by **Paddy Chayefsky**, and an as yet unwritten companion piece by the same author.

Dore Schary will have a financial stake in **William Mercer's** comedy, "Hemingway and All Those People," which will be presented in late March by **Laura** and **Allen Rivkin**, in association with **Walter Reilly**, Schary's aide.

Martin B. Cohen and **David Gordon** have joined **Michel Bouche**, **Mark Schoenberg** and **Marilyn Shapiro** in sponsoring Ugo Betti's drama, "Queen and the Rebels." With **Viveca Lindfors** starring, the play has been slated for February presentation.

M. Edgar Rosenblum, owner of the Woodstock (N. Y.) Playhouse, and **Arnold Tager** will present "When I Was a Child," dramatized stories for adults about children, beginning Dec. 8, at the 41st Street Theatre. Included in the program, which Tager adapted and directed, are stories by Dylan Thomas, Virginia Woolf, **Frank O'Connor**, **Shirley Jackson**, Sholem Aleichem, Katherine Anne Porter and Kahlil Gibran.

Ed Fisher's musical "———, ——— and Corruption" has been re-titled "Wine, Women and Woad."

The Broadway Chapel Players will present Manuel Mendez-Ballester's "El Melagro" in English at the Broadway Congregational Church, Dec. 4-Feb. 5. **Bill Penn** is founder-director of the group.

Alfred de Liagre Jr. has postponed "Kwamina," the **Richard Adler-Robert Alan Arthur** musical, from May to next October. **Tony Richardson** is still slated to direct.

The opening date of "All the Way Home" at the Shubert Theatre, New Haven, in a recent VARIETY review of the pre-Broadway tryout at that house should have read Nov. 10.

Out-of-town legit critics in New York this week include **Stan Anderson**, Cleveland Press; **Harlowe Hoyt**, Cleveland Plain Dealer, and **Virgil Miers**, Dallas Times Herald.

Demetrios Vilan, managing director of the Huntington Hartford Theatre, Los Angeles, reveals that **Huntington Hartford** had an investment of $10,000 in the unsuccessful Coast production of "Best Man," which was financed at $40,000.

Jay Ingram will try out his new legit comedy, "The Lunic Affair," on the Coast before taking it to Broadway. He has booked it into the Curran Theatre, San Francisco, for a Christmas opening. **Billy Gilbert** is the first of four stars to be signed.

Robert Whitehead, newly elected president of the League of N.Y. Theatres, has been elected president of the Council of the Living Theatre, the public relations arm of the League. Other COLT offi-

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Show Out of Town

Holiday in Japan

Cleveland, Nov. 16.

Steve Parker presentation of revue in two acts (15 scenes) by Parker; staging and choreography, Paul Godkin; musical director and arrangements, Ted Dale; Japanese musical consultant, Hiroshi Watanabe; traditional settings and costumes, Hachiro Nakajima; modern costumes and sets, Nicky Nadeau; production manager, Edward Strum; lighting consultant, Larry Parker. Stars Izumi Yukimura; features James Borges, Nagata Kings, Rie Taniuchi, Smoky Rangers, Haru Tominaga, Rocky-Fellers. Opened Nov. 14, '60, at the Hanna Theatre, Cleveland; $5.50 top.

Cast also includes Emi Higuma, Chusiro Sato, Shizuko, Yagi, Hisoo Konuma, Takashi Hoshino, Atsumi Nishimura, Kimihiko Saijo, Kenny Sato, Victor Toyota, chorus.

Steve Parker has transformed his original all-Japanese package show, which toured major cabarets for nearly two years, into a fast-paced musical revue with lots of razzle-dazzle values. "Holiday in Japan" reflects smart showmanship on the part of Paul Godkin as stager and choreographer. By glorifying ancient forms of Nipponese folk arts with lavish pageantry in the first act, then accenting the robustly satiric impressions modern Tokyo show-biz in the second, he makes the production a captivating novelty.

The show now runs about two and one-quarter hours, but there are no obvious signs of padding. Troupe of 65 Japanese performers works with considerable intensity, displaying delicate grace and oriental beauty in eight traditional numbers. They offer genuine spectacles, with the benefit of beautiful costuming and inventive choreography by Hachiro Nakajima.

One of the eye-catchers is a "13th Century Procession of the Courtesans," in which several wear kimonas of multi-colored splendor. Two other pictorially rich scenes are a folksy "Hungry Raccoon" and "Kyoto Doll." The latter dealing with a courtesan, a doll and a sculptor of a living statue, has real action when a dozen agile sumarai warriors battle each other with huge swords.

The second act contains a number of bouncing humorous modern skits. Most of them rib such Yankee institutions as tv westerns and commercials, hillbilly singers, beatniks, jazz and rock-'n'-roll music Satire follows familiar patterns but the gleeful Asiatic accents and witty incongruities makes all of it unusually amusing.

Outstanding entertainers are Izumi Yukimura, James Borges and Rie Taniuchi. Versatile in traditional as well as contemporary impressions, their showmanship would be eloquent in any language.

Miss Yukimura is a dainty beauty with a surprisingly warm, lyric voice. Wearing American evening gowns elegantly, she capably chants "3' Wonderful." "Loving That Man of Mine" and "Balls of Fire," in addition to a vivacious Al Jolson medley in a man's white tail suit.

Borges, tall and dapper, has a pleasantly effective tenor, crooning "Poor Butterfly" in a medley as Frank Sinatra might do it. Rie Taniuchi is the tawny, dynamic dance hit of the revue. Her free-wheeling hips get a workout in "Beatnik Blues," spicing it with brassy satire. It's also a vivid showcase for the chorus of 25 dancers whose footwork is brisk in jazz or folk ballets.

Three Smoky Rangers shuck up a boisterous hillbilly travesty but it isn't as funny as the Nagata Kings' screwball baseball game or Chico Nagata's sly dead-pan mockery as a western badman on a killing spree. A quintet of Rocky-Fellers use a couple of lusty-voiced kids to show how the East meets the West in a session of heated rocking rhythms.

These acts still have a strong nitery-vaude flavor, but "Holiday in Japan" has enough picturesque novelties to get along on the legit circuit. *Pullen.*

'IGUANA' NEXT SEASON; 2 PRODUCERS IN LINE

No deal is set for the Broadway production of the new Tennessee Williams drama, "Night of the Iguana," which was recently tested at the Coconut Grove Playhouse, Miami. Viola Rubber, who was associated in the tryout presentation, is interested in doing the script in New York.

Also a candidate to produce the play on Broadway is Cheryl Crawford, whose presentation of the same author's comedy, "Period of Adjustment," is currently in its third week at the Helen Hayes Theatre, N.Y. It's assumed that Williams and his agent, Audrey Wood, of Music Corp. of America, will have a substantial share in the show regardless of who gets formal billing as producer on Broadway. Also, the play will probably not be done until next season.

Miss Crawford, besides presenting "Period of Adjustment," also produced the author's "Rose Tattoo," "Camino Real" and "Sweet Bird of Youth" on Broadway.

Opera Reviews

Goldovsky Opera Co.
(DON GIOVANNI)

Peoria, Nov. 11.

Boris Goldovsky Grand Opera Theatre (New England Opera Theatre Inc.) presentation of Mozart's work. Staged and conducted by Boris Goldovsky; associate conductor, Edward Alley; English translation by Ruth and Thomas Martin; settings, Dominic Poleo; costumes, Leo van Witsen. Scenic shell and multi-projection stage designed and developed by Dr. Elemer Nagy. At Shrine Mosque, Peoria, Ill.; $4 top.

Leporello ..... Paul Ukena
Donna Anna ..... Marguerite Willauer
Don Giovanni ..... Ronald Holgate
The Commendatore ..... Lucien Olivier
Don Ottavio ..... James Wainner
Donna Elvira ..... Constance Fisher
Zerlina ..... Jeanette Scovotti
Masetto ..... Sherill Milnes
Statue ..... Harold van Geldern

Touring by bus Goldovsky Grand Opera Theatre from Boston displays the ingredients that make for solid opera success artistically and at the boxoffice here in a one-nighter (7) before a full house at the 1,800-seat Shrine Mosque with Mozart's "Don Giovanni."

Singers proved fresh, talented and youthful. The production was buoyant and fast-moving. Singing throughout was just short of magnificent. The result was a solidly satisfying performance that should shape up as a gilt-edged entry either on the road, and not excluding big cities.

Goldovsky, the Boston impresario and network commentator, has brought some unique innovations to the opera. He has "restored" Mozart's opera to its original form by eliminating numerous interpolations, cuts and distortions. There is no prompter used in performance. The singers are trained to execute their roles with rarely a glance at the baton, relying on the music for cues. In rehearsals, they even went through the opera with their backs to the orchestra.

What has emerged is a naturally flowing performance with a simple and unpretentious charm.

Ronald Holgate was capable as Don Giovanni. He boasts a powerful, resonant voice which he employed in the dashing, swaggering vein of his role and he added a generous measure of plain good acting. His damnation scene was particularly gripping.

His servant Leporelo was expertly played by Paul Ulena who displayed a winning humor along with a virile, mobile baritone voice. Marguerite Willauer sang her role as Donna Anna with compelling warmth.

James Wainner as Don Ottavio, added some memorable moments with his ringing tenor and Constance Fisher was adequate as Donna Elvira, although hers was the only leading role in which the English language lyrics were difficult to understand.

Jeanette Scovotti as the peasant girl Zerlina was bright and sparkling and Sherrill Milnes neatly played the role of the bumbling Masetto. Harold van Goldern was the statue of the Commendatore. His singing from behind an armored faceplate was properly funereal, but hardly intelligible English. Lucien Olivier played the Commendatore before his death.

The multi-purpose set was designed to help project the singers' voices in the acoustical void of certain road halls or arenas. It was not needed here. While comparing favorably with more lavish scenery, it suffered from a basic

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Is a 'Substitute' Just as Good?

Paris Musicians Oppose Julian's Drive to Pin Down Pitmen at Opera

Paris, Nov. 29.

Here's a new twist in labor relations. Ever hear of a strike by employees who are perfectly satisfied with wages and conditions—but don't want a contract? That's what happened here a couple of times in the last couple of weeks between the musicians and management of the Paris Opera.

It's more involved than that, of course. A. M. Julian, managing director of the Opera and Opera Comique, has two fine orchestras and wants to keep them that way. But it is customary in Paris for musicians to double or triple all over town. This is what Julian objects to. He wants musicians, to whom he guarantees a full weekly wage, to work exclusively for the Opera and Opera Comique. He doesn't care how much they play with other orchestras when he doesn't need them, but wants his own men and his own men only, when he calls them.

The musicians (and their union) don't feel the same way about it. They admit that Julian (or any other employer) is entitled to a full complement of tooters when he calls them—and they are always careful to send him substitutes for any of the men when these latter are employed elsewhere for a night or two. This, they think, should be satisfactory.

The difficulty comes from the fact, mostly, that there are eight major symphony orchestras in Paris, none of them playing more than one concert per week—some weeks. The top Paris musicians have a habit of shuffling from one orchestra to another, depending on what the program is or who the conductor is. They feel that they are better musicians if they can shift around, play with different leaders, change their repertoires. Just having a year-round job at mutually satisfactory wages doesn't suffice for their "artistic needs," they claim.

Since Julian is holding out for a contract (including the exclusivity clause) the musickers went on strike twice in the past two weeks. Half hour strikes immediately before the start of the show, delaying the beginning by that long. What they want, they claim, is to continue as at present, same hours, same conditions, same pay—but no individual contracts.

(Editor's note: AFM musicians, too, frequently double or triple with various orchestras and theatres, or for recording sessions, always supplying a substitute when "unavailable," but this is usually with the aquiescence of management. Paris is not alone. Many European cities are notorious for substitutionitis, one set of faces showing for rehearsal, another set for performance).

Louis Macloon Footnotes Clark Gable's Career

Albuquerque, Nov. 29.

The death of Clark Gable in Hollywood last week brought out these remarks from a former Coast legit producer, Louis O. Macloon, who believes he gave Gable his "first theatre job."

Macloon, now connected with a lead and zinc mining concern in Silver City, N. M., stated, "I gave him his first job in the theatre, carrying a spear at $25 a week in 'Romeo and Juliet'. Four years later he was my star in 'The Last Mile' going from there into the movies."

Future Productions

BROADWAY

"Ballad of the Sad Cafe," adaptation by Edward Albee, from Carson McCullers' original drama; producers, Lewis Allen, Ben Edwards & Harry Rigby. For next fall.

"Fidelity Lane," musical comedy; book and lyrics by Alexandre Breffort; music, Jean-Pierre Mortier; producer, Joseph Kipness. For next season.

"Cook for Mr. General," comedy by Steven Gethers; producers, Eleanore Saidenberg, Leonard Ruskin & William Darrid. Scheduled for March.

"Natural Affection," drama by William Inge. To be presented in April at Coconut Grove Playhouse, Miami, as a test for possible Broadway production.

OFF-BROADWAY

"Beautiful Dreamer," musical with libretto by Coleman Dowell and music arranged by Isaac Van Grove, as co-ordinated by Joseph Moon, based on the songs of Stephen Foster. Producer, Wickland Co. (Joseph Moon supervising producer). To open Dec. 27 at the Madison Avenue Playhouse, N. Y.

"La Celestina," drama by Fernando de Rojas, adapted by George Christopoulos. Producer, Athan Karras. To open at the Provincetown Playhouse, N. Y., early in 1961.

"Poor Butterfly," trilogy of dramas by Gerald Sanford; producer, Elie Horn. For next season.

"Say It With Flowers," comedy by Luigi Pirandello, adapted by Edward Eagar. Producers, Norman Willock & Victor Gabriel Junquera. For Feb. 15 at an undisclosed theatre.

"Borak," drama by Robert D. Hock; producers, Richard Blofson, Gordon Davidson & Richard Jackson. To open Dec. 13, at the Martinique Theatre, N.Y.

Untitled pantomime double bill based on Herman Melville's "Bartleby the Scrivner" and Edgar Allan Poe's "The Tell-tale Heart"; narration written by Peter Sourian; producer-director, Herman Herrey. For this season.

"Ladies Night in a Turkish Bath," revival of Cyrus Wood's adaptation (previously titled "Good Night, Ladies") of the old Avery Hopwood-Charlton Andrews sex farce; producers, Harold & Anita Lawrence. Planned for next spring.

Cast Placements

BROADWAY

"Once There Was a Russian": Walter Matthau, Albert Salmi.

"Nine Millionth Star": Daniel O'Neal Vona, Audrey Orange.

"Queen and the Rebels": Viveca Lindfors.

"Rhinoceros": Lucille Patton, Flora Elkins, David J. Stewart, Leslie Barrett, Jane Hoffman.

"Tenth Man": Alan Manson (succeeding Gene Saks), Ben Hammer (succeeding Alan Manson).

"Thurber Carnival": Peter Hobbs (succeeding Peter Turgeon).

"Toys in the Attic": Robert Loggia (succeeding Jason Robards Jr.).

"Carnival"; Anna Marie Alberghetti.

"13 Daughters"; Don Ameche, Honey Sanders.

"West Side Story"; Carol Taylor (succeeding Carol Lawrence).

"Donnybrook"; Susan Johnson.

"Take Me Along": Ronald Schwinn (succeeding Chad Block), Tod Jackson (succeeding Pat Tol-

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Dance Review

New York City Ballet

Two new ballets in search of an "occasion" were the meat in a George Balanchine hero sandwich at the New York City Center last Wed. (16) when capital was made, somewhat synthetically, of Italy being 100 years a nation. The salute to Italy sold some extra tickets, brought out the Italian diplomats and overtured with the Italian anthem.

"Monumentum Pro Gesulado" proved a seven-minute divertimento with the dancers in practice clothes. It had a certain professional simplicity that commanded respect. Following came "Variations From Don Sebastian," a more elaborate showpiece for the gloriously gay Melissa Hayden, with a notable assist from Jonathan Watts.

Lew Christensen's witty ballet, 'Con Amore" opened the program with much delightfulness as led by Violette Verdy, Edward Villela, Jiliana and her sundry lovers. Continuing in the Italianate idiom the closer was "La Sonnambula."

The company and the soloists were in generally good form though it is not possible to predict that either of the two new ballets will rank high in the Balanchine repertory. *Land.*

Literati

Brooklyn Eagle Suspends

About a month after the Brooklyn Eagle resumed publication last Oct. 23 as a Sunday sheet it suspended.

Publisher Robert Farrell, originally the Broadway columnist for the old Brooklyn Eagle, refused to comment on a report it would not be published again. He had hopes of making it into a daily as in former years but, after the initial fanfare, apparently there was not enough enthusiasm for a borough sheet exclusively. Several metropolitan dailies have special Brooklyn (also Bronx, etc.) supplements, with accent on the local news.

World's 40% Divvy

In the continued bullishness of the publishing stocks, World Pub. Co. will pay a 4% stock dividend as of Dec. 8.

This is in addition to the regular 10c quarterly divvy.

Dear Sir, You Cad—

New York.

Editor, VARIETY:

A word about *Scul's* notice (VARIETY, Nov. 23) of my new book, "How To Write Ten Different Best Sellers Now in Your Spare Time and Become the First Author on Your Block Unless There's an Author Already Living on Your Block, In Which Case You'll Become the Second Author on Your Block and That's Okay Too and Other Stories."

Scul is unique. While many newspapers have reviewed the book, *Scul* is the first to review the *dust jacket*.

Why can't other critics do a little trail blazing, too? Conservative, set in their ways, all—all, but *Scul*—have confined their remarks purely to the *contents* of the book. The stuffy old Chicago Tribune, for example, calls it the "best commentary on contemporary best-sellers and a very funny spoof."

The Saturday Review says it's a "colossal satire (which) devastatingly ridicules publishing." And the staid and tweedy King Features claims it's a "brilliant book, virulent, observant, and analytical."

Okay, maybe so. But why has only *Scul* had the courage to forge ahead to track new frontiers in book reviewing? For *Scul* alone ignores the book itself, that obsolescent feature known as the text. He'd rather talk about the photograph of the author (sorry, *Scul*; that's how I look).

George Kirgo.

(*Scul* is, of course, our own Sir Francis Scully.—Ed.).

Bantam's H'wood Tieups

Bantam Books' new Book Development Program will be disclosed in Los Angeles next week with the arrival of president Oscar Dystel and associate editor Robert H. K. Walter for a series of conferences with writers, producers and motion picture studio executives.

Dystel states the distinguishing characteristic of the new program of financial and editorial participation in the development of both fiction and nonfiction in hard and softcover tomes will be "selection" and "quality."

Book execs will confer with studio heads on film-book tie-ins on Bantam soft-cover titles "Hawaii," "The War Lover," "Spinster," "Aimez-Vous Brahms?", "Splendor in the Grass," "The Naked Edge" and "The Young Doctor."

Impending purchases of film rights to recent major books for which Bantam has acquired paperback rights include John Hersey's "The Child Buyer" (Knopf); Stanley Ellin's "The Winter After This Summer" (Random House); Max Ehrlich's "The Takers" (Harpers); Tom Lea's "The Primal Yoke" (Little, Brown); David Walker's "Where The High Winds Blow"; and Frank Harvey's "The Lion Pit."

Democratic Digest May Fold

The Democratic Digest, official mag of the Democratic National Committee, is winding up its eighth year in trouble, despite the recent Kennedy-Johnson victory. The experiment of publishing political messages monthly was a red ink adventure from the start, although national party headquarters in Washington considered it worth the loss to keep up interest in a party which was outside the White House looking in.

Latest action at headquarters involves shifting the Digest to a new non-profit corporation (it had been handled on the Democratic National Committee books previously) and giving advertising a try-out. The special inaugural edition will accept ads, and on the basis of how that works, the decision will be made whether to fold the mag or keep it going. At present no editions are planned beyond the one in January.

Catholics' 'Obscenity' Blast

Annual report of National Office for Decent Literature bewails "continued extremely liberal attitude of higher courts" toward obscenity cases. The Catholic outfit said in view of general ineffectiveness of Government action, job of cleaning the racks of smutty paperbacks and magazines must be assumed by distributors and publishers themselves.

So far this year, NODL has found 39 magazines "objectionable for youth." Of a monthly average of 111 paperbacks reviewed, 52 have been classed objectionable.

Bette, Marlene and Greta

Bette Davis will have her autobiography published by Putnam's either in late '61 or early 1962. Putnam also has Greta Garbo's life-story slated for publication next month. It's by Swedish actor Fritiof Billquist, a longtime friend of the film star.

"Marlene Dietrich's ABC's," due under the Doubleday imprint next summer, will be autobiographical in an al fresco manner, presumably as a prelude to her ultimate memoirs. The ABC's portion refers to her alphabetized attitudes on "S," for example—sex, Sinatra, sugar, etc.—with an opinion or explanation pertaining to each.

Competition From Within

Experience has proved it possible for newspapers in the same city and in under the same ownership to "maintain competition and distinct newsgathering and editorial policies," Daniel E. Button, executive editor of the Albany Times-Union, told members of Albany's Monarch Club at its meeting last week.

The Hearst Corp., publisher of the Times-Union, recently purchased from Gannett's Press Company the Knickerbocker News, an afternoon sheet. Both are now located in the Times-Union building, although occupying separate news-editorial department space. There is only one mechanical plant.

Button spoke on "Your Daily Newspaper."

Not Sensitive

Hugh Burnett, BBC producer of tv's "Face To Face" and "Lifeline" programs, has just published a book of cartoons signed "Phelix," and titled "Top Sacred."

It pokes witty, gentle fun at monks. Horror from the Church? Not a bit. The Abbot of Downside, top Roman Catholic school, says: "Being a monk or a friar is funny enough seen from within. What a pleasure it is to learn that it can also look funny from without."

Rosenthal's Books

Harold Rosenthal, N.Y. Herald Trib staffer, has pacted for book on top baseball managers, with Macfadden doing paperback and Thomas Nelson hardcovers. Book, due for spring distribution, will include takeouts on Leo Durocher, Paul Richards, Danny Murtaugh, Al Lopez, Charlie Dressen and Casey Stengel.

Segment on Stengel will triple others.

A Stylish Book

"Esquire's Europe In Style" (Harper; $4.95) edited by that mag's travel editor, Richard Joseph, is as the title indicates a truly stylish book. This is no first-time, how-to book.

It's a slick collection of sophisticated closeups on the many lands that comprise the European scene, with legends and lore, gas (or petrol) and gastronomy, hotels and hospitality, showoffs and shopping tied in a pleasant package, expertly served up by such byliners as the editor-anthologist himself, who is no mean reporter of the global scene, and especially Europe, along with John Gunther, Alberto Moravio, Robert Ruark, Sacheverell Sitwell, Eric Sevareid, Paul Gallico, Joseph Wechsberg, Andre Maurois, Aldous Huxley, Martin Mayer and others, not forgetting Scott and Zelda Fitzgerald. Despite war and holocaust Europe remains durable so the Fitzgeralds' dual byliner holds up 30 years later.

As Arnold Gingrich, editor of Esquire says in his foreword, this is the 16th book that has derived from the pages of that once ribald now more staid monthly. Dick Joseph has done a tiptop job in culling his travelog pieces which, per the copyright credits, stem back to 1934 and yet have contemporary appeal. *Abel.*

Book Stocks

(As of Nov. 29, 1960, closing)

Allyn & Bacon (OC)	27	
American Book (AS)	46	— 1⅛
Book of Month (NY)	18½	— ¾
Conde Nast (NY)	11⅜	+ ⅜
Crowell-Collier (NY)	36⅝	+ ¼
Grolier (OC)	39½	+ ½
Harc't, Brace (OC)	31½	— 1½
Hearst (OC)	11¾	
Holt, R&W (NY)	50½	+ 1
L.A. Times Mirror (OC)	24½	
Macfadden (AS)	9¾	— ¼
Macmillan (OC)	58	
McCall (NY)	35¼	+ 1
McGraw-Hill (NY)	105	+ 7
New Yorker (OC)	95	+ 1
Prentice-Hall (AS)	39¾	+ 1⅛
Ran'm House (OC)	34¼	+ 1¼
Scott Foresman	24¾	
H. W. Sams (M)	36	+ 2
Western Pub (M)	69	— 1½
World Pub (M)	12⅝	

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest

Note: Midwest and over-the-Counter quotes are the Bid prices.

CHATTER

Mrs. Francois Jean Crouzet, 23, who crashed with her husband in their private plane en route to a Florida-Nassau holiday, was the former Victoria Brandt, daughter of late literary agent Karl Brandt (& Brandt) and herself onetime aide to Time-Life's Maynard E. Womer.

Fawcett Publications' Michael Stern in for a week's quickie setting financial details attendant to the duplex penthouse he and Estelle bought in a Rome cooperative apartment. Correspondent Stern has been longtime stationed in the Italian capital.

Newsman Don A. Schanche new associate editor of the Saturday Evening Post replacing Clay Blair Jr., being promoted to the mag's non-fiction department in Philadelphia.

Alex Atkinson, British author, playwright, critic and journalist (BBC, repertory theatre, Punch, etc.), a recent arrival in the U.S. following his appointment as an associate editor of Holiday magazine. He will live in Philadelphia where the editorial staff makes its headquarters.

"The Great Hollywood Book Hunt," article written by Columbia Pictures story exec William Fadiman for Saturday Review, will be included in Doubleday's Hollywood anthology being compiled by Laura Kerr and Allen Rivkin.

Monks' Boon

Continued from page 2

which was built in 1228. The huge throne room, complete with fabulous 14th century tapestries, vaulted blue-and-gold ceiling, golden throne and red-velvet canopy, was created in 1926 when the Franciscans hoped that the Pope would make the trip to Assisi to mark the 700th anniversary of Francis' death. The Pontiff never made the journey, but the monks kept the vast layout intact in case a Pope ever came to Assisi.

Francis in the film is played by Bradford Dillman. The Pope is portrayed by 82-year old Finlay Currie. Players in this Triton-20th Century-Fox production also include Dolores Hart as St. Clare and Stuart Whitman. Picture will do the interiors in Rome and additional exteriors in Spain. It carries a $2,800,000 budget

Producer Skouras this week pointed out that permission to use the Papal apartment not only gave the film an added element of authenticity, but also represented a huge saving vis-a-vis the necessity of having to construct such a set on a sound stage. He figured that it would cost about $80,000 to create a replica of the 90 x 24 ft. room in a studio.

In addition to the priceless tapestries, the monks also lent the production other valuable props, such as several 13th and 14th century crosses and a number of very rare antiphonari of the 15th century, bound in pigskin and with beautifully illuminated letters.

"Francis" has been shooting in the Umbrian hill country since Oct. 28 and should wind up around Christmas. It has been using a number of historical locations although the Lateran Palace scene was the most impressive done to date. The Palace no longer exists and descriptions of its interior are rare. Francis himself, however, who was born in Assisi and lived and died here, told how he approached the Pope's chamber via a corridor lined with huge mirrors. Effect was duplicated for the film.

SCULLY'S SCRAPBOOK

By Frank Scully

Eye Irritation, Calif., Nov. 22.

Six days before the country's plebes held their quadrennial plebescite, Steve Allen, who can get into more hot water than if he owned Virginia Hot Springs, aired the minds which NBC didn't want to meet. Heaved off television last January, he eventually had his masterminds meet and discuss crime and punishment in a Beverly Hills school auditorium, under the beneficence of the School for Nursery Years. No observer of President-Elect Kennedy or President-Reject Nixon was there, but I traveled 250 miles to represent both of them.

When NBC and/or/Plymouth cancelled the "Meeting of Minds" 10 months ago on account it didn't think minds ought to be meeting on Allen's comedy program a dossier of protest piled up from coast to coast. Much of it was mighty good indignation stuff. Marie Torre of the Herald Trib, Charles Denton of the L. A. Examiner, Hal Humphrey of the L. A. Mirror-News (a sort of John Crosby trying to breast the tide of culture which normally flows from east to west), Jack Gould of the N. Y. Times and such outposts of horticulture as Larry Ingram of the Denver Post and Norman Shavin of the Atlanta Journal were particularly sharp in clobbering frontoffice interference with a seminar on such a cosmic cruelty as capital punishment.

Who Was That Critic?

Harriet Van Horne and Jack O'Brian were not represented in the brief and I was wondering if either of them was the tv critic whom Steve Allen meant when criticizing a critic by reducing him to anonymity in Steve's lively baby book, "Mark It and Strike It Rich." I meant to ask him that but he lives on top of a magnificent hill above California's San Fernando Valley and I was so out of breath on arriving there I kept talking to get my breath back and never did get around to asking him any questions.

When I was leaving he asked if I wanted to see his workshop? I said sure. It was a tiny room with bound files of crime stories, a bridge table and some chairs. This is a workshop? This is where this boy-wonder of tv, stage, screen, radio, concert and the book world has turned out seven books and hundreds of poems, songs and skits? Why, it's hardly big enough for him to stretch his six-foot-three frame without putting his tortoise-shelled skull out the smog-scented window.

Little Workshop, Big Overhead

But Helen Colton Field told me he has an office on Ventura Boulevard staffed by several people.

"If this overhead is on his cuff," I said, "it will land him on Skid Row. It must cost $5,000 a month to handle this operation."

She nodded. "But he owns a flock of Polaroid stock," she added.

"He'd better! Even with bestsellers he'll never make it as a writer. I know. Some of my best friends are bestsellers. I've had bestsellers myself. So has Somerset Maugham and H. G. Wells and they both described books as '90-day wonders.'"

"He writes magazine pieces too," she explained.

"Oh, well, that's different. That's money. But books—that's what we lost abroad. Prestige. Shredded wit tastes better than books or prestige."

Among the crix who approved of Allen's standing up to the Philistines of Radio City was Bob Williams of the New York Post. But I did not see him, nor any other critic at this deferred Beverly Hills meeting of the minds.

The Evening Post Of Yesteryear

I couldn't help thinking how different this was from the New York Post of Fabian Franklin and Simeon Strunsky. In the era before the First World War the Post was the paper that didn't bother to report a fire but showed up three days later to find out who caused it. Its staffers were scholars who wrote with quills. But good quills.

I often feel today I'm a ghost of that staff because I don't care what the feud was about but how it was resolved. I don't care if Caryl Chessman was fired, but how is the world getting on toward the abolition of all capital punishment? I don't care about the first atomic bomb but when are we going to drop the rest of them into an unfathomable sea?

Thus I'm just the guy to go to watch Steve Allen act as traffic cop while radio actors assuming the characters of Aristotle, Hegel, Dostoevski, Freud, Montaigne and Darrow discuss whether hanging isn't too good for the human race.

N.B.C. Should Have Let It Ride

Allen explained to the audience that in his tv script he planned to have actors costumed as of their time and walking around while telling why they were against the death penalty. Whether he planned to have them talk in their original tongues, with translators cleaning up their dialog, like Khrushchev's boy-translator, Allen didn't tell us.

Some of the dialecticians he picked to act these pundits could have been helped by translators but having now read the script as well as heard it I am not sure anything could help it. NBC should have let it ride. In a Plymouth *naturellement*.

Little George Hegel (1770-1831) was played by Robert Ellenstein, Stagira Aristotle (384-322BC) by Jan Arvan, Michel de Montaigne (1533-1592) by Bob Duggan, Fydor Dostoevski (1821-1881) by Shep Mencken, Sigmund Freud (1856-1939) by Byron Kane and Clarence Darrow (1857-1939) by Michael Granger.

Steve explained to the audience that except for a couple of cracks like "Good Heavens!" from Fyodor and expletives like "Baloney" by Darrow the dialog was from the authentic writings of these civilized gents. He added if what these scholars said wasn't enough to rid the listeners of the joy of having the state kill somebody for them they should read "Reflections of the Guillotine" by the late Albert Camus and "Break Down the Walls" by old Anon.

Has The Death Penalty No Friends?

Seems to me Thomas Mott Osborne, George W. P. Hunt, Alexander Berkman, Ed Morrell and Jim Tully (especially in his "A California Holiday") came up with livelier comments in the same gruesome field, but it was comforting to know that even pagans, agnostics and anarchists don't approve of killing as an instrument of social justice.

Of the speakers Clarence Darrow as played by Michael Granger was loudest and seemed to have the best arguments. His crack about giving all prisoners the same treatment was like giving every patient in a hospital the same operation was cute.

Not A Plug For Tracy and March

Poor Aristotle had little to say but maybe it was his first time on a panel and even the most brilliant conversationalists have been known to become mute, inglorious Miltons on a panel show.

I looked around to see if Stanley Kramer were in the audience but he wasn't. So I guess Darrow stole the show on his merits and the whole thing was not a rigged trailer for "Inherit The Wind."

You have to watch for these rabbit punches.

Especially in a political year.

Broadway

Maitre d'hotel Lawrence of the Drake Room at the Hotel Drake celebrates 15th anni on Dec. 19, John Isard is v.p. and g.m.

Ed Ex-Paramounteer John Byram back in Naples, Fla., where he is in business with his brother-n-law, following a Mediterranean cruise with his wife. Marian Byram, ex-Broadway legit publicist.

Jan Mitchell, owner of the Longchamps restaurants, has disposed of five midtown buildings to realty investors, and will continue to operate the rest of the chain, along with his Luchow's on W. 14th St.

Named as veepees of Rockefeller Center are J. Wayne Hisle, who was named treasurer of the project in 1958; Richard H. Norwood, secretary of the corporation, and Louis C. Schoeller, veepee in charge of operations.

George Scheck, manager for Connie Francis, stricken with a heart attack and taken to Manhasset Medical Center, suffering from smoke poisoning, following a fire which razed his $50,000 home in Flower Hill, L. I., and which took the life of his 7-year-old daughter, Marylin.

Connie Soloyanis, former assistant to the late Danton Walker, taking on special assignments from p.r. agencies on a freelance basis. The Walker estate, by the way, is in litigation since some of the late columnist's relatives are challenging the amendments to the will made by Walker.

Actor Hume Cronyn owns the Children's Bay Island, about 120 miles south of Nassau, reportedly eyed by Fulgencio Batista, former dictator of Cuba, as a permanent island home in the Bahamas. He's now residing on Madeira Island. Cronyn's pricetag on his tight little island is $500,000.

Former bandleader Michael Tree (Hotel Edison) now operating the Country Emporium & Restaurant in West Redding, Conn., with stockholders including Genevieve, Barron Polan, Franchot Tone, Gypsy Rose Lee, Pierre Bulinck, Denny Beach, Jean Dalrymple and Jerry Wald among other show biz personalities.

Glickman Corp. is now owner of the Hotel Commodore's leasehold, purchased from Mrs. Evelyn J. Lubin, for $5,900,000, running until Dec. 31, 1967, when Zeckendorfs' management contract expires. Latter meantime has been modernizing the 26-story, 2,000-room hotel under a $2,000,000 building program. Understood that when lease and management contracts expire the N. Y. Central Railroad, which owns the hotel and property, will operate the Commodore itself.

Tel Aviv

By Joseph Lapid
(52 *Shlomo Hameich St.; Tel.* 28348)

Mexican Film Fest closed here with moderate success.

London Symphony to play in Israel through December, with Antal Dorati conducting.

"The Boy Friend," British musical, performed here by Little Theatre, English speaking group.

Ninett Dinar, star of "They Were 10," new Israeli pic, to attend attend openings of film in U. S.

Israeli singer Nechama Haendel last year at the Village Gate in N. Y., when disturbed by a noisy audience, took off her shoe and hit the table "a la Khrushchev."

Miami Beach

By Lary Solloway
(555 *S. Shore Dr.; UNion* 5-5389)

Ben Novack returned from the Coast and booking trip for his Fontainebleau's LaRonde.

Shirley Booth a click at Coconut Grove for its first (two)week) stock production of season, "The Late Christopher Bean."

Barcelona hotel took over shuttered Empress (its neighbor) to become one of largest inns at the Beach. Manager Jack Parker mulling entertainment policy.

Alan Gale debuts his Copa City Theatre experiment in dinnertime and midnight vaude presentations on Dec. 1, with Arthur Treacher and Fran Warren as co-topliners.

Local crix were junketed to N.Y. by "Exodus" producers. There's a big e-n with Bonds For Israel drive on Dec. 3 here, with an "Exodus" ball at the Fontainebleau.

Jean S. Suits is new general manager of the Diplomat Country Club, after resigning Eden Roc post. George E. Fox, whom he replaced, is now back at his g.m. job at the Roc which he left two years ago to open the Diplomat.

Murray Franklin moved to new — and larger — spot this winter. Old place being razed for new hotel. New location's on site of original Five O'Clock (not current strippery). He's signed Jackie Heller for cohost and singing spot.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.; WA.*6-6955)

Grand Ole Opry's Bobby Lord at Flame cafe.

Andy Williams appearing at Freddies nitery.

Radisson Flame Room offering comic Phyllis Diller.

Twin Cities enjoying flurry of legit, the most in years.

Theatre-in-Round Players offering Paddy Chayefsky's "Middle of Night."

Pianist Artur Rubinstein will appear with Minneapolis Symphony orchestra in all-Polish concert Dec. 13.

Young Canadian pianist Glenn Gould set for next University Artists Masterpiece series presentation on Dec. 1.

Danny Thomas set for local appearance to kick off national fund drive for Aid to Leukemia Stricken American Children.

Completely rebuilt Old Log theatre, Equity playhouse at suburban Lake Minnetonka, inaugurating new quarters with "Marriage-Go-Round" on Nov. 30. Will follow two week run with British comedy, "Breath of Spring."

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Danny and The Damsels a click at Flamingo lounge.

Bob Crosby signed for four weeks in Riviera lounge starting Dec. 5.

Dan Rowan in for a brief visit with fiancee Phyllis McGuire, now appearing at Wilbur Clark's Desert Inn with her sister.

Sahara high lama Milton Prell and wife Debbie off to Europe to inspect new acts and get ideas for renovating the Sahara Congo Room.

Blues singer with the appropriate name of George E. Blues, who used to be with Charlie Barnett's orch, now a casino exec at Fremont Hotel here.

Jerry Colonna in for a quickie visit to the Tropicana where he signed for 16 weeks as lounge headliner in 1961, which supplements 20 frames at Harrah's in Reno and Tahoe.

Frank Ray, Shecky Greene's manager, here for Greene s opening at Tropicana lounge, reveals that he's inked singer Ralph Young to a contract and plans to team him with Greene for tv and films.

Dardy (Mrs. Harold) Minsky telling pals around the Dunes that she's no longer an amateur artist—the Las Vegas Art League displayed one of her oils and it was purchased by a New York couple, promoting her to the pro ranks of dabblers.

Milwaukee

By James Gahagan
(2547*A. N. Booth St.; FR* 2-0731)

Martin Pflug opened at Fleur de Lis in Cudahy Tower Hotel.

Marcel Marceau opened at Oriental Theatre on Nov. 26.

National Council of Jewish Women set "Paces of 1960" musical revue for Dec. 10-11 at Pabst Theatre.

Fred Miller Theatre auditioned principals, dancers and singers for "Song of Norway," opening a four week run at Miller Dec. 20.

Milwaukee Players, Robert Friedel directing, sponsored by Milwaukee Dept. of Municipal Recreation, set "Gigi" for Dec. 8-11.

"Coventry Mystery Play," by Ludus Coventrice, in presentation by Marquette University Players, opened at Teatro Maria on Campus for extended run.

Warsaw Philharmonic, on initial U. S. tour, inked for Skylight Theatre on Jan. 24. Maria Tallchief, Lupe Serrano and Eric Bruhn and group of 100 are featured.

London

(*HYDe Park* 4561/2/3)

Milton Rackmil and Americo Aboaf due in for next week's European preem of "Spartacus."

Associated British opening its next bowling alley in Dagenham, Essex next Saturday (Dec. 3).

Barbara Velasco opened a four-week run as cabaret headliner at the Society last Monday (28).

Associated-Rediffusion's "Double Your Money" is celebrating its 200th edition tomorrow (Thurs.).

Guiseppe Amato and Federico Fellini here for the dual West End launching of "La Dolce Vita" at the Columbia and Curzon.

Irving Allen expected to be named next chief barker of the London Tent of Variety Club when the new crew meets next month.

About 500 mayors and heads of local authorities from northern towns attended gala opening in Manchester Monday (28) of "Ben-Hur" at New Oxford Theatre.

Actor Ernest Thesiger went to Buckingham Palace last week to collect his award as a Commander of the British Empire which he received in the Queen's Birthday Honors.

Alexander H. Cohen in from N. Y. to see rehearsals of "Treasure Island," the Mermaid Theatre production which will be the Christmas show at the O'Keefe Centre, Toronto.

Current London visitors include Milton Press, owner of the Sahara, Las Vegas; Kurt Frings, who represents Elizabeth Taylor; Italian producer Sabio Jegher; and Jack Lannen and Frank Rosenberg, execs of the Robert Mitchum production company.

World preem of Charles H. Schneer's "Three Worlds of Gulliver," at the Odeon, Marble Arch, Wednesday (30) night, will coincide with the 293d anni of the birth of Jonathan Swift, on whose classic book, "Gulliver's Travels," the Columbia release is based.

Paris

By Gene Moskowitz
(66 *Ave Breteuil, SUF* 5920)

Edith Piaf up and around. She is due to sing at the Olympia Dec. 29.

Hungarian film director Felix Mariassy here to talk coproduction with local producers.

Diahann Carrol in for a top featured role in the presently shooting "Paris Blues" (UA).

"Trial of Sgt. Rutledge" (WB) in for fine reviews and turning out to be a nice grosser.

Lionel Rogosin in from London, where he is preparing a film on pacifism, for opening of his "On the Bowery" at the arty La Pagode.

Art Buchwald's compilation of his Herald Tribune columns, "Don't Forget To Write," comes out in its French edition next month. Julliard publishes.

French producer-director Henri Diamant-Bergere says he will start a pic on the Eichmann case, called "L'Affaire Eichmann," to be made here and in Israel.

Film director Alain Resnais ("Hiroshima Mon Amour") on the directorial board of a new literary monthly mag, Meditations, to appear early next month.

Christiane Rochefort, head of the press office of the Cannes Film Fest, readying her second novel. Her first, "Warrior's Rest," will be a play here with Raf Vallone. It was also a bestseller.

Lyane Dayde and Serge Golovine alternating with Rosella Hightower and Nicolas Polejenko as leads in full-length ballet, "The Sleeping Beauty" in the International Ballet of the Marquis De Cuevas which looms a hit here. The Marquis may not dissolve his company and still heads it despite his illness.

Philadelphia

By Jerry Gaghan
(319*N. 18th St.; Locust* 4-4848)

Hal Holbrook returns with his "Mark Twain Tonight," Dec. 16, to the Academy of Music.

Arthur Waters, vet Philly VARIETY drama critic, in Hahnemann Hospital with a broken hip.

Leopold Stokowski, guest conductor of the Philadelphia Orchestra, Jan. 6-7 and in Carnegie Hall, N.Y., Jan. 10.

Singing-pianist Russell Bob Evans off for London for tv appearances and sixweek stand at the Astor Club in Berkely Square.

Marian Harding, Curtis Institute grad and former harpist with the Birmingham Symphony, booked into the Treadway Inn's "Publick" Room.

Annette Madden, in the line at Celebrity Room last season, has taken the stage name of Tani Jones. Chirper has been set in booking deal with MCA.

Tony Santore, comic impressionist, leaves on a tour of German, French and Italian night spots. He will be booked into clubs, along with a European package, near U.S. military bases. It's a gimmick worked up by German producer-booker Gisela Gunther who has retained Sammy Paul; former musical director of the Four Aces, as her talent scout here.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 725751)

Current count of theatres in West Germany is 7,185 permanent houses plus 446 roving theatres.

German film directress Leni Riefenstahl to South Africa to make a documentary for the Hubbard Assn. of Scientists International.

Swiss tele has started a new series, "Show Boat," featuring Cedric Dumont orchestra. Conny, German film and record star, appeared on first show.

The late German actor Hans Albers, who died in July, left a fund of $25,000 to establish a foundation to help retired needy seamen in Hamburg.

The popular Benatzky operetta, "White Horse Inn," being remade as a modern musical film in St. Wolfgang, with Peter Alexander, Gunther Philipp and Karin Dor in the leads. Constantin to release.

Latest record squabble here is breaking out over the rights to the popular platter "Lugano." UFA used this piece as the reverse side of its platter "Laila," which has sold 250,000 copies in West Germany plus 100,000 in Holland.

Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Victor Borge date at municipal music hall Nov. 25 was sponsored by G. Bernardi.

Reuben Silver staging new Ernest Pascal melodrama set in Haiti, "Pencil of God," at Karamu House for six weeks.

Blackie Nelson's Personalities Trio installed new policy of intimate versatile combos in Hotel Tudor Arms' Empress Room.

Nelson Eddy and Gayle Sherwood due Feb. 20 week at Alpine Village, which currently has La Plata Sextet and Bob McFadden.

Classic chamber music sessions by groups of musicians from Cleveland Symphony are building up strong biz for LaPine's Supper Club.

Nadine Miles, who staged "Heloise" as off-Broadway hit last year, again directing at Western Reserve University where she is drama professor and coach.

Jules and Billy Weinberger, who picked up booking commitments of Mushy Wexler's burnt-out Theatrical Grill, parlayed them into jazz band boom for their Hickory Grill.

Noel Leslie, New York tele-radio-stage actor, returned to Cleveland Play House to guest-star four weeks in "Deadly Game," with Dean Norton, another guest-actor from Manhattan.

Pittsburgh

By Lenny Litman
(6329 *Burchfield; HA* 1-2739)

Joe Maize and the Chordsmen in for 216 days at the Town House.

Marlene Dietrich at Syria Mosque for Shriners

Local singer Cece Joy, under contract to Columbia, in New York for album talks with Frank Devol.

Jodi D'Amour new singer at King's Garden with Art Lowry Trio. Pianist Johnny Costa remains.

Local jazzman Charles Bell getting first big time date at Birdland. Columbia album is due for release.

Jack Reynolds, the African storyteller, moves out of the coffee houses this week to the Gold Door Lounge.

Robbee Records are about ready to release album by Roy Face and Hal Smith, the World Series heroes.

Benny Benack and his Iron City Six, who just closed at the Penn Sheraton, turned down 40 weeks of work with the chain because of their profitable day jobs.

Hollywood

Lou Rusoff back from Europe.

Harry Bersen skied to Europe.

Ernie Kovaks returned from Rome.

Dimitri Tiomkin left for London to score "Guns of Navarone."

Hoot Gibson underwent second abdominal operation in Las Vegas.

Jerry Bresler skied to Honolulu for start of "Gidget Goes Hawaiian."

Artie Wayne recuping from heart attack at St. John's Hospital, Santa Monica.

Anne Bauchens awarded American Cinema Editors honorary life membership.

Jo Morrow gathered up $3,300 worth of U. S. Savings Bonds upon her 21st birthday.

Steve Brooks returned from Europe to confab with Yul Brynner on upcoming projects.

Vincent Price will chair the celebrity art exhibit committee of Hollywood Museum Associates.

Giny Tiu, aged seven, to be presented with honorary life membership card in AFM on Perry Como Show Dec. 21.

John N. Manson 3d resigned as veepee-general manager of Screen Gems de Mexico, S. A., effective Feb. 1, to set up his own organization in Mexico City.

Chicago

(*DElaware* 7-4984)

Bob Newhart was in for annual Cardinal Stritch dinner Tuesday (29) night.

Encore Theatre launching "South Pacific" Jan. 6, with Charles Largent directing.

Hucksters key club, which shifted from Rush St. to the Parkway Hotel, toasting its seventh anni.

With Barbara Siegel moving to London, Don Young supplants as Gate of Horn pressagent, adding to his string of show biz accounts here.

"Ben-Hur" (M-G) getting regular plugs at current International Livestock expo, per a "burlesque" of the chariot race "starring" four midget mules.

Patrick Hoy, ex-Ambassador Hotels exec and now with Material Service, and Harold Weinstein named vice-chairmen of fund raising body to restore Auditorium Theatre.

San Francisco

By William Steif
(*EVergreen* 6-9201)

Ronnie Schell touring with Kingston Trio.

Hortense Morton, former Examiner drama editor, writing a book.

Frisco Opera president Robert Watt Miller seeking more city money to make up opera deficits.

William G. Harley named new prexy of National Assn. of Educational Broadcasters, succeeding Harry Skornia.

Michael du Pont commuting by own plane between Frisco and Los Angeles, where he's producing the low-budget, "The Answer."

Frisco city fathers frowning on Opera President Robert Watt Miller's request for a hefty subsidy—opera now gets $15,000 a year.

Board chairman Mike Naify and his sons, Marshall and Robert, president and veepee respectively, celebrating 35th anni of United California (Naify) circuit.

Berlin

By Hans Hoehn
(710264)

Number of West German tv set owners totalled 4,288,008.

Kirk Douglas is reported due here in December to bally "Spartacus" (U).

Kurt Hoffman, one of Germany's top film directors, observing his 50th birthday.

Israeli pic, "Hill 24 Doesn't Answer," released by NWDF-Unitas in West Germany.

CCC's "Soldier Schwelk," Heinz Ruehmann starrer, declared valuable by West German classification board.

Violin virtuoso Zino Francesatti here to appear as soloist with the Berlin Philharmonic for three concerts.

Helmut Kaeutner directing "Schwarzer Kies" (Black Gravel), for UFA at Hunsrueck, Western Germany.

Miami Beach Bets On Show Biz

Continued from page 1

"free to guests only" gimmick that will bring a veritable "Who's Who" of talent here this season.

This has become a "must" for the highly competitive oceanfront establishments in recent years, sparked by the originator of the idea, Morris Lansourgh, who masterminds the fortunes of the Miami Beach Associated Hotels — the Deauville, Sherry-Frontenac, Casablanca, Versailles, Crown and Sans Souci. Lansburgh was also the first to "big sell" the modified American plan, with the joining in this method of operation by the majority of the larger hotels. Of the major hospices, only the Fontainebleau and Eden Roc now concentrate on the European plan, with luxury overtones that are maintained throughout the posheries and includes the bookings for their night club adjuncts.

Free Extras

In the Lansburgh case, his annual programs began to include more and more "free extras" with topper the "Cavalcade of Stars" concept, whereby his guests are bussed from the five member hotels to the Deauville, twice and three times weekly, there to gather in theatre-seat arrangements for over 3,000 persons in the huge convention auditorium.

They see top acts that appear for one performance each and that will include this winter, such diversified talent as Bobby Darin, Judy Garland, Carmen Cavallaro, Victor Borge, Betty Grable, Allen & Rossi, Myron Cohen, Jack Carter, Sophie Tucker, Mickey Rooney and Mitzi Green, Ray Bolger, Robert Merrill, the Ritz Brothers, Jose Iturbi, Jimmy Durante, Milton Berle, the McGuire Sisters and a host of others.

Of aforementioned names, the top-draws such as the Ritz freres. Darin, Tucker, et al. will play full week runs in the Deauville's "Casanova Room," a 650-seater that is in competition for public patronage with the other biggeries on hotel row. In addition, there'll be Sacasas and his orch plus late-show features with acts of the Don Rickles caliber booked, in the open-'til-dawn Musketeer Room, a 250-seater with direct entrance from the street.

The Lansburgh setup was the first to achieve a solid lineup this season, thanks to the higher-offer base on which he can work; each of his inns is assessed so much per room as a contrib to the budget for talent. Well over 2,000 rooms are involved.

Battle For Talent

Of annual interest to the trade is the battle for talent between neighboring rivals, the Fontainebleau and the Eden Roc. As of now, the Roc's proxy, Harry Mufson, has set Paul Anka to start the season at Xmas, with Johnny Mathis, a big moneymaker in his Cafe Pompeii, coming in for the week before New Years; Alan King and Anita Bryant are January pactees; others on the Roc roster are Ella Fitzgerald, Peggy Lee, Nat King Cole (if his legit effort does not prevent); Tony Martin, Joe E. Lewis, Lena Horne and — although this may be denied—Harry Belafonte.

Miss Lee is taking her first crack at this town, while the others have played—and done well—in the big swankery. There'll be the usual complement of supporting comedians, where there is a singing star. Two Roc staples of recent winters will be playing next door at the Fontainebleau; definitely, Sammy Davis Jr., and reportedly Louis Prima & Keely Smith, who got their first big break hereabouts at the Roc, several seasons back.

The Font's season starts with Joey Bishop and a Latino revue in support for the year-end holiday period. Mort Sahl arrives in January, with the revue holding over for the month, and other toppers to fill out the three remaining weeks. Dean Martin is due as is Davis, Prima & Smith and of course, prexy Ben Novack's buddy, Frank Sinatra. There's been some talk around anent the reason for the switch to the Font by Davis and Prima-Smith stemming from their palships with Sinatra. It makes the competition the more intense between the two places. Both Mufson and Novack now play it close to the vest before readying official announcements on who will play their rooms until the contracts are signed, and sealed: case in point—Belafonte.

Intense Competition

The intensity of the competition between the Font, Roc and Deauville, and resultant upping in bids for acts they want, has led to the return of the revue idea to several hotels unwilling to chance too big payoffs. The successful Lou Walters production now entering its third winter edition—it runs the year around at the Carillon, looks to have started a trend.

Some of the big spots are talking about their own production ideas, come summertime. As of now, the Americana was to have had the "Holiday In Japan" company for a February-through-March run, but the package broke up after its Latin Quarter, N. Y. run. The Tisch freres are reported setting up a production to replace, and that it it being cast, planned and rehearsed in Manhattan. They prefer to stay out of the costly competition for names, having taken a bath in past winters with their bookings of the mid-Beach "draws" to their Bal Masque and then seeing them fade at the b.o. after big opening nights. However, they still are opening their season at Xmas with Eyde Gorme & Steve Lawrence.

The Seville hotel, which several years ago was another competitor for the better acts, they dropped out after a couple of losing winters in its Matador Room, is coming back to the regular show scene. A revue staged by Jack and Marilyn Nagle—ex Walters aides—is being prepared for the season and will have Nejla Ates and comic Dave Fisher (and White) as leads. The Montmartre, which had mid-bracket comedians and singers last year, is also entering the revue sweepstakes with a Jolson-dedication theme and recapture in staging of the dances and music of his era: Norman Brooks, the Jolie soundalike will be featured.

At the Saxony

Diosa Costello, who headed the long-runner Latino wingding at the Lucerne, has moved to the Saxony, where a new cafe has been built for her and in which she will present her own production, as well as operating the spot. The Lucerne is out of the pic, having gone bankrupt last Spring, with its builder-owner back and nixing any show ideas.

There are several little-revue packages being shown around the one-niter circuit. Incidentally, that run has several duplicates of the Lansburgh "Cavalcade" with the most important the "Shower of Stars" group of hotels that will offer, at each hotel's cafe throughout the week, such performers as Harvey Stone, Liberace, the Crew Cuts, Los Chavales, Lillian Ross, Cab Calloway, Mickey Katz, Betty Kean and Lew Parker, Tito Guizar and others. All are booked on a one-week guarantee.

One of the biggest buzz-stirrers around town was Alan Gale's takeover of Copa City, rebuilding its main room and converting it into a 950-seat theatre layout. In this setting he is introducing Thursday (1), the Copa Theatre with a vaude-type revenue, complete to a Boots McKenna line. First top-liners to join Gale, who will emcee, do his own turn when required—and just manage when not—are Arthur Treacher and Fran Warren, with Arnold Dover and the Dave Tyler orch.

Special material and sketch writers under contract to Gale set up and framed a vaude-cafe act for Treacher, as they will for others in his bookings group, requiring material; set are Reginald Gardiner, Paul Winchell, Vivienne della Chiesa, Roberta Sherwood, Linda Darnell, Imogene Coca, June Havoc and Marion Colby. This is first-half-of-the-season lineup with others being dickered for.

Gale Operation

What makes the Gale operation a conversation piece here is the admissions structure and overall operation. There'll be no food or beverages served in the theatre section, with admissions charge set at $2.25 and $3.30 and no minimum cover. In the lounge, there'll be liquors served and pre-show dinner (a one choice, steak and potato affair) for package price of $6.50 with show included. Beverage tariffs at the bar will be 57c for standard brands, 73c for imports. In his local ad campaign, Gale stresses that his place is "not a nite club" but a "theatre" and that he is "bringing back vaudeville in a big way" at "small prices . . . to fit the average man's pocketbook." There will be two shows nightly, at eight and 11 p.m., with all seats reserved. Worthy of note is the fact that Gale is bringing in names that—give or take two or three—have never appeared in the area's niteries, although some have been offered to the posh spots.

Of the indies, Murray Franklin's is the big biz puller again, off and running in a new and sumptuous location around the corner from his long-time base, opposite the Roney Plaza. That building is being torn down to make way for a new inn, to be started next Spring. The new Franklin setting is on the site of the original Five O'Clock Club (not the present club of like name) and is a spacious spot, but Franklin kept seating down to 200, to retain the intimate atmosphere and leave room for his fabled foam-covered rocking chairs for the patrons. Back as his top draws are Paul Gray (who's also co-host and has a piece) and Kay Carole, the tiny femme ventro-artists who made a big stir last season with her "everyone's in the act" gambit. Added to the already potent draw at Franklin's is Jackie Heller who switched over from the Roc. The dynamic little songster has a big following on the Beach. He joins as co-emcee with Gray and co-hosts with he and Franklin, who is the show's winder.

The small El Patio—once Mother Kelly's—is bringing back Lenny Bruce, a click last year; and, there are literally dozens of hotel bar-lounge-clubs. The Font's Boom Boom Room is getting a big play, thanks to the exposure on teevee's "Surfside Six" series. The Roc's Harry's American Bar is always one of the crowded drink-dance-listen attractions with a fine Latin crew batoned by Luis Varona and with solid jazz units. Pupi Campo is featured at the Americana's Carioca Room; the Saxony is reopening the Beach's only roof top cafe, the Ivory Tower with "harem-type" entertainers to fit; on the same floor, there'll be a gourmet dining club on the key-club idea.

Every oceanfront inn will present one niters, of high and medium budget. All have a musical unit for accomps and for dancing—and that takes in over 100 hotels and motels.

Cast Placements

Continued from page 67

son), V. Kane (succeeding Marjorie Veddoe), Roberts Stevenson (succeeding Jane Marlo).

OFF-BROADWAY

"Leave It To Jane": John Stratton (succeeding David Starkey).

"Little Mary Sunshine": Dom De Luise (succeeding John McMartin).

"Tree Grows In Brooklyn": Benay Venuta, Bill Tabbert.

"Ballet Ballads": Michael Ross Verona.

"King of the Dark Chamber": Bhaskar.

"Women of Trachis"; Julian Beck (succeeding Leonard Hicks).

"Rules of the Game"; Paul Sparer, Joanna Merlin, William Windom.

"When I Was a Child"; George Bartenyeff, Gaye Glaeser, Nancy Jones-Henry, Jerry Weiss, Robert Shattel, Crustal Field.

"Balcony": Maggie Aldrich (succeeding Dorothy Whitney).

OUT-OF-TOWN

"Medium Rare": Lorrie Bentley (succeeding Liza Stuart).

TOURING

"Sound of Music": Florence Henderson.

Dependent Cutback

Continued from page 2

of bars and "hotels" which surround every base. They expect that the family-less GI will seek out their diversions.

The on-base military club should see a falling off of business, particularly on the officer and NCO level. But the decline is not expected to be overwhelming since the men would visit the clubs more frequently sans family members, often with local substitutes.

Impact on theatres would be slight. The GI sees most of his pictures on base and is not a factor on the civilian circuits.

Legit Bits

Continued from page 67

cers include **Howard Lindsay**, first vice-president; **Herman Shumlin**, second vice-president; **Robert L. Joseph**, third vice-president; **Robert E. Griffith**, fourth vice-president; **Vinton Freedley**, treasurer; **James F. Reilly**, assistant treasurer, and **Warren Caro**, secretary.

Louise (Mrs. Martin) Beck, former president of the American Theatre Wing and one of the owners of the Broadway theatre named for her late husband, has returned to her New York home from the Harkness Pavilion, N.Y. after several days' observation for an abdominal ailment. She's due for treatment and then surgery.

Frank Productions, song-writer **Frank Loesser's** legit management firm, has acquired the British rights to the off-Broadway revue, "The Fantasticks," and the outfit's president, **Allen Whitehead** is in London to dicker for a theatre.

S. Hurok is importing the Comedie Francaise company for an engagement Feb. 21-March 12 at the N.Y. City Center.

Roger L. Stevens has joined **Robert Whitehead** as co-producer of "Midgie Purvis." The **Mary Chase** comedy is due Jan. 26 at an unspecified Broadway theatre, with **Tallulah Bankhead** as star. **Robert Fryer, Lawrence Carr** and **John F. Herman** are associate producers.

Dr. Kenneth L. Graham, of the Univ. of Minnesota drama school, is currently on leave on a Ford Foundation grant to observe the production preparations for the N. Y.-bound, "All the Way Home." He similarly sat in on the Broadway launching of "Becket."

Tanya Alexander, who resigned several months ago as secretary to **Carl Fisher**, general manager of producers **Robert E. Griffith** and **Harold S. Prince**, has returned from an acting stint in Germany and intends pursuing a stage career.

In a recent issue of VARIETY, it was reported that **Henry Fonda's** deal as star of "Critic's Choice" stipulates that the show must play a house with a minimum potential capacity of $40,000 and on the basis of his percentage of the gross his weekly salary, if the play were to sellout would be at least $6,000. The figure should have been $4,750, since Fonda is to get 10% of the first $20,000 gross, 12½% of the take between $20,000 and $30,000 and 15% of the weekly gross over $30,000.

The text of the **Jerome Lawrence** and **Robert E. Lee** drama of last season, "The Gang's All Here," has been published by World Publishing Co. The play also appears in the November issue of Theatre Arts Magazine.

Metro Welles has returned to the cast of "The Hostage" following a four-week recuperation from a broken leg suffered in an onstage scuffle.

Joe Calvin, who took a leave of absence as general stage manager of the Broadway production of "West Side Story" in order to direct the Australian edition, has resumed his regular duties at the Alvin Theatre, N.Y.

Gower Champion is in New York to work on "Carnival," the **David Merrick** production he will direct and choreograph.

New York theatre posters of the 1870's and 1830's, including photos of the theatres and the performers who played in them at that time, are currently on display at the N.Y. Historical Society daily, except Mondays, 1-5 p.m. and Saturdays, 10 a.m.-5 p.m.

Dean Smith has resigned as vice president and general manager of Kendall Associates, Inc., which includes among its operations Theatre Trains & Planes, Inc., and Show Tours, Inc.

Max Eisen is back as pressagent of the Broadway production of "La Plume de Ma Tante" succeeding **Seymour Krawitz. Michael Sean O'Shea** is associate p.a. on the French revue.

Allan C. Dalzell, after a sojourn as company manager of the Broadway production of "Take Me Along," has gone to San Francisco as pressagent for the touring "Destry Rides Again," currently at the Curran Theatre there.

Howard Teichmann's comedy, based on **Oriana (Mrs. Brooks) Atkinson's** novel, "Over at Uncle Joe's," has reverted to the title "Julia, Jake and Uncle Joe."

Erich Kastner's children's play, "Emil and the Detectives," will be the Mermaid Theatre's Christmas show, with the locale switched from Berlin to London.

Lionel Bart turns to direction with the first play by **John McGrath**, "Why The Chicken?", due to open at Wimbledon Theatre in February.

Michael Wilding has started rehearsing under **Nigel Patrick's** direction for his return to the stage in **Arthur Watkyn's** new comedy, "The Geese Are Getting Fat."

Saint Subber is considering a production of "The Absence of Cello," which novelist **Ira Wallach** is writing.

Richard Bauman has joined Artists Management Assn. as head of the legit and dramatic tv casting department.

Edward Greenberg will be stage director and assistant to general director **Edwin Lester** for the Los Angeles Civic Light Opera.

Producer-director **Robert D. Hadley**, recently discharged from the hospital following a heart attack, plans to resume activity shortly on his projected Broadway presentation of "Coach and Four," a musical with book and lyrics by **George Marion Jr.** and score by the late Harry Revel.

Douglas Seale arrived from London last Friday (18) to complete the casting of **Samuel Spewack's** "Once There Was a Russian," which he will direct for Broadway, under the auspices of **Leonard Key, Morton Segal** and **Kenneth Schwartz**, in association with **Mel Howard.**

Opera Reviews

Continued from page 67

Goldovsky Opera Co.

sameness in the various scenes. This was at least partly offset by the advantage of quick scene shifts.

The costuming was impressive and the orchestra excellent except for a bit too exuberant finale which almost drowned out the singers. The ensemble work was outstanding throughout and the young singers not only sang like principals in an amorous adventure, but looked their parts.

Goldovsky troupe was brought here as a part of a four-event $8 concert series of the Amateur Musical Club of Peoria. *Klein.*

Orfeo ed Euridice

(TOWN HALL)

American Opera Society, the foremost musical archeological organization operating in this country, excavated Gluck's "Orfeo ed Euridice" for its premiere offering of its 1960-61 season. With Met mezzo Giuletta Simionato in the leading role, "Orfeo" was presented to a jammed Town Hall Tuesday night (1).

Impresario Allan Sven Oxenburg did more than excavate the opera. He went further and dug up a totally unfamiliar orchestral dress for the 1762 opus, an orchestral version made for a Paris production, tailored by Gluck himself in 1774. It calls for a smaller group of sidemen than the Berlioz orchestration, and the singing becomes more transparent, less romantic in style.

Simionato had the evening to herself. She had the most important vocal role, and she sang with style, authority and great feeling. She adhered to the classic tone, yet interpreted her text with warmth and fervor. Her portrayal is more in the Italian operatic tradition than that of the late Kathleen Ferrier, the English contralto who sang in a more dignified and restrained vein. Simionata's "Orfeo" is more emotional and gripping, yet Ferrier's was perhaps more moving.

Opera Society also introduced a young conductor, Antonia de Almeida, who made an excellent impression. The Margaret Hills trained chorus, which has the most important assignment aside from the title role of Orfeo, performer its chores well. Mildred Allen and Irma Gonzalez were adequate in their parts. The astute Herbert Barrett management, which in earlier seasons had sold out Carnegie Hall for these operatic rarities, naturally sold out the smaller Town Hall. Next year, it doubtless will return to Carnegie. Booking of the hall and the important guest artists had to be coordinated before the rescue of Carne.

Wein.

OBITUARIES

BETTY LAWFORD

Betty Lawford, legit, film and tv actress, died Nov. 20 in New York, after a long illness. She was the daughter of the late Ernest Lawford, a prominent leading man in the theatre of the 1920's and Janet Slater Lawford, an English actress.

She began her career in 1926 making her debut with the Players Club in "Henry IV." Miss Lawford is best remembered as the "bathtub girl" in the Broadway production of "The Women." Her B'way credits also include "The Lady Lies," "Heat Wave," There's Wisdom in Women," "Glamour Preferred" and "Walk With Music."

She also appeared in more than 40 films produced at the major Hollywood studios. Included among these were "Old English," with George Arliss; "Berkeley Square," "Gallant Lady," "Gentlemen of Press," "Return of Sherlock Holmes" and "Lucky in Love." She also appeared in numerous tele shows including "Robert Montgomery Presents," "Studio One" and "Kraft Theatre."

Ad exec Barry Buchanan, her husband, mother, brother and cousin, actor Peter Lawford survive.

KYLE CRICHTON

Kyle Crichton, 64, writer and editor, died Nov. 24 in New York.

He began writing in 1922 and soon after was writing for the N.Y. newspapers and magazines. In 1929, he came to Manhattan and became a book editor at Scribner's under Maxwell Perkins. During the depression years he took the pen name of Robert Forsythe and became editor of "The New Masses." He turned out two books which were sensations of the 1930s, "Redder Than the Rose" and "Reading From Left."

In 1933, Crichton became associate editor of Collier's Weekly, serving on the now defunct mag until 1949. With the signing of the Stalin-Hitler Pact in 1940, he became disillusioned with Communism. Wags said he turned from Marx to Marx Brothers. And during the 1940's, he took a year's leave from Collier's to do research on Harpo, Chico, Groucho, Gummo, Zeppo and their mother, Minnie, which yielded "The Marx Brothers" (1950). He wrote, in collaboration with Mrs. Cordelia Drexel Biddle Duke Robertson, "My Philadelphia Father," the story of Anthony Joseph Drexel Biddle. Later he dramatized it and it was seen on Broadway as "The Happiest Millionaire."

His wife, two sons, daughter, brother and sister survive.

ALEX HARRISON

Alex Harrison, 45, former general sales manager of 20th Century-Fox, died Nov. 23 following a heart attack in retirement at his home in Fallbrook, Cal. Survivors include his wife Myrleen, sister Mrs. Mort Thomas of Salt Lake City, and brother James of Boulder, Colo.

Details will be found in Pictures section.

PHYLLIS HAVER

Phyllis Haver, 60, one of the orlginal Mack Sennett bathing beauties died Nov. 19 in Falls Village, Conn. Police listed her death as a suicide. She had appeared in dozens of Keystone comedies, several westerns and had moved upward to more serious pictures when the "talkies" forced her retirement.

Miss Haver starred in "What Price Glory," "The Way of All Flesh" and "Chicago." Her suicide was attributed to despondency brought on by reading notices of Sennett's recent death. Latter had given her her first break in films.

GILBERT HARDING

Gilbert Harding, 53, tv personality, collapsed and died Nov. 16 on the steps of Broadcasting House, London. Harding, who had been in ill-health for years, was a former policeman and schoolmaster who became one of Britain's outstanding personalities for his appearance on such shows as "20 Questions," "What's My Line," "Round Britain Quiz," and many others.

Harding, a bachelor, gained a reputation for being cantankerous on tv, a legend that was successfully fostered to his advantage. He appeared in several films.

GEORGE WALLACE

George Wallace, 66, longtime Australian comedian, died recently in Sydney. Born in Aberdeen, N.S.W., he came from a theatrical family and made his debut at the age of three. In 1919 he teamed with Dinks Paterson in a comedy turn billed as Dinks & Onkus. It was a favorite act for years with Aussie vaudeville audiences.

A versatile performer, Wallace also starred in such films as "Let George Do It" and "A Ticket in Tatts." His talent was so varied that he wrote hit tunes, authored his own scripts and often produced his own shows. In recent years he appeared on Aussie tv.

Surviving is a son, George, a tv performer.

HELGA MIETZNER-THIEM

Helga Mietzner-Thiem, 36, German stage and television actress, died Nov. 10 in Frankfurt, West Germany, after a short illness. She appeared as a comic operetta and stage star in roles from Shakespeare to Berthold Brecht in top German theatre.

Since her marriage to a German theatre critic, she appeared as guest star in the State Theatre of Wiesbaden, at Fritz Remond's Frankfurt Stage, and on television and radio locally.

She is survived by her husband and twin three-year-old daughters.

ROBBY GAY

Robby Gay, 32, German dancer and choreographer, died Nov. 17 in Berlin of a heart ailment. He collapsed Aug. 5 shortly after the preem of his last revue in Berlin.

Berlin-born Gay was one of Germany's most promising dancing talents and was acclaimed as the country's best tap dancer. He choreographed many dance sequences for German musicals. He was teacher or partner of such German film stars as Marion Michael, Germaine Damar, Caterina Valente, Kai Fischer and Susanne Cramer.

WILLIAM FINKEL

William Finkel, 62, former exhib and past chief barker of the Variety Club in Pittsburgh, died Nov. 22 in Pittsburgh. He recently returned to Pitt to live after visiting in California with his son, Robert, tv director and producer. His last show biz association in Pitt was as assistant to Edward Hirshberg in the operation of radio station WEDO.

His wife, brother Morris, a prominent Pitt exhib; another brother, two daughters and son, Robert, survive.

BARBARA CLARK

Mrs. Barbara Clark, 30, a daughter of Albert Alloy, electrician with the touring tryout musical, "Do Re Mi," was killed Nov. 23 in the crash of a private plane at Warrenton, N.C. Also victims of the accident were Victoria Crouzet, 23, daughter of the late literary agent Karl Brandt and his wife, Mrs. Edmund V. Pavenstedt, and deceased's husband, Francois Jean Crouzet.

Mrs. Clark is also survived by her mother and two children.

CHARLES HESS

Charles Hess, 34, production manager of Lang-Worth Feature Programs, Inc., who had been suffering from a heart condition for several years, died Nov. 16 in New York. He had been with Lang-Worth for more than 12 years, serving in many capacities. He was also president of Sound Creations, Inc., producers and advertising consultants.

His wife, three daughters, parents, brother and two sisters survive.

MAYER H. MONSKY

Mayer H. Monsky, 64, Universal Pictures' branch manager in Denver since 1943, died of a heart attack Nov. 25 in Brooklyn, where he was visiting his daughter.

Also surviving are his wife, two sons, three brothers and two sisters.

JOHN D. LESPERANCE

John D. Lesperance, 65, vet film theatre manager, died of a heart attack Nov. 20 in Hollywood. He was a theatre manager for Famous Players of Canada for 10 years prior to going to Los Angeles to join Fox West Coast. He remained with FWC as a house manager for 24 years before resigning in 1954 to enter the hotel biz in San Diego.

Among theatres he managed on the Coast were Florence, Forum, Los Angeles; Arlington, Santa Barbara; Cabrillo, San Pedro, and the California, San Diego.

EDITH LORAND

Edith Lorand, 60, concert violinist and conductor of an all-male orchestra for many years, both here and abroad, died Nov. 23 in New York, after a long illness.

Born in Budapest where she studied, she later moved to Berlin and lived there for 20 years. While there, she established the Edith Lorand Symphony of male Hungarian musicians. She took her 15-man orchestra on tour of Europe and in 1935, made here U.S. debut in Carnegie Hall.

Her husband survives.

AUGUST F. STEIN

August F. Stein, 70, onetime vaude performer, died Nov. 18 in Milwaukee. He teamed with his brother Arnold in a comedy acrobatic act which trouped in vaude from 1911 until 1924.

The Steins also appeared with Bevering Bros. Circus. Later in their stage career Ben Mundt joined the act which then became billed as Moreno, Nevaro & Moreno. The threesome worked the major vaude circuits.

Surviving are a daughter, three brothers and a sister.

JAMES W. HERRIES

James W. Herries, 85, playwright and onetime reporter with The Scotsman, Edinburgh, died Nov. 12 in that city. His most successful play was a one-act drama tagged "Storm Island." He also authored two three-acters, "The Red-Haired Venus" and "Train for Mount Zion."

Herries was a longtime friend of the late Sir James M. Barrie, having attended the same school. He's also credited with starting the first news story on the Highland's famed Loch Ness "monster."

ROBERT H. REID

Robert H. Reid, 52, general sales manager of Telenews News Film, a division of Hearst Metrotone News, Inc., died Nov. 23 in New York. He had been sales manager for the International News Service, another Hearst division, for 25 years, before it was merged with the United Press.

Reid was a pioneer for INS in the sale of tele tape and documentary films. The late composer, Sigmund Romberg, was his uncle.

His wife survives.

ERNEST GARTSIDE

Ernest Gartside, 64, veteran film executive, died Nov. 18 in London. He entered the industry in 1912 and was later an executive with Gainsborough, 20th-Fox-British, Columbia-British and Associated-Rediffusion tv.

He was currently renewing an association with Ben Henry which began with the making of early George Formby comedies, and at the time of his death was an exec with Hillcrest and Zonic Productions.

FERNANDO PALACIOS

Fernando Palacios, 70, Mexican film pioneer who was credited with discovering actress Maria Felix, died recently of a heart attack in Mexico City. At various times he was a script writer, director and producer.

In recent years Palacios had abandoned directing and producing. However, he still turned out an occasional script.

MICHAEL VENTRE

Michael Ventre, 48, Boston orchestra leader, collapsed and died Nov. 26 while visiting friends in the Back Bay. One of nine brothers, who at one time were all active musicians, he had been conducting his orch at a Brookline club earlier in the night.

Surviving is his wife.

LAURA B. TREADWELL

Laura Butler Treadwell, 81, vet character actress, died Nov. 22 in Hollywood. She specialized in grand dame roles, and last appeared in "Strangers On a Train." She also appeared in several Broadway plays during her early career.

Sister survives.

RAYMOND R. WINDMILLER

Raymond R. Windmiller, 54, newsreel and film producer, died Nov. 19 in Bogota, Columbia. Prior to working abroad in production, for years he was a lab supervisor in Hollywood.

Wife, son, daughter and brother survive.

Diane Rust, 41, wardrobe mistress for the off-Broadway production, "Three-Penny Opera," for the last five years, died Nov. 8 in New York. She also was a costume designer and appeared from time to time on television. Her last appearance was in "Dream Girl."

Arthur Martens, 64, owner of two restaurants and a former labor union leader, died Nov. 26 in New York. He was one of the pioneer film projectionists and former president of Local 650, Motion Picture Operators Union. His two sisters survive.

William P. Kelgard, 79, first president of the Professional Entertainers of New York, died Nov. 20 in New York. He had appeared in vaudeville in the early 1920's as a singer and piano player. Two daughters survive.

Stanley S. Friedman, 58, vice-president and treasurer of the Weiss Amusement Corp., operator of the Stamford and Avon Theatres, died Nov. 23 in Stamford, Conn., after a brief illness. His wife and two brothers survive.

Mrs. Josephine Kryl White, 63, concert violinist and wife of Dr. Paul White, conductor of the Rochester Civic Orchestra, died Nov. 20 in Rochester, N.Y. Also surviving are four daughters and a sister.

Clothilde Operti Gobbi, 104, probably the last surviving performer of the Metropolitan Opera's opening-night production in 1883, of Gounod's "Faust," died Nov. 7 in New York. She was a member of the chorus, retiring in the late 1890s.

Robinson F. MacLean, Canadian radio announcer in the 1930s and director of newsreel crews for the Canadian government in World War II, died Nov. 15 in San Jose, Cal. Wife and four brothers survive.

Howard Carr, 79, conductor, composer, arranger, died Nov. 16 in London. Though primarily a serious composer, he also wrote an operetta and contributed to the score of "The Lilac Domino."

Mrs. Maude Bickle, head of the Metro contract department, died Nov. 5 in Dallas. Her husband, Leroy Bickle, was Metro exchange manager in Dallas until his retirement several years ago.

Lailah Davis, 82, former principal boy, died recently in England. Her last appearance was in "Jane Eyre" in 1947.

Frank H. Boiles, 64, projectionist for the Warner Theatre, Youngstown, O., for 35 years, died Nov. 11 in that city. His wife and two daughters survive.

Milton Garfield, 52, theatrical agency head, died of a cerebral hemorrhage in Hollywood Nov. 20. Survivors include his wife, two sons and two brothers.

Lady Cochran, 81, widow of the late theatre impresario, Sir Charles B. Cochran, died Nov. 19 in London.

Edward Gabriel, 79, retired projectionist, died Nov. 13 in Chicago. Survived by a son.

Brother, 70, of Jerry Bergen, nitery-tv comedian, died Nov. 3 in California.

Wife of Sol M. Sachs, manager of Lopert Film exchange in Dallas, died Nov. 4 in that city.

'Bye Bye Birdie'

Continued from page 63

Stewart (book), Charles Strouse (music) and Lee Adams (lyrics) property have thus far been repaid 70% ($210,000) of their stake. The production is maintaining a large reserve, principally for the financing of the touring production, which is budgeted at $190,000.

The Broadway production, currently in its 32d week of operation, moved recently from the Martin Beck Theatre to the 54th St. Theatre at a cost of about $25,000 for hauling, advertising, signs, etc. The musical, which had to move from the Beck because of a prior booking commitment by the theatre, has an arrangement whereby it can move to the Shubert Theatre, regarded as more desirable than the out-of-the-way 54th St., when the Shubert's current "Take Me Along" vacates.

The picture version of "Bi die" is scheduled to get rolling late next fall, with the Broadway management producing.

MARRIAGES

Moira Kathleen [illegible]ger to Mark Munn, New Carlisle, Ind., Nov. 26. He's director of research for WGN Inc. in Chicago; she's former NBC employee.

Anne Richardson to Angus Hamilton, London, Nov. 22. He is an actor and playwright.

Bertha Prasse Quinn to William B. Roche, Washington, Nov. 5. Bride recently joined RCA's Washington office after 19 years with NBC in D. C.; he formerly was promotion manager of WFBR, Baltimore.

Albeth Paris to Clancy Grass, San Francisco, Nov. 27. Bride is one of the Paris Sisters trio.

Sheila A. Gabrilove to Ronald I. Richardson, Albany, Nov. 19. Bride, formerly with Grey Advertising Agency in New York, is the daughter of Harold Gabrilove, ex-chief barker of Albany Variety Club and prez of R. T. A. Distributors.

Patricia Garwood to Jeremy Paul, Thames Ditton, Eng., Nov. 26. Both are legit players.

Sheila Beth Silverstone to Richard L. Veron, Nov. 20, New York. She's the daughter of Emanuel Silverstone, vice-president of 20th-Fox International Corp.

Debbie Reynolds to Harry Karl, Nov. 25, Beverly Hills, Calif. She's the film actress; he's the Los Angeles shoe tycoon twice previously marrier to Marie ("The Body") MacDonald.

Lana Turner to Fred May, Nov. 27, Santa Monica, Calif. She's the film actress.

Ann Corrigan to Larry Hovis, Houston, Nov. 26. He is a vocalist.

Joan Caulfield to Dr. Robert H. Peterson, Beverly Hills, Cal., Nov. 24. Bride's the actress.

BIRTHS

Mr. and Mrs. John F. Kennedy, Nov. 25, Washington, a son. John F. Kennedy Jr. Child is grandson of Joseph P. Kennedy, former president of Film Booking Office and RKO Theatres.

Mr. and Mrs. Edmund J. Denis, son, Ottawa, Nov. 16. Father is a flack for touring music shows and a quondam impresario.

Mr. and Mrs. Richard A. Moore, son, Pasadena, Cal., Nov. 21. Father is proxy of Times-Mirror Broadcasting Co., L.A.

Mr. and Mrs. Maurice Richlin, daughter, Van Nuys, Cal., Nov. 19. Father's a film writer.

Mr. and Mrs. Marty Wilde, daughter, London, Nov. 18. Father is a pop singer.

Mr. and Mrs. Jack Morgan, daughter, New York, Nov. 14. Father is a radio sales rep for Avery-Knodel station rep firm.

Mr. and Mrs. Chuck Goerth, daughter, Cleveland, Nov. 18. Father is assistant director of public relations for KYW-AM-TV, Cleveland.

Mr. and Mrs. Donald Logan, daughter, Englewood, N.J., Nov. 28. Father is on staff of Rogowski Co., printers of VARIETY.

Mr. and Mrs. Ronnie Hilton, daughter, Leeds, Eng., recently. Father is a stage and tv pop singer.

Mr. and Mrs. Eddie O'Boyle, daughter, Albuquerque, Nov. 18. Father is sales manager of indie station KDEF there.

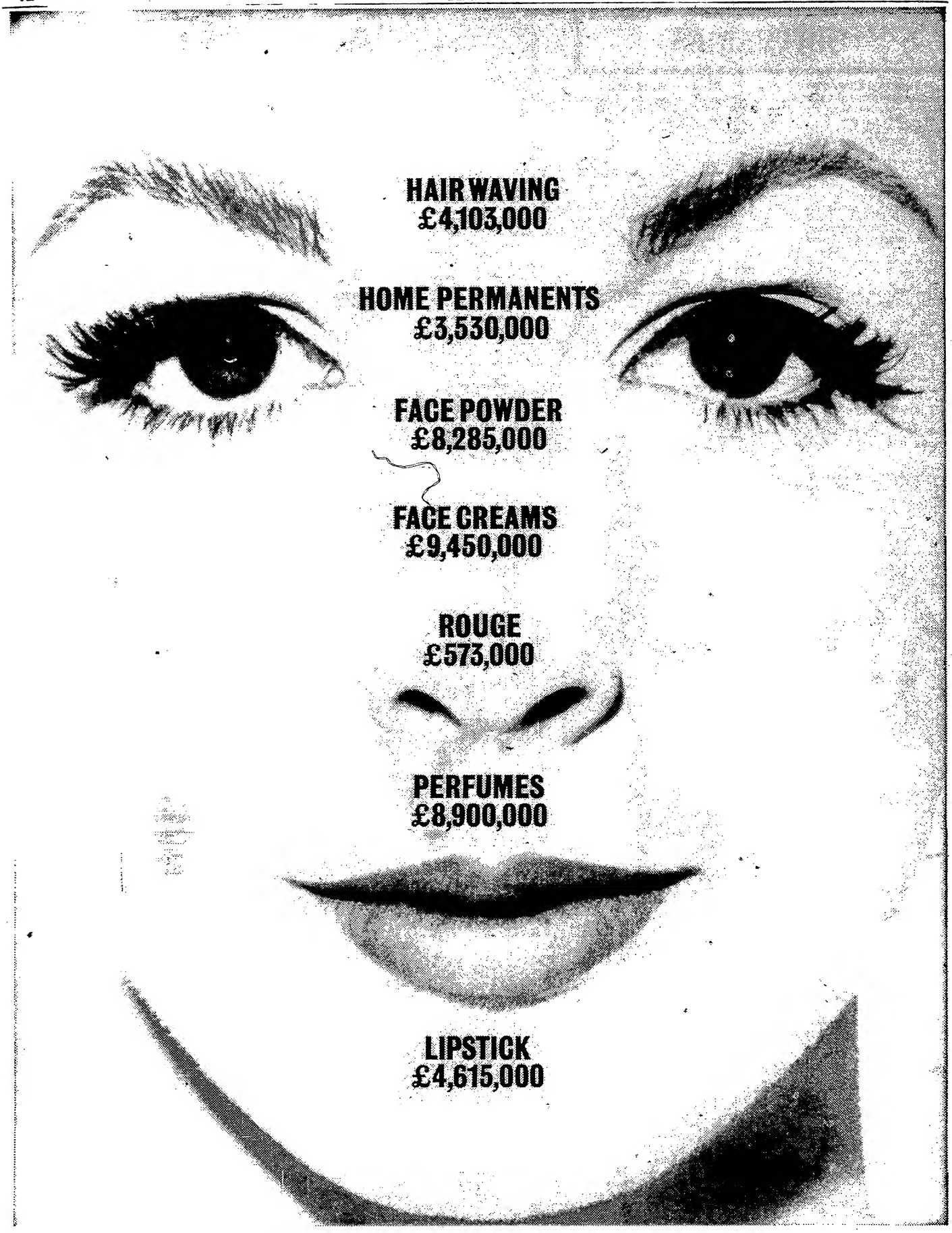
Mr. and Mrs. Ronald Rogers, daughter, Nov. 14, New York. Father is a singer.

Mr. and Mrs. Milton Goldentyer, son, Philadelphia, Nov. 17. Mother is daughter of Milt Young, vet Columbia flack there.

Mr. and Mrs. Bob Brock, son, Dallas, Nov. 24. Father is radio-tv editor of The Dallas Times Herald.

Mr. and Mrs. Stan Harris, son, Toronto, Nov. 24. Father is producer-director of variety and drama tv shows for the Canadian Broadcasting Corp., mother was formerly with Young & Rubicam.

Mr. and Mrs. Barry Coe, son, Santa Monica, Cal., Nov. 23. Mother is former Miss Norway; father's an actor.



MORE MONEY FOR PRETTY FACES THAN HEALTHY BODIES

Two years ago in Britain, almost £55,500,000 ($155,400,000) were spent on beauty preparations and treatment. (Some are itemized above.)

In the same year, the government's bill for new hospitals was £31,000,000.

Feminine habits add up to startling statistics. Granada documented them for television in a special program: *The Price of a Pretty Face.* Fashion magazine editors, models, beauty parlor owners, chemists and psychologists were interviewed. English husbands were edified.

GRANADA TV NETWORK, ENGLAND